

**MAPPING MYSTERY: BRELET, JANKÉLÉVITCH, AND PHENOMENOLOGIES OF
MUSIC IN POST-WORLD WAR II FRANCE**

by

Benjamin M. McBrayer

B.A. in Music, University of Dayton, 2003

M.M. in Music History, University of Cincinnati, 2008

Submitted to the Graduate Faculty of the
Kenneth P. Dietrich School of Arts and Sciences in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

University of Pittsburgh

2017

UNIVERSITY OF PITTSBURGH
KENNETH P. DIETRICH SCHOOL OF ARTS AND SCIENCES

This dissertation was presented

by

Benjamin M. McBrayer

It was defended on

March 20, 2017

and approved by

Giuseppina Mecchia, Professor, Department of French/Italian Studies

Eric Moe, Andrew W. Mellon Professor, Department of Music

Robert Fallon, Visiting Scholar, Department of Music, Duquesne University

Dissertation Advisor: Anna Nisnevich, Assistant Professor, Department of Music

Dissertation Advisor: Deane L. Root, Professor, Department of Music

Copyright © by Benjamin M. McBrayer

2017

MAPPING MYSTERY: BRELET, JANKÉLÉVITCH, AND PHENOMENOLOGIES OF MUSIC IN POST-WORLD WAR II FRANCE

Benjamin M. McBrayer, Ph.D.

University of Pittsburgh, 2017

This dissertation examines the revival of interest in interplay of music and mystery in post-1945 France, revisiting but also reconfiguring recent debates on the merits of the ineffable in music. The framework of my project brings into focus, amidst post-WWII French philosophies of music, what can be seen as two polar regions of mysteriology. At one end, there is the musicologist Gisèle Brelet, who employs the conventional terms of epistemology constructing what amounts to a metaphysics of music. At the other, there is the philosopher Vladimir Jankélévitch, who seeks to expose at every turn the ultimate metaphoricity of any such metaphysics, advocating a radical re-creation of his subject matter in the process of reflecting on it.

As I show, however dissimilar, these approaches subsisted on, as well as marked the limits of, a broader intellectual milieu—that of an existential phenomenology committed to studying the intentionality of conscious experience. The Introduction discusses contemporaneous philosophical, and Chapter 1 traces historical, underpinnings of the new urge to register the aesthetic experience of music as “ontological mystery,” an experience hinging on a variety of modes of awareness of an Other. When approached via musical sound, the question of the Other becomes a problem of time—the medium through which the experience of the Other happens.

Both Brelet and Jankélévitch posited, albeit in differing ways, that through music we become conscious of a time that is other than the way in which we experience time in our ordinary lives. In phenomenology, the Other can take various, but related forms—most

commonly, it is the alterity of another consciousness, of the world in-itself, or of history. Chapters 2–4 explore in turn each of these forms and their corresponding temporalities as they appear in the work of Jankélévitch and Brelet. Chapter 2 centers on the mystery of *intra*-human and *inter*-human time, of time *within* and *between* subjects. Chapter 3 addresses the mystery of ecological time, or the temporal relationship between human beings and the natural world. Chapter 4 investigates the mystery of historical time and its manifestations in the dialectics of music.

TABLE OF CONTENTS

PREFACE.....	xi
1.0 INTRODUCTION.....	1
2.0 MUSICOLOGIE AND MYSTERY.....	32
2.1 BETWEEN HISTORY AND AESTHETICS	32
2.2 MUSIC AESTHETICS AND MYSTERY: THE ANCIENTS	39
2.2.1 Jean-Jacques Rousseau (1712–1778)	40
2.2.2 François-Joseph Fétis (1784–1871)	43
2.3 MUSIC AESTHETICS AND MYSTERY: THE MODERNS.....	47
2.3.1 Romain Rolland (1866–1944)	47
2.3.2 André Pirro (1869–1943).....	51
2.3.3 Paul-Marie Masson (1882–1954).....	53
3.0 JANKÉLÉVITCH, LEVINAS, AND SONOROUS PSYCHISM.....	58
3.1 FELLOW PLOTINIANS.....	58
3.2 BETWEEN AUDIBLE AND INAUDIBLE.....	62
3.3 PNEUMATIC MYSTERIES	66
3.4 EXPERIENCING PNEUMATIC MYSTERIES	70
4.0 DRASTIC ECOMYSTERIOLOGY.....	94
4.1 FROM RESISTANCE CLASSIC TO POSTWAR PROPHET	96

4.2	JANKÉLÉVITCH'S DRASTIC	99
4.3	ECOMYSTERIOLOGY	101
4.3.1	Perspectivism: Vision and Intervision	103
4.3.2	Grammatic Mysteries.....	105
4.3.3	Technologies of Musical Ecomystery	109
5.0	MYSTERIES OF THE DIALECTIC	138
5.1	IMMANENT METAPHYSICS.....	142
5.2	THE DIALECTICALITY OF MUSIC.....	151
5.2.1	A Tale of Two Dialectics	153
5.2.2	Antinomies of Philosophy	157
5.3	ANTINOMIES OF NEW MUSIC.....	161
5.3.1	Antinomy 1: Psychology / Aesthetics	163
5.3.2	Antinomy 2: Material / Form	167
5.3.3	Antinomy 3: Old / New.....	173
5.4	STRAVINSKYAN DIALECTICS	190
5.4.1	Desublimating Music	191
5.4.2	Aesthetic Dépouillement.....	198
5.4.3	Stravinsky's Music of Phenomenology	204
5.4.4	Playing with Sound.....	206
5.4.5	<i>La Carrure</i> and the Mystery of the Eternal Present.....	210
6.0	CONCLUSION.....	217
	APPENDIX A	219
	APPENDIX B	222

APPENDIX C	226
BIBLIOGRAPHY	228

LIST OF TABLES

Table 1. Types and Techniques of Stagnance in Debussy's Music	120
Table 2. Musical Techniques of Debussyan Immobility (<i>Debussy et le mystère</i> , Ch. 2)	122
Table 3. Correlations of Music and Philosophy (<i>Debussy et le mystère</i> , Ch. 2).....	123
Table 4. Techniques of Geotropism (<i>Debussy et le mystère</i> , Ch. 3).....	131
Table 5. Correlations of Music and Philosophy (<i>Debussy et le mystère</i> , Ch. 3).....	132
Table 6. Types of Mystery in Jankélévitch's <i>Debussy et le mystère</i>	219
Table 7. Compositions Cited in Jankélévitch's <i>Debussy et le mystère</i>	222
Table 8. Music Examples in Jankélévitch's <i>Debussy et le mystère</i>	226

LIST OF FIGURES

Figure 1. Debussy, <i>Le Martyre de saint Sébastien</i> , mm. 237–49 (vocal score).....	76
Figure 2. Debussy, <i>Le Martyre de saint Sébastien</i> , mm. 249–56 (vocal score).....	78
Figure 3. Debussy, <i>Le Martyre de saint Sébastien</i> , mm. 255–70 (vocal score).....	82
Figure 4. Debussy, <i>Le Martyre de saint Sébastien</i> , mm. 271–89 (vocal score).....	87
Figure 5. Debussy, <i>Le Martyre de saint Sébastien</i> , mm. 290–309 (vocal score).....	92
Figure 6. Debussy, <i>Nuages</i> (<i>Nocturnes</i> , n° 1), mm. 98–102 (transcription by Ravel)	119
Figure 7. Debussy, <i>Feux d’artifice</i> (<i>Préludes</i> II, n° 12), mm. 93–101	126
Figure 8. Debussy, <i>Khamma</i> , mm. 7–8.....	127
Figure 9. Debussy, <i>Boîte à joujoux</i> , <i>Prélude</i> , mm. 39–54 (piano score)	127
Figure 10. Debussy, <i>Boîte à joujoux</i> , 3 ^e <i>Tableau</i> , mm. 27–36 (piano score)	128
Figure 11. Debussy, <i>Pelléas et Mélisande</i> , Act III, scene iii, mm. 77–87 (vocal score).....	128

PREFACE

I am grateful to the many individuals who have cultivated my intellectual growth and supported my research.

To my advisor Anna Nisnevich, without whom this project would never have seen the light of any sun, midday or otherwise.

To the members of my dissertation committee, for their attentiveness, encouragement, and wisdom.

To all the teachers who taught me how to think and how to write, especially several members of the musicology faculty at the University of Cincinnati, College-Conservatory of Music—Dr. Bruce McClung, Dr. Mary Sue Morrow, Dr. Edward Nowacki, and Dr. Stephanie Schlagel.

To Dr. Marilyn Fischer, at the University of Dayton, who introduced me to the philosophy of music.

To my dearest friend Theodore Wilson Dickinson and his family.

To my family—to my parents Frank and Michele, to my brother Wes, to my wife Jennifer and her mother Karen, and to my daughter Severine.

1.0 INTRODUCTION

Almost exactly halfway through his book *Debussy et le mystère* (1949), the philosopher Vladimir Jankélévitch (1903–1985) introduces a section titled “Le point méridien”—the meridian point, or that instant of the day at which the sun reaches its highest position in the sky, midway between longitudinal horizons.¹ Within this, the meridian hour of his own text, Jankélévitch writes:

Midday is comparable to the crystal whose transparency is also a resistance and consistency, whose limpidity signifies impenetrability. To the nothingness of midnight, which is nothingness in the void and obscure nonbeing, which is pure negative Nothing, the dying sun opposes its nothingness of midday, which is absolute plenitude, acute actuality, extreme positivity. Debussy knew better than any other this mystery of light, this insomnia in the great sunlight of diurnal omnipresence.²

The image of the noonday sun serves as one of the principal devices by which Jankélévitch seeks to elicit—without thereby also effacing—what is, for him, the mysterious essence of Debussy’s music.³

Through his construction of this and other similarly evocative images in *Debussy et le mystère*, as well as through his performative philosophical stance, Jankélévitch attempts to

¹“9. Le point méridien” (the final section of the second chapter) begins on page 79. It is preceded by 1,748 lines of text. The section itself and the text that follows it consists of 1,724 lines. Vladimir Jankélévitch, *Debussy et le mystère* (Neuchâtel, Switzerland: Éditions de La Baconnière, 1949).

²Ibid., 81: “Midi est comparable au cristal, dont la transparence est aussi une résistance et une consistance, dont la limpidité signifie impénétrabilité. Au néant de minuit, qui est néant dans le vide et le non-être obscur, qui est pur Rien négatif, le soleil de mort oppose son néant de midi, lequel est plénitude absolue, actualité aiguë, extrême positivité. Debussy a connu mieux que tout autre ce mystère de lumière, cette insomnie au grand soleil de l’omniprésence diurne.” All translations are my own unless otherwise noted.

³“Le Mystère de midi” is the title of the second chapter of *Debussy et le mystère*. As one of several iterations of the “limpid mystery” (*mystère limpide*), “the mystery of midday,” for Jankélévitch, represents a crucial aspect of Debussy’s compositional aesthetic.

approximate the effects of the very objects that he is discussing. As he writes about the mystery of Debussy's music, he weaves in his own literary tapestry of mystery. In a prominent sense, his writing about music is itself *musical*. At the same time that he enlightens, he bedazzles, inventing and reinventing something along with music's maker, taking part in "his or her processes," or re-creating, as it were, "what he or she created."⁴

With the foggy light of mystery, just as he partially veils a large portion of Debussy's oeuvre, Jankélévitch simultaneously uncovers in it a wealth of concrete, articulable detail. Mystery thus becomes, via Jankélévitch's work, a rich source of intellectual productivity.

In late-1940s France, this kind of thinking and writing provided sustenance for others as well. Gisèle Brelet (1915–1973), another French philosopher, also drew upon the mystery that, as she perceived it, lay at the heart of musical experience.

Over the course of thousands of pages published during 1947–1951, Brelet sought to articulate the mysteriousness of, among others, musical creation, time, and performance.⁵ She did so in a way that diverged significantly from that of her now more well-known compatriot. Where Jankélévitch developed his thoughts on music in relatively anarchic fashion, folding them in with his musings on other, non-sound-related matters, Brelet expounded her musical philosophy systematically. Where Jankélévitch wrote books dedicated to specific French

⁴Vladimir Jankélévitch, *Music and the Ineffable*, trans. Carolyn Abbate (Princeton, N.J.: Princeton University Press, 2003), 119. The notion of "remaking" is essential to Jankélévitch's philosophical procedure. Ibid., 77–8: "To remake is to make, and a re-beginning is often the true beginning; the poet who makes and the performer who re-makes, the composer who invents and the listener who understands, production (primary 'poetry') and re-production (secondary 'poetry'), the original beginning and the continued beginning, initiative and repetition, may well follow the same path, in the same sense, from the same point of view, and form nothing more than a single act. The second time, though without chronological priority, is often as much an inaugural and inceptive instance as the first. Henri Bremond has said that one must interpret the poetic experience by *remaking* it." Emphasis in the original.

⁵Her monographs alone amass 1,485 pages. Gisèle Brelet, *Esthétique et création musicale* (Paris: Presses universitaires de France, 1947); *Le Temps musical: Essai d'une esthétique nouvelle de la musique*, 2 vols. (Paris: Presses universitaires de France, 1949); *L'Interprétation créatrice: Essai sur l'exécution musicale*, 2 vols. (Paris: Presses universitaires de France, 1951).

composers (such as Debussy, Fauré, and Ravel) and rather marginal genres (such as the nocturne and the rhapsody), Brelet arranged her treatises on musical aesthetics according to traditional conceptual categories—sound and time, material and structure, empiricism and formalism.⁶ Where Jankélévitch limited his survey of music’s terrain mainly to turn-of-the-century French composers, Brelet expanded the scope of her research to cover as much territory as possible.⁷ All in all, she aimed for general comprehensiveness.

And yet, Brelet’s writing, too, incorporates moments of mysteriousness. She, for instance, was much attached to the conception of the “eternal present,” whose puzzling aspect Edward A. Lippman (1920–2010), the main author of scholarship on her work, has underscored.⁸ Though Lippman has regarded it as “not easily understood,” the “eternal present” remains one of the key terms in her philosophy of music: it refers to an experience that challenges the more

⁶In addition to *Debussy et le mystère*, see Vladimir Jankélévitch, *Gabriel Fauré et ses mélodies* (Paris: Plon, 1938); *Maurice Ravel* (Paris: Rieder, 1939); *Le Nocturne* (Lyon, France: Marius Audin, 1942); *La Rhapsodie: Verve et improvisation musicale* (Paris: Flammarion, 1955). Even *La Musique et l’ineffable* (Paris: Colin, 1961; Éditions du Seuil, 1983)—the closest he comes to a proper philosophy of music—upsets structural expectations and resists propositional transparency. Brelet organizes her works philosophically: they directly treat not specific musical creations, but musical creation itself.

⁷When asked where music begins for him, Jankélévitch once replied in an interview: “For someone who, in many respects, is so old-fashioned, it is modern and contemporary art par excellence. I must say that I am absolutely uncultivated, nearly illiterate when it comes to everything concerning classical music. It is with difficulty that I distinguish one Beethoven sonata from another. Dare I say to your listeners that Bach bores me? It is my dishonor. I recognize that I’m missing something... One day, when I am retired, as I will have leisure, as the Sorbonne will restore to me the time that I dedicated to it, maybe I’ll learn from Bach. But for now—and for me, of course—music starts very late. It begins in France after 1870. The beginning is César Franck writing the *Symphony in D minor*. This is where it all begins. Other than that... I love the music of the twentieth century. This is what I love. This is what is missing, what is neglected today. It is unfortunate.” Guy Suarès, ed., *Vladimir Jankélévitch* (Lyon, France: La Manufacture, 1986), 76.

For Brelet, music begins in mystery: “And it is the essential originality, the very mystery of musical art, that it can enclose within the rigor and atemporality of a form what is most concrete and living in duration—the very quickness of its flow.” [“Et c’est l’essentielle originalité, mystère même de l’art musical qu’il puisse enfermer en la rigueur et l’intemporalité d’une forme la durée en ce qu’elle a de plus concret et vivant: en la vitesse même de son écoulement.”] In addition to modern and contemporary music, Brelet listens to Bach and Beethoven, to medieval and Renaissance music, to Chinese and Japanese music—music from myriad times, places, and cultures. Brelet, *Le Temps musical*, 22.

⁸In *A History of Western Musical Aesthetics*, Lippman refers to Brelet’s discussion of the “eternal present” (*Le Temps musical*, vol. 2, ch. 8, 684–90) as one that is “not easily understood.” Edward Lippman, *A History of Western Musical Aesthetics* (Lincoln: University of Nebraska Press, 1992), 451–2. For more on Lippman, see below, pages 12–14.

familiar temporality of “psychological duration,” something Brelet views as the “commonplace time of everyday life.”⁹ In *Le Temps musical* (1949), she writes:

In Stravinsky (especially in the *Wedding*), the elementary becoming of life immediately engenders the eternity of musical time, as if life became aware of that eternal present from which it never leaves and which is anterior and superior to time... The commonplace time of everyday life, essentially psychological, related to the subjectivity of recollection and expectation, exists only in a middle zone: it is neither purely in life nor purely in spirit. And this is why the musical time of Stravinsky, entirely turned toward itself and the eternal present, wants to ignore psychological duration and always situates itself *before* time and *after* time: in the innocence of vital and elementary duration or in spiritual duration (i.e., time which comes to be known and surmounted in the awareness that it gains of itself).¹⁰

Confounding the way we ordinarily experience time, music, she intimates, operates mysteriously by means of two forms of mute speech, that of the body and that of the spirit.

What’s more, it is philosophy that, for Brelet, makes it possible to cognize this “mysterious power of music.”¹¹ She, like Jankélévitch, hears philosophy *in* and *through* music.¹² Like Jankélévitch, she discovers a philosophy of time embodied in the “sonically sensorial”

⁹Ibid.; Brelet, *Le Temps musical*, 689.

¹⁰Ibid.: “Chez Strawinsky (tout particulièrement dans les *Noces*), le devenir élémentaire de la vie engendre immédiatement l’éternité du temps musical, comme si la vie devenait consciente de cet éternel présent qu’elle ne quitte pas, et qui est antérieur et supérieur au temps... Le temps banal de la vie quotidienne, essentiellement psychologique, lié à la subjectivité d’un souvenir et d’une attente, n’existe qu’en une zone mitoyenne: il n’est ni en la vie pure, ni en l’esprit pur. Et c’est pourquoi le temps musical de Strawinsky, tout entier tourné vers lui-même et l’éternel présent, veut ignorer la durée psychologique et toujours se situe *avant* le temps et *après* le temps: en l’innocence de la durée vitale et élémentaire, ou en la durée spirituelle, temps qui se sait et se vainc en la connaissance qu’il prend de soi.”

¹¹Ibid., 60.

¹²Ibid.: “If musical time, realized in sonic intuition, is the essence of time and the essential acts of thinking, if music possesses its immanent metaphysics, it is not forbidden to metaphysics to interrogate music: it will discover there a knowledge of consciousness and time in their living nexus. From musical time emerges ultimately a philosophy of time, expressed in the language of sonic sensoriality, making use of the seductions of the latter in order to convince us—a philosophy which silences the others and imposes itself immediately upon us...” [“Si le temps musical, c’est, réalisés dans l’intuition sonore, l’essence du temps et les actes essentiels de la pensée, si la musique possède sa métaphysique immanente, il n’est pas interdit à métaphysique d’interroger la musique: elle y découvrira une connaissance de la conscience et du temps, dans leur liaison vivante. Du temps musical se dégage en définitive une philosophie du temps, exprimée dans le langage du sensible sonore, usant des séductions de celui-ci pour nous convaincre, — philosophie qui fait taire les autres et s’impose immédiatement à nous, et don’t nous esquisserons en conclusion les traits essentiels.”]

itself, an embodiment which adorns, with “the most dazzling evidence,” an experience of this philosophy.¹³

Listening to the enigmatic “language of sonic sensoriality” was, for many scholars in post-WWII France, a vital task.¹⁴ For many, music (from both the past and the present) came to be seen as a privileged medium for the transmission of perplexing messages. A cultural practice of listening to mystery emerged in the work of a number of postwar French philosophers and musicologists, including not only Brelet and Jankélévitch, but also Mikel Dufrenne (1910–1995), Gabriel Marcel (1889–1974), Boris de Schlöezer (1881–1969), Jeanne Vial (1912–2009), and others.

In their writings, notions of mystery served to signify and display the elusive musical object and its effects—from that of an “*atemporal time*,” engendering a “spontaneous coherence, no longer *speculative* but truly *existential*” (Brelet) to an “inexpressive *Espressivo*,” generating an “enigmatic voice” that reminds us of the “mystery that *we* bear within ourselves” (Jankélévitch) to a “*pure erotic*,” mysteriously bringing to presence “the world of primordial experience” (Marcel) to an “ineffable meaning,” revealing “a world invisible to the eye, undemonstrable to the intellect” (Dufrenne) to a “concrete thought,” promising an experience of the “unveiling of an Idea, of a perfect presence” (Vial) to a “concrete idea,” disclosing through the self-unfolding of its dialectical process an “immanent sense” that is “indefinable, elusive to reflection,” not because it is “misty, equivocal,” but because it is “concrete, individual” (de Schlöezer).¹⁵

¹³Ibid.

¹⁴Ibid.

¹⁵Brelet, *L'Interprétation créatrice*, 2; Brelet, *Le Temps musical*, 59; Jankélévitch, *Music and the Ineffable*, 154; Gabriel Marcel, “Music According to Saint Augustine (1943)” and “Meditation on Music” in *Music and Philosophy*, trans. Stephen Maddux and Robert E. Wood (Milwaukee, Wisc.: Marquette University Press, 2005),

Of these figures, English-language music scholarship has thus far evinced significant interest in the ideas of only one. Since the 2003 publication of Carolyn Abbate's English translation of *La Musique et l'ineffable* (1961; rev. 1983), there has been considerable discussion of Jankélévitch's philosophy of music.¹⁶

Many have identified in Jankélévitch's work, just as Abbate had, a promising resource.¹⁷ A few, including Steven Rings and Michael J. Puri, have expressed reservations while continuing to pursue the possibility of lasting merit.¹⁸ Others have quickly turned to reproof, underlining the

120 and 130; Mikel Dufrenne, *The Phenomenology of Aesthetic Experience*, trans. Edward S. Casey, et al. (Evanston, Ill.: Northwestern University Press, 1973), 265–6; Jeanne Vial, *De L'Être musical* (Neuchâtel, Switzerland: Éditions de La Baconnière, 1952), 92; Boris de Schlœzer, *Introduction à J.-S. Bach: Essai d'esthétique musicale* (Paris: Gallimard, 1947), 365. In all cases, emphasis in the original. In 1934, de Schlœzer had simply used the word mystery. As Tamara Levitz has observed, de Schlœzer argued that Stravinsky's "*Perséphone* failed as a Hellenist or classical work because it lacked the mystery that enabled 'true' memories and united past and present in defiance of history." Qtd. in Tamara Levitz, *Modernist Mysteries: Perséphone* (Oxford: Oxford University Press, 2012), 614.

¹⁶Much of the recent conversation seems to have been sparked by Abbate's subsequent article "Music—Drastic or Gnostic?" Jankélévitch is depicted therein as a philosopher of musical performance, one who argues that "real music is music that exists in time, the material acoustic phenomenon." Carolyn Abbate, "Music—Drastic or Gnostic?" *Critical Inquiry* 30, no. 3 (2004): 505. For Abbate, Jankélévitch's philosophy of music entails a drastic musicology of "actual live performances." Ibid., 506.

Like Abbate, I find something productive in Jankélévitch's employment of mystery, *charme*, the ineffable. I would say, however, that the drastic musicology that Jankélévitch historically practices is one which focuses more on musical works and moments within those works than on performances. In *La Musique et l'ineffable*, Jankélévitch does not write about actual live performances. "Musical reality," he asserts, "is situated neither in literature, nor in ideology, nor technique, nor biographical anecdotes. But, on the other hand, it *is* situated in all these things, at least a little, and more, in a thousand other things that one cannot enumerate." Jankélévitch refuses to locate real music in any specific medium. Its existence would include actual live performances but cannot be constrained to them. Jankélévitch, *Music and the Ineffable*, 118.

Earlier, Abbate's *In Search of Opera* (2001) had incorporated and enacted the principles of Jankélévitch's philosophy in a way that more closely resembled his own writings on music. I return to this point in Chapter Two ("Jankélévitch, Levinas, and Sonorous Psychism").

¹⁷Michael Gallope, for instance, closely considers the technical potential of Jankélévitch's philosophy. In Gallope's view, Jankélévitch "avoids privileging or essentializing any particular medium for musical technique." Michael Gallope, "Jankélévitch's Fidelity to Inconsistency," *Journal of the American Musicological Society* 65, no. 1 (2012): 239. Gallope observes that when Jankélévitch "meditates on 'what music does'" he attends to a wide array of activity that includes "technical musical particulars (structures, topoi, styles, etc.)." Ibid., 236.

¹⁸Steven Rings strives to make sense of Jankélévitch's paradoxical statements about the relationship between music and language. Steven Rings, "*Mystères limpides*: Time and Transformation in Debussy's *Des pas sur la neige*," *19th-Century Music* 32, no. 2 (2008): 178–208; "Talking and Listening with Jankélévitch," *Journal of the American Musicological Society* 65 (2012): 218–23.

Like Rings, Michael J. Puri recommends restraint: we should, he advises, adopt an "initial ambivalence" toward Jankélévitch's work and "act accordingly, neither affirming it immediately for its possible redemption of our perceived shortcomings, nor rejecting it wholesale for its unpalatable alterity, but rather critically examining its elements for potential strengths and weaknesses." Michael J. Puri, "Jankélévitch and the Dilemma of Decadence,"

inconsistency of Jankélévitch's thought, its obsolescence, its impotence, or even its violence. For scholars such as James Hepokoski, Judy Lochhead, and James Currie, Jankélévitch's ideas are, above all, dangerous.¹⁹

No one among anglophone musicologists, regardless of standpoint, has placed Jankélévitch in historical contexts in order to specifically highlight his concrete relevance within those contexts: his thoughts, in other words, have not been sufficiently historicized.²⁰ A process of examining the particular situations in which he lived and worked, the people with whom he interacted, and the multiplicity of intellectual trends with which he came into contact—only infrequently has this accompanied the practice of reading Jankélévitch.

Journal of the American Musicological Society 65, no. 1 (2012): 241. See also Michael J. Puri, "Memory and Melancholy in the 'Epilogue' of Ravel's *Valses nobles et sentimentales*," *Music Analysis* 29 (2010): 1–37.

¹⁹For Hepokoski, the foundation of Jankélévitch's philosophy places it in the same camp with other "anti-intellectual positions" that "did not have an entirely savory history in the twentieth century" and that "liberal thinkers might well greet...with wariness." Writings based on such positions typically follow an argumentational process that leads to a "perilous" maneuver—the "attempt to delegitimize the divergent voices of others." James Hepokoski, "Ineffable Immersion: Contextualizing the Call for Silence," *Journal of the American Musicological Society* 65, no. 1 (2012): 225–6.

Lochhead claims that Jankélévitch "unwittingly" forsakes "the possibility of overt critical engagement with music." Moreover, the "recent promotion of aesthetic categories of the sublime and the ineffable," based on the ideas of Jankélévitch and others, "reveals a disturbing trend toward concepts that are contrary to the philosophical and political goals of feminism." Judy Lochhead, "Can We Say What We Hear?—Jankélévitch and the Bergsonian Ineffable," *Journal of the American Musicological Society* 65, no. 1 (2012): 231; Judy Lochhead, "The Sublime, the Ineffable, and Other Dangerous Aesthetics," *Women & Music: A Journal of Gender and Culture* 12 (2008): 63.

Currie finds in Jankélévitch's "nonnegotiable refusal of all things German" an "unconscious" and "nondialectical reinscription" of the same "abusive restrictions engendered by glib identity relations" that his philosophy had been "deeply concerned with unmasking." (I would argue to the contrary that Jankélévitch, up to 1949 at least, had not unconditionally refused "all things German"; *Debussy et mystère*, for instance, contains neutral references to German music, i.e., that of Strauss, and to German philosophy, i.e., that of Nietzsche). Some of the music that "often falls easily within Jankélévitch's idiosyncratic musical canon," according to Currie, has been shown to be complicit with the ideals of fascism, with "the very fascist politics that Jankélévitch's own musicalized value system is self-evidently meant to prohibit." James Currie, "Where Jankélévitch Cannot Speak," *Journal of the American Musicological Society* 65, no. 1 (2012): 248–9.

²⁰Outside of musicology, there have been some efforts to register the historical significance of Jankélévitch's work. As early as 1964, Colin Smith had considered Jankélévitch's thoughts in their own milieu, showing their relevance to many of the core concerns in French philosophy at that time. See his *Contemporary French Philosophy: A Study in Norms and Values* (Westport, Conn.: Greenwood Press, 1964). More recently, scholars such as Andrew Kelley, Aaron T. Looney, and Alan Udoff have devoted attention to the various contexts in relation to which Jankélévitch formed his philosophy. Andrew Kelley, translator's introduction to *Forgiveness*, by Vladimir Jankélévitch (Chicago: University of Chicago Press, 2005); Andrew Kelley, "Jankélévitch and Levinas on the 'Wholly Other,'" *Levinas Studies* 8 (2013): 23–43; Aaron T. Looney, *Vladimir Jankélévitch: The Time of Forgiveness* (New York: Fordham University Press, 2015); Alan Udoff, ed., *Vladimir Jankélévitch and the Question of Forgiveness* (Lanham, Md.: Lexington Books, 2013).

It is true that setting his ideas against certain well-rehearsed conceptual backgrounds has often all but demanded disparagement or dismissal. Such backgrounds have tended to obscure as much as they clarify, however. Aligning the mystical and theological elements of Jankélévitch's philosophy with a tradition of Christian anti-modernism, for example, does little to illuminate the role of these elements within the work of a Jewish academic who was a member of the French Resistance during the Occupation.²¹ As a broad, international phenomenon, the notion of preserving something ungraspable in music has been less partisan than many other intellectual hobbyhorses—its adherents have spanned both ends of the sociopolitical spectrum. Even the most strident proponents of musical modernism, namely, Adorno, held fast to the inalienability of nonidentity.²²

²¹Hepokoski, "Ineffable Immersion: Contextualizing the Call for Silence," 223–30. By "contextualizing" in this case, Hepokoski means to position alongside thinkers and ideational trends that, for him, fit within what he calls the recent "reemergence" of a "broader network" of similarly "anti-intellectual positions." For Hepokoski, Jankélévitch has rejected "explanatory or distanced analysis," demanding "a sidelining of critical discourse." This propels him into the conceptual category of the "forthrightly antimodern," a category which subsumes a multitude of viewpoints ranging from "Heidegger and those influenced by him—including the much-noted 'theological turn' in certain schools of phenomenology along with strains of postmodernism" to "numerous variants of current postliberal theology and the movement of 'radical orthodoxy'—belligerently Christian, antimodernist ideas." Certainly, Jankélévitch is a critic of a certain kind of modernism, and he is without a doubt "eager to cast aspersions" on the naïveté of a faith in scientific rationalism. But he follows neither Heidegger nor Christ, and the fact that he uses reason to challenge the limits of reason makes him not anti-intellectual or anti-modern, but modernist through and through. It is precisely by engaging the "details of his relentless testimonials" and the concrete actions that they perform that the deliberately analytical and critical facets of Jankélévitch's writings become evident and compelling. For a demonstration of such an engagement see Chapter Three of this dissertation ("Drastic Ecomysteriology").

²²Like Jankélévitch, Adorno acknowledges the intrinsic inadequacy of human knowledge and calls for an experience of that which exceeds its representational capacities—that which appears to be *mysterious*: "Knowledge of the object is brought closer by the act of the subject rending the veil it weaves about the object. It can do this only when, passive, without anxiety, it entrusts itself to its own experience. In the place where subjective reason senses subjective contingency, the primacy of the object shimmers through: that in the object which is not a subjective addition." Such an experience makes it possible to "love what is alien and different." Yet for Adorno this experience and the love that it engenders is equally mediate and incomplete. Theodore W. Adorno, "On Subject and Object," in *Critical Models: Interventions and Catchwords*, trans. Henry W. Pickford (New York: Columbia University Press, 1998), 254.

A streak of utopianism in Adorno's work has been the subject of much research. See, for instance, Yvonne Sherratt, *Adorno's Positive Dialectic* (Cambridge: Cambridge University Press, 2002); Ute Guzzoni, "'Were speculation about the state of reconciliation permissible...': Reflections on the Relation Between Human Beings and Things in Adorno and Heidegger," in *Adorno and Heidegger: Philosophical Questions*, ed. Iain Macdonald and Krzysztof Ziarek (Stanford, Calif.: Stanford University Press, 2008), 124–37; Aubrey L. Glazer, *A New Physiognomy of Jewish Thinking: Critical Theory After Adorno as Applied to Jewish Thought* (New York:

Overemphasis has also produced distortion. A single aspect of Jankélévitch's intellectual heritage has tended to eclipse the others. The philosophy of Henri Bergson (1859–1941) looms large in Jankélévitch's work, and its irrefutable presence has been oft-noted, as either a source of progress or a begetter of regress. Nearly all of the contributors to the 2012 colloquy "Vladimir Jankélévitch's Philosophy of Music" make light of the connection between Jankélévitch and Bergson.²³ Brian Kane characterizes Jankélévitch's perspective as one "that might be generally characterized as Bergsonian."²⁴ Steven Rings notes Jankélévitch's assertion of a "Bergsonian difference in kind between music and language."²⁵ James Hepokoski calls attention to Jankélévitch's "largely orthodox Bergsonism."²⁶ Judy Lochhead traces the ways in which "Jankélévitch's aesthetics" develops "aspects of Henri Bergson's dualist metaphysics."²⁷ Michael Gallope defines Jankélévitch's metaphysics expressly by defining its relationship to "Bergsonian *durée*."²⁸ James R. Currie observes the "import of Bergson's work" for Jankélévitch's philosophy.²⁹

Though recognizing his indisputable debt to Bergson is useful, it is not exhaustive. There is more to the work of historicizing Jankélévitch. Rather than an out-of-date, warmed-over Bergsonism, Jankélévitch offers a distinctive philosophical vision that, in its focus on inscrutable

Continuum, 2011); Wesley Phillips, *Metaphysics and Music in Adorno and Heidegger* (Basingstoke, United Kingdom: Palgrave Macmillan, 2015).

²³Only Michael J. Puri refrains from mentioning Bergson. Puri instead proposes an "affinity" between Jankélévitch's methodology and that of his colleague Gaston Bachelard (1884–1962). Puri, "Jankélévitch and the Dilemma of Decadence," 242.

²⁴Brian Kane, introduction to the colloquy on "Vladimir Jankélévitch's Philosophy of Music," *Journal of the American Musicological Society* 65, no. 1 (2012): 215.

²⁵Rings, "Talking and Listening with Jankélévitch," 219.

²⁶Hepokoski, "Ineffable Immersion," 224.

²⁷Lochhead, "Can We Say What We Hear?—Jankélévitch and the Bergsonian Ineffable," 231.

²⁸Gallope, "Jankélévitch's Fidelity to Inconsistency," 236. According to Gallope, Jankélévitch builds a philosophical lexicon that "rehearses a key Bergsonian dualism between actual, 'quidditive,' or 'gnostic' forms of knowledge and the contingency of virtual, 'quodditive,' or 'drastic' forces of creation." Gallope also observes that a "central paradox at the root of this dualism" preoccupies much of Jankélévitch's philosophy.

²⁹Currie, "Where Jankélévitch Cannot Speak," 247.

things, allows him to speak to the same issues that occupied many French scholars in the years after the Liberation of Paris.

This dissertation situates Jankélévitch within a different milieu, one that he reflected in his musico-aesthetic approaches, but also one that he helped to create. Among the many philosophers and musicologists who studied mystery in post-WWII France, Jankélévitch appears as perhaps the leading proponent of performing mystery in the service of understanding it.

Brelet manifests a countervailing tendency within the same milieu. Not proliferating but *clarifying* mystery designates the hallmark of her philosophy of music. Unlike that of Jankélévitch, however, her scholarly reception in English has been sparse.³⁰ As early as 1952, Manfred F. Bukofzer reviewed Brelet's first book *Esthétique et création musicale* (1947) in the *Journal of the American Musicological Society*. Bukofzer affirmed the work's point of departure, "the valid premise" that it is the "business of the aesthetician" to uncover and clarify the

³⁰In French, her reception has been richer, at least in terms of the number of citations. She is frequently invoked as an authority figure; her arguments, however, are less commonly engaged in a sustained, substantive manner. There is not for Brelet, as there is for Jankélévitch, a wealth of secondary sources dedicated to the interpretation of her philosophy. The degree to which her ideas have permeated the study of music in France—this is a topic worthy of reflection. Turning to the back cover of a recent edited collection entitled *Quand le geste fait sens* would, for instance, reveal nothing but the following quotation from Brelet's *L'Interprétation créatrice*: "Il est des arts [...] où l'activité de l'artiste refuse de se survivre en quelque objet différent d'elle-même et s'offre à nous immédiatement en tout l'éclat de son actuelle présence: ici la réalité de objet ne fait qu'un avec l'activité qui l'engendre, et l'oeuvre d'art jamais ne s'en peut isoler. Et parce que l'oeuvre n'est plus que l'activité même de l'artiste, il nous est donné d'assister à sa création, de pénétrer le mystère de sa naissance, de sa croissance et de son achèvement. [...] Nous portons l'oeuvre en nous, et sa permanence n'est plus celle de l'objet, mais l'éternelle actualité de l'acte par lequel elle peut sans cesse être refaite." ["There are arts...in which the artist's activity refuses to survive in any object different from itself, and presents itself to us immediately in all the splendor of its presence: here the reality of the object is one with the activity that engenders it, and the work of art can never be isolated from it. And because the work is no more than the very activity of the artist, it is given to us to witness its creation, to penetrate the mystery of its birth, its growth, and its completion. We carry the work in us, and its permanence is no longer that of the object, but the eternal actuality of the act by which it can be continually remade."] Lucia Angelino, ed., *Quand le geste fait sens* (Paris: Éditions Mimésis, 2015).

In his "Hommage à Gisèle Brelet," Ivo Supićić recorded that Brelet's writings had been "translated into several languages, including Japanese, German, Italian, Spanish, and Croatian" and had "caught the attention of music aestheticians such as Walter Wiora, Andres Briner, Enrico Fubini, and many others." Ivo Supićić, "Hommage à Gisèle Brelet," *International Review of the Aesthetics and Sociology of Music* 4, no. 2 (1973): 317.

“aesthetic concepts” that underlie all compositional processes.³¹ This premise’s subsequent demonstration he found to be “so remote and abstract,” however, that “musical points of reference” were “all but lost.”³² For Bukofzer, Brelet’s aesthetics of music was simply “not concrete enough.”³³

Nearly forty years would pass before another American musicologist scrutinized Brelet’s work. In his *Musical Aesthetics: A Historical Reader*, Edward Lippman provided English translations of excerpts from Brelet’s *Le Temps musical* (1949), placing them within a section of readings on the phenomenology of music.³⁴ Lippman’s *History of Western Musical Aesthetics* also introduced Brelet’s ideas.³⁵ Other music scholars have mentioned her work, but almost always in passing.³⁶ The discourse has been strangely silent with regard to someone who was so intensely productive and influential in her own time.

³¹Manfred F. Bukofzer, review of *Esthétique et création musicale*, by Gisèle Brelet, *Journal of the American Musicological Society* 5, no. 2 (1952): 139.

³²Ibid.

³³Ibid.

³⁴Edward A. Lippman, ed., *Musical Aesthetics: A Historical Reader*, vol. 3 (Stuyvesant, N.Y.: Pendragon Press,), 325–49. Within the section of his reader “The Phenomenology of Music,” Lippman also includes excerpts from Jeanne Vial’s *De l’être musical* (1952), Roman Ingarden’s *Untersuchungen zur Ontologie der Kunst* (1962), and his own *Progressive Temporality in Music* (1984). The reader does not contain any of Jankélévitch’s thoughts on music. (There is, however, a section—“The Sociological Significance of Music”—that consists entirely of writings by Adorno.)

³⁵Lippman, *A History of Western Musical Aesthetics*, 443–52. Constructing a likeness of Brelet poses an exercise with little precedent and occupies a substantial share of the dissertation’s fourth chapter (“Mysteries of the Dialectic”).

³⁶In *Confronting Stravinsky*, Robert Craft’s appendix includes several items by Brelet (nos. 26–32). Craft writes: “Though Gisèle Brelet has been overlooked by Stravinsky scholars, her writings exercised a considerable influence on him in 1946–1950, particularly “Chances de la Musique Atonale.” Craft also notes that her letters to Stravinsky (1947–52) on “the nature of genius are fervent, his replies, matter-of-fact, but the Brelet episode merits examination.” Jann Pasler, ed., *Confronting Stravinsky: Man, Musician, Modernist* (Berkeley: University of California Press, 1986), 354–5. Tamara Levitz briefly refers to Brelet in her discussions of Souvtchinsky and his “immanent metaphysics.” Tamara Levitz, *Modernist Mysteries*, 163–4. Benedict Taylor, in *The Melody of Time*, cites Brelet in a footnote, but does not mention her name in the text: “That music has often been understood as uniquely capable of articulating certain aspects of existence in time is evidently closely related to the fact that it has long been considered ‘the temporal art *par excellence*.’” The phrase comes from Brelet’s *Le Temps musical*, 25. Benedict Taylor, *The Melody of Time: Music and Temporality in the Romantic Era* (Oxford: Oxford University Press, 2015), 51. For further scholarship that contains passing references to Brelet, see the bibliography of this dissertation.

In the late 1940s, few women were writing and publishing scholarship in either philosophy or musicology in France (or in Germany, Great Britain, or the United States for that matter), let alone with Brelet's astonishing speed, volume, and complexity. In the United States, Susanne K. Langer (1895–1985) was perhaps one of the few comparable figures.³⁷ Besides Lippman's translations, the article that Langer included in her 1958 *Reflections on Art* is the only other published English translation of Brelet's writings.³⁸ Langer considered Brelet's article on the relationship between music and silence to be one of the "many significant essays on art" that had appeared "within the last five or six decades."³⁹

Langer shared Brelet's interest in mystery and music. Like Brelet, Langer believed that the "philosophy of art...should begin in the studio," that philosophers "must know the arts, so to speak, 'from the inside.'"⁴⁰ At the same time, they must also know them from the outside, using what they have learned in order to "construct theory, not a 'working myth.'"⁴¹ For both Brelet and Langer, it is in the interval between inside and outside that mystery inheres: the translation of music into philosophy of music passes through that obscure rift which separates a "non-discursive image" from its representation in "discourse."⁴² Yet both insisted that music is

³⁷Simone de Beauvoir (1908–1986) would be another figure of similar stature.

³⁸Gisèle Brelet, "Music and Silence" in *Reflections on Art: A Source Book of Writings by Artists, Critics, and Philosophers*, ed. Susanne K. Langer (Oxford: Oxford University Press, 1958), 103–21.

³⁹Langer had chosen Brelet's essay because, like the other reflections in the volume, it made a "real contribution to art theory," i.e., it offered a "new idea" or clarified an otherwise "moot and confused realm." Susanne K. Langer, introduction to *Reflections on Art: A Source Book of Writings by Artists, Critics, and Philosophers*, ed. Susanne K. Langer (Oxford: Oxford University Press, 1958), ix.

Langer characterized Brelet's "philosophical ideas" not as those of a "professional" philosopher, but as those of someone who wrote and thought "in the half-metaphorical language of artists and lay aestheticians." Brelet held a doctoral degree in philosophy from the Sorbonne; the standards and expectations of philosophical writing in France and the U.S. were apparently so different, however, that Langer viewed what she called Brelet's "deceptive language," her "strangely irresponsible studio-language," as unprofessional and amateurish. Even so, her ideas themselves captivated Langer enough to warrant inclusion. "I have not balked at the somewhat 'purple' style of Gisèle Brelet," Langer declared. *Ibid.*, xvii.

⁴⁰Susanne K. Langer, *Feeling and Form: A Theory of Art* (New York: Charles Scribner's Sons, 1953), ix.

⁴¹*Ibid.*, x.

⁴²*Ibid.*, 118.

susceptible to philosophy, that music is an “epistemological datum about which we can philosophize” productively.⁴³

Langer and Lippman accepted what they saw as the idiosyncrasies of Brelet’s philosophical style. They refused to balk at her “poetic and repetitious” language (Lippman) or her excessively ornate rhetoric (Langer).⁴⁴ Like Brelet and Jankélévitch, Langer and Lippman worked at the intersection of music and philosophy.⁴⁵ While abstruseness had caused Bukofzer to overlook Brelet’s arguments, Langer and Lippman appreciated the complexity that those arguments were designed to unravel. As interdisciplinary intellectuals themselves, they looked past the difficulties in Brelet’s presentation to the depth of her thought and the novelty of her ideas.

Working between disciplines has often carried the risk of working without discipline, or at least of being seen as doing so—of being seen as undisciplined and even irresponsible. Yet it has also benefited from strong advocacy and institutional investment in past decades. Today, *interdisciplinarity* has become a word to describe what would seem to be, according to Harvey J. Graff, the “dominant form of scholarly work.”⁴⁶ Graff has made interdisciplinarity itself the object of his research, and, like others, he has called attention to the need for more “studies that take historical context into account.”⁴⁷

⁴³Ibid.

⁴⁴Lippman, *A History of Western Musical Aesthetics*, 452; Langer, introduction to *Reflections on Art*, xvii.

⁴⁵Lippman earned his Ph.D. at Columbia University in 1952 for his dissertation “Music and Space: A Study in the Philosophy of Music.” In 1954, he joined the musicology faculty at Columbia, where he taught until his retirement in 1989. Throughout his career, he pioneered scholarship on the aesthetics of music. Langer, a professional philosopher, published widely on the relationship between art and the human mind. She lectured at many universities in the United States, including Columbia University (from 1945–50), during the period in which Lippman was enrolled there as a doctoral student.

⁴⁶Harvey J. Graff, *Undisciplining Knowledge: Interdisciplinarity in the Twentieth Century* (Baltimore, Md.: Johns Hopkins University Press, 2015), 1.

⁴⁷Graff, 10. His scholarship also aims to address this need. See also Jerry A. Jacobs and Scott Frickel, “Interdisciplinarity: A Critical Assessment,” *Annual Review of Sociology* 35, no. 1 (2009): 58. “Researchers have yet to study in any detail the rise of interdisciplines comparatively or over broad historical periods.”

In this dissertation, I offer a historical case study of interdisciplinarity in action, a history of ideas formed *between* disciplines. Like those I write about, I step out into the amorphous, barely tangible space that partitions one branch of learning from another. In order to understand Brelet and Jankélévitch, I locate their work in some of its most immediate historical and intellectual contexts, attempting to see what they would have seen, read what they would have read. I historicize their work, but I perform it as well. I try to inhabit their texts, to think like them, so as to bring their (historical) ideas to life in the present moment.

Writing from within an established discipline, I run the same geminate risk as they did—of being misunderstood by both musicians and philosophers. On the list of reasons for choosing Brelet and Jankélévitch from among the many mysteriologists in postwar France, the fact that they knew music intimately ranks high. They read and performed music in their professional lives, Jankélévitch during his lectures at the Sorbonne, Brelet in her role as pianist and soloist with the ORTF (*Office de Radiodiffusion-Télévision Française*).⁴⁸ They should not be mistaken for laypersons, in either music or philosophy.

⁴⁸In a 1958 interview with Jacques Chancel, Jankélévitch spoke modestly of his relationship to music and to performing at the piano. “**Jacques Chancel:** Music has played a great role for you... **Vladimir Jankélévitch:** It’s half of my life. I am, in music, entirely whole. It is not, for me, a way to relax (*délassement*). I do not know what God is. I could tell you what it is not. This does not mean that I know what it is. But music, I know. It is neither a hobby nor a distraction. I only have to put myself at the piano to forget everything. Everything... It is a form of expression of the ineffable par excellence. What we cannot express otherwise is expressed through music. It reminds me of a piece by Janáček drawn from a collection he called *Under a Shady Path*. This piece is titled “The Missing Word.” Aha! The missing word! This is when music raises its voice and says what words alone cannot express. With it, in it, one dreams one is another, one could have a better life, one is a great artist. When I was young, I dreamed that I was a great virtuoso finishing, under the ovations of the audience, the concert I dreamed of giving... (Silence) I would have been a great pianist... **JC:** If you spent as much time at the piano as at philosophy, you would probably be a great pianist. **VJ:** Oh! Certainly not. No. I would have been extremely mediocre.” Suarès, *Vladimir Jankélévitch*, 65–6.

Before training as a philosopher, Brelet had studied piano with Guntram Arcouet at the Conservatory of Nantes and with Lazarus Levy at the National Conservatory of Paris. She continued to perform “as soloist and pianist with the ORTF,” where “she dedicated herself to the interpretation of contemporary music, focusing particularly on works by young French composers.” Supićić, 317.

To trace their livelihoods is to inscribe a history of musical interdisciplinarity. The call for a new, implicitly interdisciplinary direction in music research sounded with forceful clarity in Joseph Kerman's 1985 *Contemplating Music*.⁴⁹ Since then it has been taken up and variously interpreted by numerous scholars, and disciplinarity itself has become a recurring topic in studies of music.⁵⁰ This "critical" turn has brought music scholarship into line with cultural studies. In some of its best moments, this turn has led to self-reflective discursive practices, to an explicit and disciplined questioning of the motives of research.

In some of the most recent examinations of disciplinary boundaries, music scholars have focused on mediation, reflexivity, and relationality. Georgina Born, for example, documents the proliferation of interdisciplinary studies over the last three decades, and she proposes, as a "direction for future research," a "relational musicology," a study of music "in process," a study embedded "in the movement between" various aspects of musical reality.⁵¹ William Cheng also charts a kind of relational musicology, one which encourages a shift toward an ethics of care in the way in which we, as members of a discipline, relate to each other and to the object of our studies.⁵²

⁴⁹Anahid Kassabian makes this observation in her introduction to the collection *Keeping Score: Music, Disciplinarity, Culture*, ed. David Schwarz, et al. (Charlottesville, Va.: University Press of Virginia, 1997), 1.

⁵⁰Richard Leppert and Susan McClary, eds., *Music and Society: The Politics of Composition, Performance, and Reception* (Cambridge: Cambridge University Press, 1987); Katherine Bergeron and Philip V. Bohlman, eds., *Disciplining Music: Musicology and Its Canons* (Chicago: University of Chicago Press, 1992); David Schwarz, et al., eds., *Keeping Score: Music, Disciplinarity, Culture* (Charlottesville, Va.: University Press of Virginia, 1997); Nicholas Cook and Mark Everist, eds., *Rethinking Music* (Oxford: Oxford University Press, 1999); Martin Clayton, Trevor Herbert, and Richard Middleton, eds., *The Cultural Study of Music: A Critical Introduction* (New York: Routledge, 2003); Henry Stobart, ed., *The New (Ethno)musicologies* (Lanham, Md.: Scarecrow Press, 2008); Georgina Born, "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practical Turn," *Journal of the Royal Musical Association* 135, no. 2 (2010): 205–43; William Cheng, *Just Vibrations: The Purpose of Sounding Good* (Ann Arbor: University of Michigan Press, 2016), accessed 17 January 2017, <http://dx.doi.org/10.3998/mpub.9293551>.

⁵¹Born, "For a Relational Musicology," 231; Georgina Born, "On Musical Mediation: Ontology, Technology, and Creativity," *Twentieth-Century Music* 2, no. 1 (2005): 30.

⁵²Cheng, *Just Vibrations*. Cheng constructs his disciplinary critique through a combination of "affect theory, care ethics (refracted through disability studies and ideas of dependence), and queer theory."

As they reflect on how best to do musicology, both Born and Cheng are attempting to come to terms with something else as well, something that also subtends with my own project—the pervasive *intangibility* of relationality itself, its resistance to certain rigidly drawn schemes. From a distance, Brelet and Jankélévitch speak to this very concern. For them, musicology itself happens between music and the pen. For them, there is something mysterious at work in the act of thinking and writing about music, something from which it is imperative not to turn away.⁵³

The framework of my project brings into focus, amidst post-WWII French philosophies of music, what can be seen as two polar regions of mysteriology. At one end, there is Brelet, who employs the conventional terms of epistemology, thus engaging in what could be called a *gnostic* form of investigating musical phenomena (if we were to make use of Abbate’s terminology).⁵⁴ At the other, there is Jankélévitch, who advocates a kind of *drastic* re-creation.⁵⁵ Brelet constructs a metaphysics of music; Jankélévitch seeks to expose at every turn the ultimate metaphoricity of any such metaphysics. For Brelet, musical mystery can be known; for Jankélévitch, it can only be done.

Thus Brelet and Jankélévitch exhibit contrasting methodological tendencies in their study of the same phenomenon—i.e., music and mystery. I have not exaggerated the difference between them. The split is severe, though never absolute. To the question “Music

⁵³Vladimir Jankélévitch, *L’Aventure, l’ennui, le sérieux* (Paris: Éditions Mouton, 1963), 62: “The mysterious, in every creation, is not the creator, who is disposed to psychological analysis, and it is not the creature (i.e., the thing created), which is disposed to physical description: it is rather the passage from the one to the other.” [“Le mystérieux, en toute création, ce n’est pas le créateur, qui se prête à l’analyse psychologique, et ce n’est pas non plus la créature qui se prête à la description physique: mais c’est le passage de l’un à l’autre.”]

⁵⁴Brelet directs her attention to that “critical reflection” which “moves from auditory intuition to the form that takes shape” in the “creative act” and that “mysteriously brings” this act “into being.” Brelet, *Esthétique et création musicale*, 30: “Et l’acte créateur ne peut trouver son achèvement que grâce à une réflexion critique qui remonte de l’intuition auditive à la forme qui en elle s’ébauche et la fonde obscurément.”

⁵⁵Jankélévitch accentuates intuition, focusing his efforts on bringing to fruition, through philosophy itself, creative acts. When speaking about music, Jankélévitch instructs: call upon “all the arts, all the analogies drawn from all possible sensations.” It would be better, he insists, to listen to music, perform it, or compose it yourself. If you must speak about music, then speak about it in a way that calls attention to its drastic quality, to the fact that it takes part in the mystery of creation. Jankélévitch, *Music and the Ineffable*, 119.

(scholarship)—(ideally) drastic or gnostic?” Brelet would answer “mostly gnostic,” Jankélévitch “mostly drastic.” There remain some filaments, mentioned above, that hold them together in tension, maintaining them in a dynamic equilibrium. Emphasizing their relative polarity, in fact, illuminates the stakes of mysteriology itself.

Assertions of difference bind together otherwise disparate mysteriological methods. Difference itself infuses postwar French mysteriology, crystallizing principally in an insistence on a departure from scientific modes of thinking. Focusing on mystery became a marker of difference, a way to upend the natural attitude toward the world, the attitude according to which the world, as an aggregate of empirical objects, exists outside of and apart from the individual ego that beholds it.⁵⁶ Restoring mystery, reinstalling a sense of wonder at the complexity and ambiguity of existence, became a means of resistance to a strict severance between self and other, self and world, self and history.

My use of the term mysteriology to denote the study of mystery comes directly from Jankélévitch’s coining of *mystériologie*.⁵⁷ Philosophy, for Jankélévitch, begins with an intimation and a recognition of the mysterious. “Philosophy begins,” he writes, “with the conviction that the ultra-physical and the infra-physical are coarsely approximative substitutes for metaphysical ulteriority, just as the ultra-sensible and the infra-sensible are apocrypha of

⁵⁶Husserl discussed the “natural attitude” or “natural theoretical attitude” in, for instance, his student Eugen Fink’s *Sixth Cartesian Meditation: The Idea of a Transcendental Theory of Method*, trans. Ronald Bruzina (Bloomington: Indiana University Press, 1995), 166. French thinkers knew Fink’s work despite the suppression of Husserl in Nazi Germany and Occupied France: “Published mention of the Sixth Meditation first occurred in 1941 in France, in Gaston Berger’s *Le cogito dans la philosophie de Husserl*, to be followed only after the end of the war by reference to it in Maurice Merleau-Ponty’s *Phénoménologie de la perception*.” Ronald Bruzina, translator’s introduction to *Sixth Cartesian Meditation*, vii.

⁵⁷See <http://www.cnrtl.fr/definition/mystérieux>, accessed 28 January 2017. The word appears twice in *Debussy et le mystère*, on pages 11 and 32. See also Vladimir Jankélévitch, *Philosophie première: introduction à une philosophie du “presque”* (Paris: Presses Universitaires de France, 1954), 54.

suprasensible authenticity.”⁵⁸ Philosophy truly begins, for Jankélévitch, with the Alexandrian philosophers and with Plotinus, with the inception of a “serious” metaphysics, with the understanding that the “Beyond that solicits the spirit beyond all empirical magnitude, this dynamic Beyond is a mystery.”⁵⁹

Mystery is a word with undeniably theological undertones. It is a word that finds expression in religions of antiquity, in Judaism, and in Christianity. Yet it appears in worldly literature as well. Convenient for Jankélévitch’s purposes, it is both thoroughly sacred and thoroughly secular. Recourse to a “mysteriological narrative” occurs, for Jankélévitch, when Plato, in the *Symposium*, speaks of indicible things, abandoning dialectical discourse in order to allude to “something else,” something which enamors the souls of lovers, something which is sensed intuitively, something whose meaning can only be suggested enigmatically.⁶⁰

The use of *mystériologie* must have also resonated with Jankélévitch’s largely Catholic audience in postwar France. The French word *mystère* has been used to refer to religious truth and Christian sacrament since at least the thirteenth century.⁶¹ The sacraments of the Roman Catholic Church are mysteries of transformation, rites which mark the manifestation of divine grace in human affairs.⁶² Rather than purely conceptual dogma, the sacraments represent

⁵⁸Jankélévitch, *Philosophie première*, 3. [“La philosophie commence avec la conviction que l’ultraphysique et l’infraphysique sont des succédanés grossièrement approximatifs de l’ultériorité métaphysique, tout de même que l’ultrasensible et l’infrasensible sont des apocryphes de l’authenticité suprasensible.”]

⁵⁹*Ibid.*

⁶⁰Vladimir Jankélévitch, *Le Je-ne-sais-quoi et le presque-rien* (Paris: Presses universitaires de France, 1957), 2.

⁶¹Ca. 1240, Guillaume Le Clerc, for example, used the word to mean “secret (in the domain of the Christian religion).” See <http://www.cnrtl.fr/definition/mystère>, accessed 28 January 2017.

⁶²See “sacrament, n.,” OED Online, January 2017, Oxford University Press, <http://www.oed.com/view/Entry/169523?rskey=2qyveM&result=1>, accessed 28 January 2017: “In early Christian language *sacramentum* and the synonymous *μυστήριον* (Greek, “mystery”) were applied indiscriminately to any ritual observance of the Church, or to any spiritually symbolic act or object; but they were often applied in an eminent sense to the two most important observances, baptism and the Lord’s Supper or Eucharist.”

instruments of actual, existential change. In the mystery of the Christian sacrament, “something else” happens, arrives, comes into existence, and, by virtue of this arrival, life is transformed.

Like philosophy and theology, art also came to embrace mystery. In late romanticism especially, art became sacramental. For Jankélévitch, Debussy himself was a mysteriologist, exploring the sacraments of nature in music. The milieu of the fin de siècle cultivated Debussy’s appetite for the mysterious; it also formed the backdrop against which Jankélévitch first developed his own philosophical leanings. A philosophy of aesthetic mystery flourished in France at the end of the nineteenth century, particularly in the symbolist theories of Stéphane Mallarmé (1842–1898). Symbolism’s attention to mystery would also receive a revival in post-WWII French thought, in the work of mysteriologists like Jankélévitch and Brelet.

Through an exploration of these extremes, through a study of Jankélévitch and Brelet, this dissertation surveys and details the collective mysteriology that materialized in post-WWII France. It immerses the reader in both an account of the intellectual practices through which this mysteriology came into being and a close reading of some of its most salient texts.

Brelet, Jankélévitch, and their fellow mysteriologists worked across disciplinary lines and at the margins of the leading currents in contemporary French musicology and philosophy. Their scholarship, as I demonstrate, belongs to the histories of both musicology and phenomenology, not as proper names, but as common practices. By particularizing the work that they did, by specifying their methods, procedures, and techniques, I explore their radical interdisciplinarity—their deliberate softening of disciplinary angles—as a cultural practice. Through dissolving disciplinary boundaries in my own text, I also seek to create, for the reader, an *experience* of mysteriology at work; the design of each chapter assimilates and then dramatizes pivotal

moments in Brelet and Jankélévitch's philosophies of music (e.g., the instant, the other, the dialectic).

The dissertation's first chapter ("*Musicologie* and Mystery") considers the mysteriological work of Brelet and Jankélévitch as a significant form of musicological activity in post-WWII France. Until the 1970s, French musicology was, even more than a professional discipline, a pluridisciplinary practice. In the period after 1945, a number of academic fields, including philosophy, produced musicological content outside the profession of musicology.

Brelet, Jankélévitch, and others contributed to a marked revival of interest in music aesthetics. Rather than manifesting an unprecedented phenomenon, their work offered a fresh take on a long-standing strain within French music scholarship. As I show, a distinct regard for the mysterious—for the inexplicable, the inexpressible, the ineffable—had accompanied the progress of *musicologie* from its origins in *le Siècle des Lumières*.

In turning to mystery, Brelet and Jankélévitch also participated in the mainstream of postwar French philosophy—existential phenomenology.⁶³ Especially in the years after the Second World War, *mystère* had philosophical currency.⁶⁴ Post-WWII phenomenologies of existence in France consistently employed the term mystery as the keystone of philosophy as well as its stumbling block. Thus, the remaining chapters (2–4) of the dissertation interrogate the role of phenomenological mysteries in Brelet and Jankélévitch's work.

⁶³See, for instance, "Part II: The Reign of Existential Phenomenology (1940–1960)" in Gary Gutting, *French Philosophy in the Twentieth Century* (Cambridge: Cambridge University Press, 2001), 119–212.

⁶⁴Examples permeated postwar French philosophy. For example, John Ireland has described Sartre's little-known interest in the genre of the mystery play. John Ireland, "Freedom as Passion: Sartre's Mystery Plays," *Theatre Journal* 50, no. 3 (1998): 335–48. Simone de Beauvoir spoke of mystery frequently in *The Second Sex*, mainly in a critical fashion (she was primarily addressing the damaging effects of the "feminine mystery"). Simone de Beauvoir, *The Second Sex*, trans. Constance Borde and Sheila Malovany-Chevallier (New York: Vintage Books, 2011). It was to another French phenomenologist that she was often responding—Emmanuel Levinas, who wished to resuscitate the mystery of the feminine Other, to posit it as the very possibility of the ethical and the future of humankind. Levinas, *Time and the Other*, esp. 85–90.

Put succinctly, phenomenology is the study of phenomena, not simply as “appearances,” but as the “objects of intentional acts.”⁶⁵ Phenomenology studies intentionality—the way in which every performance of a conscious action is essentially an experience of the meaning of “something or other,” of one phenomenal object or another.⁶⁶ In working out a theory of the intentionality of consciousness (its “object-directedness”), the German philosopher Edmund Husserl (1859–1938) inaugurated the idea of phenomenology as a philosophical discipline.⁶⁷

Echoes of the phenomenological movement had begun to reach French ears earlier in the century, but the process of translating German ideas into a new philosophical idiom—of giving them a distinctly French voice—reached its peak production in the 1940s and 50s.⁶⁸ Those who made phenomenology French did so by shifting their attention to the “concrete and corporeal strata” of human experience, exemplified in Jean-Paul Sartre’s “trenchant analyses of ‘concrete

⁶⁵Maurice Natanson, *Edmund Husserl: Philosopher of Infinite Tasks* (Evanston, Ill.: Northwestern University Press, 1973), 13.

⁶⁶Robert Sokolowski, *Introduction to Phenomenology* (Cambridge: Cambridge University Press, 2000), 1. Sokolowski reminds us that the technical sense of “intention” in phenomenology should not be confused with the common use of the word as the “purpose we have in mind when we act.” Rather, in phenomenological terms, “intending” means the “conscious relationship we have to an object.” Ibid., 2.

⁶⁷Dan Zahavi, *Husserl’s Phenomenology* (Stanford, Calif.: Stanford University Press, 2003), 14.

⁶⁸Herbert Spiegelberg, *The Phenomenological Movement: A Historical Introduction*, 3d ed. (The Hague: Martinus Nijhoff, 1982), 21. During the 1930s, the “center of gravity of the Phenomenological Movement shifted [from Germany] to the west. In fact, at that time it entered a peculiarly French phase...” Following a period of “absorbing some of the German tradition, French phenomenology developed remarkable productivity. It owes some of its distinctive form to its peculiar interpretations (and at times misinterpretations) of Scheler, Heidegger, and Husserl (in that order) by such creative thinkers as Gabriel Marcel, Jean-Paul Sartre, Maurice Merleau-Ponty, Paul Ricœur, Mikel Dufrenne, and Emmanuel Levinas. Their unique fusion of phenomenology and existentialism has harmonized and humanized phenomenology to an extent and in a manner which sets it apart from Husserl’s transcendental subjectivism, from Scheler’s metaphysics, and from Heidegger’s anti-subjectivistic ‘thought of Being.’”

During the 1940s, Paris became the new epicenter of phenomenological philosophy. The writings of French intellectuals—from Jean-Paul Sartre’s *Being and Nothingness* (1943) to Gabriel Marcel’s *Mystery of Being* (1951)—took up and reshaped the work of the German phenomenologists Edmund Husserl and Martin Heidegger. French philosophic reflections on music flourished in the 1940s and 50s as part of a period of “intensive and unusually productive philosophical activity in France.” Edward S. Casey, translator’s forward to *The Phenomenology of Aesthetic Experience*, by Mikel Dufrenne, trans. Edward S. Casey, et al. (Evanston, Ill.: Northwestern University Press, 1973), xv.

relations with others' (e.g., the look)" and Maurice Merleau-Ponty's "profoundly evocative descriptions of the lived body."⁶⁹

Engaging mysteries of concrete and lived experience defined much of the work of French phenomenology. Perhaps nowhere did the concern with mystery become more pronounced than in the writings of Gabriel Marcel. Existential phenomenology, in Marcel's formulation, consisted in the positing of "ontological mystery" and the development of a concrete approach to its investigation.⁷⁰ Mystery, for Marcel, entailed a *situation*, a set of concrete circumstances in which we find ourselves embedded.⁷¹

Marcel's ideas resonated with others who also investigated musical phenomena in postwar France, including the philosopher Jeanne Vial.⁷² Like Marcel, Vial treated the "philosophical questions" that she encountered in music not as a series of "objective problems"

⁶⁹Ibid., xvi.

⁷⁰The philosophical appendix to Marcel's play *Le Monde cassé* (*The Broken World*, 1929) discusses the ontological mystery and the "proper method for restoring it." Spiegelberg, *Phenomenological Movement*, 457. Marcel's 1933 essay "On the Ontological Mystery" introduces a distinction between problems and mysteries, in much the same way that Jankélévitch distinguishes secrets from mysteries. Marcel equates mystery with the "metaproblematical," where, for Jankélévitch, mystery resides on the plane of the meta-empirical. Gabriel Marcel, "On the Ontological Mystery," in *The Philosophy of Existentialism* (New York: Citadel Press, 1956), 9–46.

⁷¹Marcel sought a higher form of empiricism in which experience would receive the "most intense effort of attention," but in which the *contents* of experience would consist not of "individual sense data" but rather of specific types of situations—critical encounters with the world and with others. Stephen Jolin, translator's introduction to *Tragic Wisdom and Beyond*, by Gabriel Marcel (Evanston, Ill.: Northwestern University Press, 1973), xxi–xxiii.

Thinking mystery entailed, in Marcel's view, a "deepening of experience itself" through "becoming aware, recognizing, encountering, 'seeing,' and appreciating." Ibid. In describing the experience of hearing sound, Marcel labeled feeling or sensation as the "index, the sign, the manifestation" of *participation*, one of the central categories of his philosophy. Robert E. Wood, introduction to *Music and Philosophy*, by Gabriel Marcel (Milwaukee, Wisc.: Marquette University Press, 2005), 12.

For Marcel, true participation in a sonorous experience afforded a sense of something beyond the illusion of a purely interior awareness. Truly participating in the act of hearing confirmed the fundamental inextricability of mind, body, and external milieu; it confirmed our situatedness in the world. As Paul Ricœur observed in 1948, Marcel used the term "situatedness" to allocate the "adherence of the concrete subject to its flesh and its world." Paul Ricœur, *Gabriel Marcel et Karl Jaspers: Philosophie du mystère et philosophie du paradoxe* (Paris: Temps présent, 1948), 29.

⁷²Marcel's own sizeable output of writings on music itself constitutes a substantial contribution to the formation of French musical phenomenology. While Marcel's purely philosophical writings contain few references to music, his work as a music critic amounts to more than a hundred items, with topics ranging from the musical idea in the work of the French composer César Franck to the relationship between Bergson and music. Marcel, *Music and Philosophy* includes English translations of a selection of his writings on music. *L'Esthétique musicale de Gabriel Marcel*, edited by Vial, contains a number of others in the original French. See note 73 below.

that could be “analyzed and solved” but as “mysteries” that had to be “participated in and understood as lived experience.”⁷³

The relationship of Marcel and Vial to French phenomenology proper furthermore paralleled that of other mysteriologists, specifically Jankélévitch and Brelet. Marcel and Vial have been described as phenomenologists despite the fact that neither claimed to be one.⁷⁴ As it does even with the more easily recognizable exponents of phenomenology in postwar France like Sartre and Merleau-Ponty, the phenomenological approach, for Marcel and Vial (and for Brelet and Jankélévitch as well), tends to lead beyond itself to something else—to ontology, metaphysics, dialectics, or ethics.

Though Brelet and Jankélévitch do not frame their work as phenomenological, I argue that their writings from this period effectively constitute phenomenologies of music. In doing so, I follow Lippman’s suggestion, in *A History of Western Musical Aesthetics*, that Brelet’s *Le Temps musical* (1949) belongs to the category “phenomenology of music,” that it consists in a

⁷³Lippman, *A History of Western Musical Aesthetics*, 452. Vial published a number of works on Marcel’s philosophy, including *Gabriel Marcel et les niveaux de l’expérience* (Paris: Seghers, 1966) and *Gabriel Marcel, un veilleur et un éveilleur* (Lausanne, Switzerland: L’Age d’homme, 1989). She also edited the collection of Marcel’s essays on music *L’esthétique musicale de Gabriel Marcel* (Paris: Aubier-Flammarion, 1980).

⁷⁴Jean Hering called Marcel an “independent phenomenologist.” Jean Hering, “Phenomenology in France” in *Philosophical Thought in France and the United States*, ed. Marvin Faber (Albany: State University of New York Press, 1968), 75. Yet Marcel’s writings contained very little overt discussion of phenomenology itself, and he once openly renounced the use, in his own work, of “Husserlian terminology as well as that of the German phenomenologists.” Gabriel Marcel, *Being and Having*, trans. Katharine Farrer (Westminster, England: Dacre Press, 1949), 158. *Être et avoir* further differentiated between phenomenology and hyperphenomenology: the latter, which Marcel called elsewhere metaphysics or dialectics, was the destination for which the phenomenological method paved the way.

Nevertheless, in a 1943 essay on St. Augustine, Marcel stated that only in phenomenology would it be possible “today to find solid ground for a philosophy of musical experience.” Marcel, “Music According to St. Augustine,” 121–2. Phenomenology was, for Marcel, one of the “concrete approaches to the ontological mystery.” Marcel, *Being and Having*, 118–9. Though not a phenomenologist *de rigueur*, Marcel often put phenomenology into practice, analytically detailing the contents of conscious experience and emphasizing the active role of consciousness in constituting the meaning of such experience.

Vial, likewise, practiced a form of phenomenology. Lippman has described Vial’s *De l’être musical* (1952) as a “mixture of ontology and phenomenology” rather than a “strictly phenomenological investigation.” Lippman, *A History of Western Musical Aesthetics*, 452. Vial’s phenomenology of music, Lippman observed, could easily pass into a “metaphysics of the ‘presence,’ or incarnation, of the musical work.” *Ibid.*, 455.

“remarkably detailed and concrete investigation of the temporal nature of music, but one that does not represent itself as phenomenological.”⁷⁵

Brelet’s work is, Lippman implies, *intuitively* phenomenological.⁷⁶ Without referring to phenomenology directly, Brelet nonetheless follows, in constructing her “immanent metaphysics” of music, a philosophical procedure that, Lippman argues, “bears a certain resemblance to Husserl’s technique of free imaginative variation”—a technique that the founder of modern German phenomenology had devised and employed in order to “achieve insight into the essence of the phenomenological object.”⁷⁷ Brelet’s philosophy, like that of Jankélévitch, is phenomenology incognito.⁷⁸

This was not an uncommon phenomenon in post-WWII France. The composer Pierre Schaeffer (1910–1995) would later come to recognize a similar occurrence in his own work. “For years,” Schaeffer observed in his *Traité des objets musicaux* (written from 1951–1966),

⁷⁵Ibid., 443. Carl Dahlhaus also indicates that Brelet’s philosophy is phenomenological in some sense. In his *Aesthetics of Music*, Dahlhaus begins the chapter “Toward the Phenomenology of Music” with a series of quotes from Augustine (*Confessions*), Brelet (*Le Temps musical*), and Husserl (“Vorlesungen zur Phänomenologie des inneren Zeitbewusstseins”). Carl Dahlhaus, *Aesthetics of Music*, trans. William Austin (Cambridge: Cambridge University Press, 1982), 74.

⁷⁶Lippman observes that Husserl’s work was “evidently unknown to Brelet, and her study of musical time is in any event not really *phenomenological* in the strict sense of the term.” Ibid., 452. Emphasis in the original.

⁷⁷Ibid. Brelet, apparently unwittingly, performs an eidetic reduction of music in order to arrive, via a process of “free variation in imagination,” at an intuitive knowledge of music’s essence.

In Husserl’s phenomenology, eidetic reduction proceeds via individual consciousness from the contingent aspects of material objects to their essential structures in order thereby to attain an intuition of the *eidōs* of a thing. Husserl discusses the method of “free variation” in, for instance, *Phenomenological Psychology: Lectures, Summer Semester, 1925*, trans. John Scanlon (The Hague: Martinus Nijhoff, 1977), 54–69; *Cartesian Meditations*, trans. Dorion Cairns (Norwell, Mass.: Kluwer), 69–72.

⁷⁸How could such a thing be possible? By the time of Brelet’s writing, very little of French philosophy remained untouched by the ideas of German phenomenologists. During the 1940s, moreover, phenomenology became French. It became a mode of doing philosophy in France, and, by the end of the decade, it had become the dominant mode. It should not be surprising, then, that the philosophical analyses of Brelet and Jankélévitch embody and perform phenomenology without ever discussing explicitly the notion itself. Brelet and Jankélévitch *practice* phenomenology.

“we often did phenomenology without knowing it.”⁷⁹ Schaeffer claimed his “phenomenological inheritance” outright in the *Traité*, and a specific reading of Husserlian phenomenology, as music theorist Brian Kane has argued, informed Schaeffer’s theory of *l’acousmatique*.⁸⁰

Unlike Schaeffer, neither Brelet nor Jankélévitch ever theorized their own relationship to the practice of phenomenology. In chapters 2–4, I trace the ways in which Jankélévitch and Brelet enacted the phenomenological turn to subjective experience.⁸¹ Their evocative depictions of musical experience enlist and explore phenomenology’s central query—“how can there be an Other for my consciousness?”⁸² Their investigations furthermore touch upon what was for some French phenomenologists the fundamental problem underlying the question of the Other—

⁷⁹This, he added, was “much better than...talking about phenomenology without practicing it.” Pierre Schaeffer, *Traité des objets musicaux* (Paris: Éditions du Seuil, 1966), 91. The translation is Brian Kane’s. Qtd. in Brian Kane, *Sound Unseen: Acousmatic Sound in Theory and Practice* (Oxford: Oxford University Press, 2013), 18.

⁸⁰In his *Traité*, Schaeffer consistently deploys, according to Kane, “techniques that are Husserlian in character: the transcendental-phenomenological reduction, the eidetic reduction, imaginative free variation, and the reactivation of originary experience.” Kane is disputing the contention, attributed to Makis Solomis, that “Schaeffer’s style of phenomenology is much closer to Merleau-Ponty than Husserl.” Kane, *Sound Unseen*, 19.

Schaeffer’s style of phenomenology thus shares, in Kane’s view, the same shortcomings as that of Husserl. It employs the same ideological trick, relegating experience to a subsidiary role. It runs into the same “ontological problem”: Schaeffer’s phenomenology of the sound object mystifies the acousmatic experience, removing the historical, contingent aspects that make such an experience possible and meaningful in the first place. Kane, *Unseen Sound*, 36. “Through a sleight of hand, phenomenology covertly places its ontology prior to experience, and then subsequently discloses the ontological horizon *as if* it were always already present—as if *its* ontology made experience possible in the first place.”

This, it is safe to say, is not a generous reading of Husserl. The reasons have to do with a later anti-philosophical turn within philosophy itself, a turn that characterizes the thinking of some of those upon whom Kane’s project relies—namely, Adorno and Derrida, both of whom subjected Husserl’s phenomenology to intense critique. Theodore W. Adorno, *Against Epistemology: A Metacritique*, trans. Willis Domingo (Cambridge, Mass.: MIT Press, 1983) and Jacques Derrida, *Edmund Husserl’s Origin of Geometry: An Introduction*, trans. John P. Leavey (Lincoln: University of Nebraska Press, 1989).

⁸¹Husserl, *Phenomenological Psychology*, 22–3. The original turn in phenomenology is the one which moves away from the object of a conscious act to the “subjective experiencing” of that act, to the “inner, ‘experiential,’ features” that serve to condition and structure its intentionality. David Woodruff Smith and Ronald McIntyre, *Husserl and Intentionality: A Study of Mind, Meaning, and Language* (Dordrecht, Holland: D. Reidel, 1982), 92.

⁸²François Lyotard, *Phenomenology*, trans. Brian Beakley (Albany: State University of New York Press, 1991), 76.

namely, the problem of time, or the problem of the opaque medium through which the subjective experience of the Other occurs.⁸³

It was here, on the subject of time, that postwar French phenomenology made its stand, so to speak, against the philosophy of Bergson. In the 1940s, Sartre and Merleau-Ponty treated Bergson's ideas inhospitably, presenting what Michael R. Kelly has called "misleading readings."⁸⁴ Others, like Jankélévitch and Brelet, took a softer stance, acknowledging the lasting influence of Bergson and respectfully differentiating their own views from those of the older philosopher. For them, Bergsonism contained valuable insights, but insights that failed to fully account for the experience of time in music.

In music, Jankélévitch and Brelet argued, it became possible to organize time differently, to represent the immediate data of consciousness not only in a continuous flux (i.e., Bergsonian *durée*), but also in other ways. When Jankélévitch listened to Debussy's music, for instance, he often heard not an unbroken flow, but a disjointed series of musical images. Brelet located in Stravinsky's music not the "succession without distinction" of Bergson's pure duration, but the harnessing of time's internal dynamism, its "power of eternal rebirth."⁸⁵

Every musical experience, for Brelet and Jankélévitch, involved an act of creating or re-creating musical time. In this way, they posited, we participate in the constitution of otherness: we become conscious of a time that is other than the way in which we experience time in our ordinary lives. In phenomenology, the "Other" can take various, but related forms—most

⁸³As Lippman has observed, the phenomenology of music comes into existence as a "specialized field" in Husserl's "Lectures on the Phenomenology of the Inner Consciousness of Time." One of the "most fundamental processes of consciousness," for phenomenology, is the "temporal constitution of a pure datum of sensation." Lippman, *A History of Western Musical Aesthetics*, 437.

⁸⁴Michael R. Kelly, introduction to *Bergson and Phenomenology*, ed. Michael R. Kelley (Basingstoke, United Kingdom: Palgrave Macmillan, 2010), 4.

⁸⁵Brelet, *Le Temps musical*, 48, 50.

commonly, it is the alterity of another consciousness (i.e., another person), of the world in-itself, or of history.

Chapters 2–4 explore in turn each of these forms and their corresponding temporalities as they appear in the work of Jankélévitch and Brelet. The dissertation’s second chapter (“Jankélévitch, Levinas, and Sonorous Psychism”) centers on the mystery of *intra*-human and *inter*-human time, of time *within* and *between* subjects. The third chapter (“Drastic Ecomysteriology”) addresses the mystery of ecological time, or the temporal relationship between human beings and the natural world. The fourth chapter (“Mysteries of the Dialectic”) investigates the mystery of historical time and its manifestations in the dialectics of music.

The phenomenological styles of Brelet and Jankélévitch, unlike that of Schaeffer, had less to do with Husserl directly than with other philosophical sources.⁸⁶ Hence, each of chapters 2–4 summons a more immediate point of contact. Jankélévitch’s *Debussy et le mystère* serves as the primary content for the analyses in the second and third chapters. To situate Jankélévitch’s phenomenology of Debussy’s music within the intellectual milieu of postwar French philosophy, these chapters draw upon the work of two French phenomenologists who were also Jankélévitch’s friends and colleagues, Emmanuel Levinas (1906–1995) and Maurice Merleau-Ponty (1908–1961).⁸⁷

⁸⁶Brelet and Jankélévitch almost certainly knew the philosophy of Husserl (and that of his most influential disciple Martin Heidegger)—if not always through the original German, then through translations and via the writings of French phenomenologists like Sartre, De Beauvoir, Merleau-Ponty, and Levinas. When interpreting the work of Heidegger in *Time and the Other*, Levinas refers to Jankélévitch. The reference is offhand, without a citation. Levinas writes: “However, there is a notion—*Geworfenheit*—‘expression of a certain Heidegger,’ according to Jankélévitch—that is usually translated ‘dereliction’ or ‘desertion.’ One then stresses a consequence of *Geworfenheit*. One must understand *Geworfenheit* as the ‘fact-of-being-thrown-in’...existence.” (The quotation actually comes from Vladimir Jankélévitch, *L’Alternative* (Paris: Presses universitaires de France, 1938), 152, note 1.) Emmanuel Levinas, *Time and the Other*, trans. Richard A. Cohen (Pittsburgh, Pa.: Duquesne University Press, 1987), 45. See also Marguerite La Caze, *Wonder and Generosity: Their Role in Ethics and Politics* (Albany: State University of New York Press, 2013), 152–3.

⁸⁷Levinas played an instrumental role in bringing the phenomenological ideas of Husserl and Heidegger to the Francophone world. Gutting, *French Philosophy in the Twentieth Century*, 106–7 and 354. Gutting describes

Chapters 2 and 3 map manifestations of mystery in Jankélévitch's *Debussy et le mystère*. "Mystery is the thing of music," and "no musician has gone further than Claude-Achille in the suggestion and transcription of mysterious things," Jankélévitch wrote.⁸⁸ Yet mystery, in Debussy, has been dressed, so to speak, in the lightest of garments. The language of Debussyan mystery is, for Jankélévitch, translucent: "*Debussy is mysterious, but he is clear.*"⁸⁹ In Jankélévitch's study, the translucent mystery serves as the catalyst for a mysteriology of Debussy's music. The philosopher identifies two categories of translucent mystery governing the syntax of Debussy's musical creations—the pneumatic and the grammatic.⁹⁰ The former serves as the topic of the dissertation's second chapter, the latter as that of its third chapter.

Levinas's "seminal work in introducing Husserl (and Heidegger, through whose lens he read Husserl) to France." From German phenomenology, Levinas wished to salvage the promise of a "return to concrete existence and a shedding of the formal logic of philosophy that might obscure concrete experience." Eric Severson, *Levinas's Philosophy of Time: Gift, Responsibility, Diachrony, Hope* (Pittsburgh, Pa.: Duquesne University Press, 2013), 32–3. In his postwar publications, Levinas employed phenomenology in order to "reconfigure time according to the mystery of the solitary subject" and the mystery of the other—the first he referred to as an ontological mystery, the second as an ethical mystery. *Ibid.*, 57.

For Merleau-Ponty, the "task of phenomenology" was to "reveal the mystery of the world and the mystery of reason." Maurice Merleau-Ponty, *The Phenomenology of Perception*, trans. Colin Smith (New York: Routledge, 2002), xxiv. The ontological mystery, for him, was a mystery of "being in the world." It was a mystery of perception, i.e., a mystery of an "organism's entire *bodily* relation to its environment." Taylor Carman, "Merleau-Ponty and the Mystery of Perception," *Philosophy Compass* 4 (2009): 630. Emphasis in the original. As a mystery of human beings "actively and intelligently *inhabiting* an environment," the ontological mystery became, in Merleau-Ponty's phenomenology, an ecological mystery. Taylor Carman, *Merleau-Ponty* (New York: Routledge, 2008), 1. Emphasis in the original.

Merleau-Ponty was not himself a mysteriologist, but a fellow traveler. To the extent that his work emphasized a parallel between the tasks of art and philosophy, a productive ambiguity in the phenomenon of expression, and an insistence on perpetually returning to the mysterious contingency of existence, he walked hand in hand, so to speak, with thinkers like Brelet and Jankélévitch.

⁸⁸Jankélévitch, *Debussy et le mystère*, 11.

⁸⁹*Ibid.* Emphasis in the original.

⁹⁰*Pelléas et Mélisande* marked the arrival of *pneumatic* mysteries—the "mystery of souls," the "mystery of Psyche," the mystery of "fate" ("anguish," "voluptuousity," and "death"). For Jankélévitch, *Pelléas et Mélisande* charted the territory of the human psyche—the pneumatic topographies of the soul. In *Pelléas*, according to Jankélévitch, we find ourselves, like Baudelaire, passing through a "forest of symbols," moving "between things that are each beyond themselves and that are not everything that they signify." *Ibid.* See also Charles Baudelaire, *Fleurs de mal*, trans. Richard Howard (Jaffrey, N.H.: David R. Godine, 1982).

Grammatic mysteries took shape in the "twenty-four *Préludes*, the *Images* for piano and the *Images* for orchestra, the *Nocturnes* for orchestra, the *Estampes*." In these works, Jankélévitch recognized the mystery of nature—the corporeal mystery, the "mystery of Physis," the mystery of "midday." *Ibid.*, 31. Where *Pelléas* presented an idiom for exploring existential mysteries, the *Préludes*, according to Jankélévitch, were the "language of the ontological mystery." *Ibid.*, 32.

Chapter 2 (“Jankélévitch, Levinas, and Sonorous Psychism”) begins by exploring the pertinence of Plotinian mystery to the postwar philosophies of Jankélévitch and Levinas.⁹¹ In Plotinus, the chapter locates as well a point of connection between the historical Jankélévitch, who was thinking and writing in the intellectual climate of post-WWII French existential phenomenology, and the Jankélévitch who appears in Carolyn Abbate’s “Debussy’s Phantom Sounds” as the philosopher of musical symbolism. I argue that a method of listening based on Jankélévitch and Levinas’s theorizations of psychic life (what Levinas called “psychism”) makes it possible to imagine what audiences in France, both during and right after the war, may have heard when they listened to the performance of a specifically symbolist passage of music from Debussy’s *Le Martyre de saint Sébastien*.

Chapter 3 (“Drastic Ecomysteriology”) considers the congruities between Jankélévitch’s study of Debussyan mystery and Merleau-Ponty’s theory of vision. The chapter details the latent analytic procedures that coordinated Jankélévitch’s poetico-philosophical re-creation of

⁹¹After the Second World War, both Jankélévitch and Levinas investigated mysteries of “time and the other.” Levinas’s reflections on *le temps et l’autre* were included in the first book published by Jean Wahl’s Collège philosophique—*Le Choix, le monde, l’existence* (1947). In his preface to the volume, Wahl wrote that Levinas, continuing along the “path opened by Heidegger,” discovered “Being” disclosing itself to him in an “ontological, sometimes even magical way.” Jean Wahl, ed., *Le Choix, le monde, l’existence* (Grenoble, France: B. Arthaud, 1947), 10.

Mysteriology acquired a source of vitality in Plotinus, and, in nourishing neo-Platonic mysteries in France in the 40s and 50s, Jankélévitch was not alone. Some of those who studied with Émile Bréhier (1876–1952), for example, cut their teeth on Plotinian philosophy. Bréhier, professor of Philosophy and History of Philosophy at the Sorbonne from 1930–1946, had translated the *Enneads* into French and published commentaries on them as well. Bréhier’s students included Albert Camus (1913–1960), who wrote a thesis on Saint Augustine and Plotinus to earn his *diplôme d’études supérieures* (the equivalent of a master’s degree) in philosophy, and Merleau-Ponty, who wrote a thesis on Plotinus to attain the same degree.

See also Samantha Novello, *Albert Camus as Political Thinker: Nihilisms and the Politics of Contempt* (Basingstoke, United Kingdom: Palgrave Macmillan, 2010), 152, note 9; Theodore Geraets, *Vers une nouvelle philosophie transcendante: La Genèse de la philosophie de Maurice Merleau-Ponty jusqu’à la Phénoménologie de la perception* (The Hague: Martinus Nijhoff, 1971), 5. also Camus’s use of Plotinus in “L’Art dans la Communion,” in *Œuvres complètes*, vol. 1, ed. Jacqueline Lévi-Valensi (Paris: Gallimard, 2006), 965 and ff., and Camus’s comments on Plotinus in “Absurd Walls,” a subsection of *The Myth of Sisyphus*, collected in, for instance, *Phenomenology and Existentialism*, ed. Robert C. Solomon (Lanham, Md.: Rowman & Littlefield, 1972), 489–498.

Brelet also knew Bréhier. Her first book (*Esthétique et création musicale*, 1947) is dedicated to him. Her relationship to Plotinus is not theorized in her own work, but it comes forward in her assessments of Stravinsky. See below, section 5.4.2.

Debussyan mystery by collating the technical strategies of what I call a musical ecomysteriology, or the ways in which Jankélévitch mapped the mysterious network of relationships in Debussy's music. It finds Jankélévitch offering an ethical perspectivism based on Debussy's music, its self-distantiating properties, and its aural embodiment of ecocentrism.

Chapter 4 ("Mysteries of the Dialectic") turns to Brelet's *Esthétique et création musicale* (1947) and *Le Temps musical* (1949). The chapter traces the consonances between Brelet's philosophy and that of the French phenomenologist Louis Lavelle (1883–1951), but it also considers the thorny relationship between postwar French and German conceptions of musical aesthetics.⁹² In the late 1940s, both Brelet and Adorno published philosophies of new music. Examining the distance between them brings the details of each into sharper relief. Despite a series of apparent concordances, Brelet and Adorno practiced different forms of immanent critique, employed disparate dialectical methods, and constructed extremely divergent interpretations of Stravinsky and his music.

⁹²Lavelle allegorized experience, laying emphasis on "living and re-living, on creation and contemplation." Smith, *Contemporary French Philosophy*, 13. Experience, for Lavelle, was an adventure—it always contained an element of the unexpected, the unusual, the unknown. A philosophy of lived experience aimed at the mysterious processes that arose within that experience. A philosophy of lived experience aimed at the mysteries of participating in the dialectical unfolding of time and eternity, in the dynamics of the historical "movement of finite existence" and the "total presence" of the "Being-Act." Paul Ricœur, preface to *La participation à l'être dans la philosophie de Louis Lavelle*, by Bechara Sargi (Paris: Éditions Beauchesne, 1957), 9, 7–8.

To some extent, Lavelle's reputation has been sullied by his willingness to benefit from the Occupation, by his decision to gain power by working for the Vichy government. Prior to World War II, however, he had published extensively, producing and receiving acknowledgment for "definite claims of philosophical territory, definite demands for serious attention." Robert Jones, introduction to "The Act of Presence: Key Readings from the Philosophy of Louis Lavelle," <http://association-lavelle.chez-alice.fr/New%20Translator%20Intro%20pdf.pdf>, accessed 16 December 2016. After the war, his thoughts continued to demand respect from some. Brelet and Jankélévitch, for example, referred to his work, and Ricœur had this to say: "Around the work of Louis Lavelle, his perfect style, his almost Spinozist serenity, a kind of respectful and embarrassed silence has been built in France; young people hardly read it, and their elders prefer to discuss less perfect, but, in their view, more incisive works, which has often rendered them inattentive to the immense undertaking of the philosopher of being; this was natural; this is no doubt unsustainable; when time has laminated reputations, true grandeur will be reclassified; I am convinced that Louis Lavelle, at the end of this test, will be fully recognized." Ricœur, preface to *La participation à l'être dans la philosophie de Louis Lavelle*, 7.

As she focused on the mysterious magnetism of Stravinsky's music, Brelet practiced an historical form of interdisciplinary research. At the intersection of musicology and philosophy, Brelet combined a recognition of historical contingency with an attention to the articulation of philosophical truth. Such a methodological pluralism defined a great deal of musicological work in post-WWII France, and tracing the interest of such work in aesthetics and mystery, which extended to the very origins of music scholarship in France, not only enlarges the perspective of today's musicologists on the history of their discipline, but also opens their ears to hearing some very familiar music in new ways.

2.0 MUSICOLOGIE AND MYSTERY

2.1 BETWEEN HISTORY AND AESTHETICS

When, in 1958, the French musicologist and librarian François Lesure (1923–2001) published a survey of French musicology since 1945, the documentation of its activity filled more than a dozen pages in the journal *Acta musicologica*.⁹³ Of this activity, academic musicology accounted for less than half; responsibility for the bulk of music-related intellectual pursuits rested with the great periphery (libraries, conservatories, learned societies, religious organizations, international conferences, other academic disciplines).⁹⁴

⁹³Françoise Lesure, “La musicologie française depuis 1945,” *Acta Musicologica* 30, no. 1 (1958): 3–17. Academic musicology in France presented a bleak outlook after the war: By 1948, the number of university professorships had dwindled from a mere three to a solitary one. When André Pirro died in 1943, the Sorbonne suppressed his chair in music history, and, at the death of Pirro’s student Yvonne Rokseth in 1948, the chair of musicology at the University of Strasbourg remained for a decade without a holder. Thus, at the Congress of Utrecht in 1952, Paul-Marie Masson could say to his international colleagues: “I know a country that is considered very civilized and where one university professor is considered sufficient to teach the history of music to the entire Nation.” Paul-Marie Masson, “Les Tâches internationales de la musicologie,” in *Société internationale de musicologie: cinquième congrès, Utrecht, 3–7 juillet 1952* (Amsterdam: Alsbach, 1953), 13.

From 1945–1958, the French university system had only two scholars employed as professional musicologists—Masson himself and his successor Jacques Chailley (1910–1999).

⁹⁴I have chosen to define the activity of academic musicology as the work carried out by those who held a doctoral degree in musicology. In his article, Lesure does not distinguish between those who had achieved the Doctorat ès lettres or d’État and those who had not. Of all the people whose contributions Lesure cites, six were academic musicologists during the entire period 1945–58, three were academic musicologists for at least part of that same period, and thirty-eight produced music scholarship without a doctorate in musicology. It is no easy task to quantify the actual work that they did, because this work assumes such different forms (i.e., teaching, administration, service, scholarship). Taking only one type of product within a single category of musicological labor (i.e., scholarly monographs) and suppressing questions of comparative value, it becomes possible to gauge, very roughly, the disparity between French musicology in its current sense and in the sense that it had for Lesure in 1958. Lesure’s study cites thirty-seven monographs—fourteen by academic musicologists (~38%), twenty-three by others (~62%).

Lesure discerned a proliferation of musicological work across several different disciplinary areas. There was nonetheless a methodological bias that oriented Lesure's story of postwar French musicology, a bias which Lesure expressed clearly when, in the midst of telling that story, he chided French musicologists for failing to adequately reflect upon the nature of their discipline. "What is regrettable," he wrote, "is that musicologists do not more fully interrogate the foundations of their discipline, the scope of their method, the precise orientation of their aim."⁹⁵

For Lesure, an indistinctness of scholarly trends coupled with the nonexistence of a vigorous mainstream had afflicted musicological research in France after 1945. Particularly disconcerting, in his eyes, was the scarcity of a specific type of musicological resource, a type which consisted primarily of *historical* investigation and which, for him, should have characterized French musicology's core concern as well as its dominant practice. Before 1945, Lesure implied, the study of music history had functioned as the central focus and approach of *musicologie*.

The relative disintegration of historical music research, according to Lesure, clarified the endemic obscurity of postwar French musicology in general. The drying up of the historical stream explained, en bloc, French musicology's "lack of a mainstream" (which amounted, for Lesure, to an "ideological deficiency"), the "displacement of the center of interest" of music research, and the almost complete absence, "since the war," of "any indisputable monuments,

⁹⁵Lesure, "La musicologie française depuis 1945," 8. For examples of such interrogations, see André Schaeffner, "Ethnologie musicale ou musicologie comparée?" in *Les Colloques de Wégimont: Cercle International d'Études Ethno-Musicologiques*, ed. Paul Collaer, 18–32 (Bruxelles: Elsevier, 1957) and Françoise Lesure "Musicologie et sociologie," *Revue musicale*, no. 221 (1953): 4–11.

any awe-inspiring studies in the vein of classic works, like those of Prunières, Pirro, La Laurencie, etc.”⁹⁶

Musicology, in the truest sense of the word, was, for Lesure, precisely historical musicology. He attributed its dissolution to the recent passing of many prominent French scholars of music history, to the collective loss of those “gentlemen of musicology” who, “in total independence, could devote a lifetime to gather the materials for a French violin school, for a Mozart biography, dividing their time between archives, libraries, and office work.”⁹⁷

Though he favored the historical method and defended its sovereignty, Lesure also conceded its de facto postwar usurpation as well as the existence of other (albeit, in his view, illegitimate) claims to French musicology’s throne. Lesure alluded to aesthetics, acoustics, and psychology—the once peripheral tributaries that gained in prominence after the purported drying up of the historical stream.

After the war, a renewed attention to aesthetics became, Lesure wrote, “one of the most visible phenomena of the new musicology in this country.”⁹⁸ The aesthetic mode of musicological inquiry benefited from the institutional support that now eluded that of the

⁹⁶Lesure, “La musicologie française depuis 1945,” 8–9. The only exception, in Lesure’s view, was Marc Pincherle’s *Antonio Vivaldi et la musique instrumentale* (2 vols., 1948). Henri Prunières (1861–1942), a scholar of seventeenth-century French and Italian music, remains best known for his studies of *Lully* (1910) and *Monteverdi* (1924) as well as his examination of *Cavalli et l’opéra vénitien* (1931). Pirro’s many celebrated writings include *L’Orgue de Jean-Sébastien Bach* (1895), *L’Esthétique de Jean-Sébastien Bach* (1907), *Dietrich Buxtehude* (1913), *Schütz* (1913), *Les Clavecinistes: Étude critique* (1924), and *Histoire de la musique de la fin du XVIe siècle à la fin du XIXe* (1940). For further discussion of Pirro, see below, section 2.3.2. Lionel de La Laurencie (1861–1933), who, like Prunières, focused primarily on music of the French Baroque, wrote several notable works, including *Rameau* (1908), *Lully* (1911), “Contribution à l’histoire de la symphonie française vers 1750” (with G. Saint-Fox), *L’École française de violon de Lully à Viotti: Études d’histoire et d’esthétique* (1922–4), and *Orphée de Gluck: Étude et analyse* (1934).

⁹⁷Lesure’s musicological “gentlemen” included Yvonne Rokseth (d. 1948), P.M. Masson and G. Saint-Fox (d. 1954), and J.G. Prod’homme and Leon Vallas (d. 1956). Lesure, “La musicologie française depuis 1945,” 8.

⁹⁸*Ibid.*, 9.

historical: in addition to a professorship in aesthetics at the Sorbonne, the Paris Conservatory established two chairs for the teaching of aesthetics.⁹⁹

In terms of research, however, the “most important works” in the field of music aesthetics since the end of the war, according to Lesure, issued not from professors of aesthetics, but rather from Gisèle Brelet, a French musician and philosopher who, after first having trained in piano at the conservatories of Nantes and Paris, turned to the study of biology and philosophy at the Sorbonne, where she earned a Doctorat ès lettres in philosophy in 1949.¹⁰⁰

Within a four-year period, Brelet published three works on the aesthetics of music. In her first monograph *Esthétique et création musicale* (1947), she attempted to derive a “pluralistic aesthetics” of music, an aesthetics which would “no longer seize upon some abstract ideal and posit it once and for all” but instead found itself upon conditions of musical art that were simultaneously universal and concrete.¹⁰¹ Her doctoral thesis on musical temporality (*Le Temps musical*, 2 vols., 1949) and her treatment of musical performance (*L'Interprétation créatrice*, 2 vols., 1951) followed shortly thereafter.

As Lesure noted, the latter work belonged to the *Bibliothèque Internationale de Musicologie*, a series for which Brelet herself served as directrix for the *Presses Universitaires de France* (PUF). Brelet began her editorship of the PUF’s International Library of Musicology in 1950, and, by 1958, the collection already included a dozen volumes, most of which pertained to music aesthetics. What Lesure could have noted as well was the fact that the PUF’s appointment of a philosopher-musician (rather than a musicologist per se) to oversee a series of

⁹⁹The philosopher Etienne Souriau (1892–1979) held the chair in aesthetics at the Sorbonne beginning in 1941. The Paris Conservatory entrusted its two posts to the aesthetician Marcel Beaufils (1899–1985) and the composer Roland-Manuel (1891–1966).

¹⁰⁰It wasn’t until the 1950s that the French university system renamed the Doctorat ès lettres as Doctorat d’État. Alan D. Schrift, *Twentieth-Century French Philosophy: Key Themes and Thinkers* (Hoboken, N.J.: Blackwell, 2006), 208.

¹⁰¹Brelet, *Esthétique et création musicale*, viii.

titles in musicology further corroborated the rapport of aesthetic analysis with musicological research in the postwar era.

Besides Brelet's writings, Lesure marked a number of other aesthetic studies as noteworthy, including those of two Russian émigrés—Boris de Schlœzer's phenomenological investigation of J.S. Bach's musical aesthetics (*Introduction à J.-S. Bach: Essai d'esthétique musicale*, 1947) and Vladimir Jankélévitch's philosophical examinations of music (e.g., *La Rhapsodie, verve et improvisation musicale*, 1955; *Le nocturne*, 1957).

Jankélévitch's scholarship nevertheless lacked, for Lesure, the "scientific trend" that he perceived in many postwar aesthetic explorations, a trend which, he noted, even "classically trained musicologists would be wrong to despise."¹⁰² A methodological inclination toward the scientific—toward the realm of empirical observations, testable hypotheses, and falsifiable conclusions—would, Lesure hoped, eventually "prevail on a tendency toward phraseology,"¹⁰³ a crime of rhetorical sophistication, Lesure alleged, from which the aforementioned Jankélévitch, "despite some ingenious discoveries, does not always escape, even in his more recent work."¹⁰⁴

Notwithstanding his reservations about the grounds of their research methods, Lesure identified Brelet and Jankélévitch as significant representatives of an institutionally validated and highly visible form of French musicology. In 1958, Lesure's deliberation suggested that

¹⁰²Lesure, "La musicologie française depuis 1945," 9.

¹⁰³*La phraséologie* has, in French, a different connotation than does the word phraseology in English. Whereas in English phraseology is a neutral, descriptive term, simply referring to an author's choice and employment of words and phrases, in French *la phraséologie* may be either descriptive (in the same sense as the English word) or pejorative, in which case it refers to the use of high-flown language to express relatively mundane thoughts.

¹⁰⁴Ibid. Lesure also listed some of the studies that dealt more specifically with the "evolution and aesthetics of contemporary music," including, e.g., "Maurice le Roux, *Introduction to Contemporary Music* (1957), Claude Rostand, *French Contemporary Music* (1952, 2nd ed. 1957), Antoine Goléa, *Aesthetics of Contemporary Music* (1954), Robert Siohan, *Sound Horizons* (1956), various works of Rene Leibowitz on the twelve-tone school, and our special issue on *Polyphony* (1950) and that of the *Musical Revue* (1957) on recent essays of experimental music." He briefly commented on the acoustics and psychology of music as well.

aesthetics was becoming, perhaps at the expense of historical studies, the most prominent, the most prolific, and the most publicly patronized of trends in postwar French musicology.

At the most visible level, at the institutional level of music scholarship (i.e., at the level of educational degrees, academic disciplines, and occupational titles), this may have been true. At the individual level, however, professional distinctions did not always entail straightforward results. More specifically, within musicological work itself—at the level of *method*—conventional disciplinary markers sometimes become difficult to discern. In music aesthetics and music history, techniques for the production of knowledge often overlap.

Lesure attempts to separate the historical and aesthetic modes, but rarely has the history of musicological work in France shown any solid line of demarcation between them. More typical of French musicology has been a flexible commingling of history and aesthetics, coupled with an emphasis on the one or the other. Those whom Lesure designated as proponents of historical musicology frequently grappled with aesthetic issues as well; conversely, those he identified as aestheticians regularly demonstrated genuine engagement with the history of music.

Moreover, French musicology's integration of historical and aesthetic questions did not surface for the first time only after 1945. Rather than privileging historical research, French music scholarship has, from its Enlightenment beginnings, exhibited a multilateral strategy, a synthetic deployment of historical and philosophical methods in the service of appreciating and articulating music's concrete reality as well as the abstract conditions of its possibility.

In this chapter, I take seriously Lesure's claim that *l'esthétique* constituted one of the most visible phenomena of postwar French musicology; however, I question Lesure's conflation of the institutional viability of aesthetics as a discipline with the degree of music scholarship's investment in aesthetics as a topic. Though universitarian endorsement in the period after 1945

may have enhanced the visibility of aesthetics as a sanctioned form of music-academic discourse, a predilection for music aesthetics was not in itself an entirely novel trait of post-WWII French musicology. The study of *l'esthétique musicale* has continuously constituted a strong dimension of musicological practice in France.

In what follows, I take some of the seminal figures that have populated histories of musicology in France and demonstrate the critical role of the aesthetic in their investigations of music.¹⁰⁵ I demonstrate, in other words, that the post-WWII emphasis on aesthetics can be traced to more than a few historical precedents in the practice and profession of French musicology. From Jean-Jacques Rousseau to François-Joseph Fétis to Romain Rolland, André Pirro, and Paul-Marie Masson, those French intellectuals who have practiced musicology have harbored, alongside their dedication to music's empirical history, an abiding interest in speculative issues that fall outside the scope of such a history. In subsequent chapters, I will also argue that a concern for the historical materials of music persists just as resolutely in aesthetic musicology, intertwined ineluctably with the philosophical core of Brelet and Jankélévitch's phenomenologies of music.

¹⁰⁵Recent historical sketches include Philippe Bachman, *La musicologie en France entre impasse et mutation: état des lieux et enjeux politiques* (Paris: Éditions de la Maison des sciences de l'homme, 1992) and Bruno Moysan, "Musicologie française: analyse vs sociologie?" *Espaces Temps* 84–6 (2004). Both Bachman and Moysan aimed to fill a "bibliographic vacuum." Moysan's survey began with the observation that "the history of musicology in France still remains to be written"; Bachman, in his earlier reflection, had noted that "a history of musicology in France, of its pedagogy and of its methodological issues has yet to be written." Moysan, 132; Bachman, 9. "Music historiography," Bachman continued, is "one of the branches that so far has been neglected in France, unlike in Germany or Britain where there have been reflections on the manner in which previous and present generations have written and are writing the history of music." Bachman included a bibliography, which compiled a number of works divided into two categories—theoretical (*ouvrages théoriques*) and factual (*ouvrages et articles de documentation*). Yet he prefaced his list of references with the caveat that "the literature on musicology in France is hardly important, especially in terms of teaching and research institutions." *Ibid.*, 172.

In addition to the items in Bachman's bibliography, other reviews of the history of French musicology have taken the form of articles or sections of articles within larger, more encyclopedic sources, such as the exposition of national traditions of musicology in *Grove Music Online* and RILM's study of music's intellectual history. Vincent Duckles et al., "Musicology," in *Grove Music Online* and Rémy Campos, "'Musicology' as Evidence," in *Music's Intellectual History*, eds. Zdravko Blažeković and Barbara Dobbs Mackenzie (New York: Répertoire International de la Littérature Musicale, 2009).

Throughout its history, the emphasis on aesthetics in *musicologie* has carried with it, moreover, an emphasis on the mysterious. Attending to music as an aesthetic object has meant attending to that which, in the experience of this object, offered resistance to thought—to that expression which presented its meaning “directly,” without reference to the “universe of reason.”¹⁰⁶ It meant, in the words of Mikel Dufrenne, a prominent 20th-century French scholar of aesthetics, attending to “something mysterious and irreducible to discourse.”¹⁰⁷ The object of aesthetics—that which is aesthetic in the object—was that mysterious something which the object harbored, according to Dufrenne, “simply because it addressed itself to perception and thus to feeling, rather than to understanding.”¹⁰⁸

The term *mystère* itself did not always possess, in the history of French musicology, the same vogue that it would have in postwar France. Yet the idea of “something mysterious” and its value for musical knowledge, as something in need of articulating, resonated in the writings of many of those who participated in the historical enterprise of *musicologie*.

2.2 MUSIC AESTHETICS AND MYSTERY: THE ANCIENTS

French music scholarship, regardless of its disciplinary origination, has treated the aesthetics of music as one of its foremost concerns. In addition to the historical, psychological, and cultural aspects of music, musicology in France has afforded eminence to that of the aesthetic—to that of

¹⁰⁶Dufrenne, *Phenomenology of Aesthetic Experience*, 133.

¹⁰⁷*Ibid.*, 145.

¹⁰⁸*Ibid.*

the phenomenal, the affective, the transformative.¹⁰⁹ From the beginning, its practitioners have sought to theorize the aesthetic experience of music.¹¹⁰

Just as intellectual historians have traced the origins of many modern disciplinary formations to the Enlightenment, so narrators often locate *musicologie*'s genesis in the Age of Reason. A similar sequence of scholars—from Rousseau in the eighteenth century to Fétis in the nineteenth and to Rolland, Pirro, and Masson in the twentieth—recounts the professionalization of French musicology. The strength of this prototypical chain is twofold: interlinked with the more commonly emphasized dedication to collecting and organizing historical information is a consistent attention to extrapolating the meaning and value of music for human experience.

2.2.1 Jean-Jacques Rousseau (1712–1778)

Jean-Jacques Rousseau (1712–1778) has often been regarded as one of the “founders of modern musicology.”¹¹¹ Rousseau’s writings on music have been viewed as musicological in some sense despite the fact that Rousseau himself was not a musicologist but a *philosophe*. Some of the earliest practical instantiations of French musicology issued therefore not from the pen of a trained specialist but from that of a public intellectual who applied his perspicacity to an array of topics, including education, philosophy, and politics in addition to music.

¹⁰⁹The meaning of the word aesthetic, as I am using it here, reflects that of post-WWII French phenomenologists, especially Mikel Dufrenne, whose *Phénoménologie de l'expérience esthétique* (1953) expanded the movement's borders to include the region of aesthetic experience—the terrain on which the human subject feels and lives the work of art. Dufrenne grounded aesthetic experience in the “open availability of feeling and perception,” thereby seeking to reclaim the original Greek meaning of *aisthēsis* (as “sensorial experience”). Edward S. Casey, translator's forward to *The Phenomenology of Aesthetic Experience*, xvi.

¹¹⁰As Julia Simon has recently remarked, Jean-Jacques Rousseau suggested a theory of aesthetic experience in which musical performance in particular held the “potential to bridge the fragmentation of modern existence.” Julia Simon, *Rousseau Among the Moderns: Music, Aesthetics, Politics* (University Park: Pennsylvania State University Press, 2013), 148.

¹¹¹Moysan, 133.

For modern historiographers, Rousseau's foundational status rests on his *Dictionnaire de la musique* and his entries on musical topics in Diderot and d'Alembert's *Encyclopédie*. The musicological in Rousseau has been located in the fact-collecting of his more encyclopedic and taxonomic undertakings.¹¹² The *Dictionnaire* and the articles on music in the *Encyclopédie* far from expend the extent of Rousseau's thoughts on music, however.¹¹³ Aesthetic speculation permeates his writings on music, even the relatively unprepossessed contributions to reference sources.

Rousseau, in his *Dictionnaire* of 1768, for instance, compiled more than 600 pages of facts, but he deprived very few of them of analytical commentary. Rousseau's dictionary brims with critique. In his preface, Rousseau wrote of musicians that they "read little," but of music that few arts more necessitated "reading and reflection."¹¹⁴ One of the purposes of his dictionary, he pronounced, would be "to make it as profitable to them as possible," i.e., to tell musicians not what they already know, but to teach them about "what they still need to learn."¹¹⁵

Consequently, Rousseau's tome is as much normative as it is informative. Rousseau includes, for example, an entry on the "unity of melody" in which he defines his own conception of the proper relationship between harmony and melody, an entry in which, rather than straightforwardly explaining the meaning of a musical term, Rousseau expresses his own aesthetic theory of the primacy of the melodic aspect of music.¹¹⁶

¹¹²Ibid.; Bachman, 10.

¹¹³Rousseau's reflections on music in his 1781 *Essai sur l'origine des langues* have, for example, continued to provoke interest from scholars well into the twentieth century, perhaps most notably in the work of Jacques Derrida. Jacques Derrida, *Of Grammatology*, trans. Gayatri Spivak (Baltimore, Md.: John Hopkins University Press, 1997). See also Michael Nass, "Pneumatology, *Pneuma*, *Souffle*, Breath," in *Reading Derrida's Of Grammatology*, ed. Sean Gaston and Ian Maclachlan (Baltimore, Md.: John Hopkins University Press, 1998), 28–30.

¹¹⁴Jean-Jacques Rousseau, *Dictionnaire de la musique* (Paris: Duchesne, 1768), vi. Rousseau's *Dictionary* was first published a year earlier in Geneva (1767).

¹¹⁵Ibid.

¹¹⁶Ibid., 536–9.

The aesthetic knowledge of music, for Rousseau, primes the subject for “experiences of the eternal present.”¹¹⁷ In Rousseau’s formulation, aesthetic knowledge is felt, lived, performed, experienced. Casting off the “importunate intellect and its analysis,” it transcends the “linear quality of time, with its fragmentation of the self” and enters into a “pure duration, a kind of eternity or eternal present that leaves no sense of emptiness.”¹¹⁸ It transports the solitary self beyond itself toward something greater, toward the “Self as such, the soul of humanity.”¹¹⁹

In music, the creation of this mysterious time outside of time depends upon the unity of melody. Through melodic unity, Rousseau argues, the perception of musical forms and the communication of moral sentiments become possible.¹²⁰ Through the performance of *melody*, its formal principle, music elicits aesthetic experience—an encounter with otherness, yet one which leads to solidarity.¹²¹ In such an encounter, the individual subject secures a glimpse of the ethical dimension of existence, indirectly experiencing itself in the present moment as human community.

The search for a kind of transcendence through aesthetic experience remained important to music scholarship in post-WWII France. Echoes of Rousseau’s speculations about knowledge, performance, and temporality continued to sound, for instance, in the music philosophies of

¹¹⁷Simon, 146–7. For Esposito, Rousseau’s originality resides in the conviction that “history isn’t man’s only dimension.” Esposito, 44. The origin of historical time is somehow ahistorical, atemporal. Hence Rousseau’s concentration on the present, on the “ephemeral quality of the here and now.” Simon, 149.

¹¹⁸Irving Babbitt, *Rousseau and Romanticism* (Boston, Mass.: Houghton Mifflin, 1919), 281; Lester G. Crocker, *Jean-Jacques Rousseau: The Prophetic Voice, 1758–1778* (New York: Macmillan, 1973), 346.

¹¹⁹Robert C. Solomon, *Continental Philosophy since 1750: The Rise and Fall of the Self* (Oxford: Oxford University Press, 1988), 1. The pathway to this universal Self, which persisted as the true inner self within each individual, lay not primarily in logical thinking, but rather in feeling, in “empathy and human fellowship.” *ibid.*, 17. Solomon reminds us that though Rousseau certainly “stressed the sentiments as central to self,” he also insisted that “reason and the sentiments work together in the moral life.” *ibid.*, 18.

¹²⁰Simon, 71–6.

¹²¹Tracy B. Strong, *Jean-Jacques Rousseau: The Politics of the Ordinary* (Lanham, Md.: Rowman & Littlefield, 2002), 59–66. Strong discusses a lengthy quotation in which Rousseau recounts a personal experience of aesthetic unity, an experience of a festival in which “words, music, and action came together,” allowing each individual simultaneously to perform the whole and to experience the other “as he or she experienced him- or herself.” The festival, that is, made it possible for Rousseau to “live with others in the present.”

Brelet and Jankélévitch, reverberating in their inclination toward creative engagement—toward an active participation in the processes of musical creation and performance.

Brelet, Jankélévitch, and other mysteriologists recommended musical practice as a remedy for the maladies of modern society. Like Rousseau before them, Brelet and Jankélévitch portrayed the aesthetic experience of music as an essentially *ethical* experience.¹²² In their postwar writings, music provided an ideal experiential model through which to begin rebuilding social relations, to reimagine a new form of enlightened human community, and to redeem the potential of humankind after the horrors of modern war.

2.2.2 François-Joseph Fétis (1784–1871)

Histories of modern musicology have also typically presented the work of François-Joseph Fétis (1784–1871) as originary.¹²³ Fétis is often considered the first French musicologist, both for his professional activity and for his comprehensive approach to the study of music.¹²⁴ In addition to

¹²²For an insightful discussion of Rousseau’s musical aesthetics, see Simon, *Rousseau Among the Moderns*, esp. Chapter Five.

¹²³Fétis has figured in many accounts of the birth of musicology, where his five-volume *Histoire générale de la musique* (1869–76) functions as one of the precursors to the foundation of modern musicology (which occurs for many with the publication of Guido Adler’s 1885 article on the scope, method, and aim of musicology). Guido Adler, “Umfang, Methode, und Ziel der Musikwissenschaft,” *Vierteljahrsschrift für Musikwissenschaft* 1 (1885): 5–20. See also David Beard and Kenneth Gloag, *Musicology: The Key Concepts* (New York: Routledge, 2005), 1; E. Eugene Helm, *The Canon and the Curricula: A Study of Musicology and Ethnomusicology Programs in America* (Hillsdale, N.Y.: Pendragon Press, 1994), 9.

Some have also pointed to Fétis’s *Histoire générale de la musique* as an antecedent of ethnomusicology. Fétis’s general history of music, that is, enacted an epistemological paradigm in which Western art music failed to exhaust the empirical reality of music. Bruno Nettl, *Nettl’s Elephant: On the History of Ethnomusicology* (Urbana-Champaign: University of Illinois Press, 2010), 24; Alexander L. Ringer, “One World or None? Untimely Reflections on a Timely Musicological Question,” in *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Bruno Nettl and Philip Bohlman (Chicago: University of Chicago Press, 1991), 187.

¹²⁴The nineteenth century beheld the arrival of what Bachman calls the “paleographer-archivists” (*les archivistes paléographes*), a musicological type that he argues has persisted to the present day (he could have used Lesure as an example). Moreover, the paleographer-archivists, for Bachman, constituted French history’s first professional musicologists—mainly employed as librarians by institutions like the Conservatoire, they included such

his work as a composer, conductor, performer, teacher, and librarian, Fétis made significant contributions to musicology, music criticism, music theory, and the philosophy of music. Fétis practiced music research and analysis, but he practiced it outside of his socially recognized and institutionally ordained musical professions.¹²⁵ He directed his literary efforts equally to music criticism, theory, pedagogy, performance, philosophy, aesthetics, and even anthropology.

As they have with Rousseau's work, histories of musicology focus on the factual, empirically descriptive aspects of Fétis's output. Before the 1830s, most of Fétis's published writings, in the form of reviews and music criticism, appeared in periodicals such as *Le temps*, *Le national*, and *La revue musicale*.¹²⁶ His contributions to the development of musicological scholarship, however, have been associated with the work that he did later, beginning with the first edition of his *Biographie universelle des musiciens* (1835–44).

Despite its “subjective and error-strewn nature,” Fétis's *Biographie*, according to Katherine Ellis, formed a “landmark in the discipline of musicology, and indicated the comprehensivity of knowledge for which Fétis craved, yet which he was prepared to compromise

figures as François-Louis Perne (1772–1832), François-Joseph Fétis (1784–1875), and Bottée de Toulmon (1797–1850). Bachman, 14.

Of course, the word *musicologie* itself did not appear in print until the very end of the nineteenth century, in the work of Pierre Aubry (1874–1910). See <http://www.cnrtl.fr/definition/musicologie>, accessed 29 January 2017.

¹²⁵Katherine Ellis, “Fétis, François-Joseph,” *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 29, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09564pg1>. When the sixteen-year-old Fétis entered the Paris Conservatoire (on 31 October 1800), there was no institutional support for his intellectual interest in the study of music. Nonetheless, he made the time—outside of his formal studies—to examine “the writings of Zerlino and Martini, the music of Palestrina, and the notational problems of medieval music.” The nature of this early experience would mark Fétis's musicological research throughout his long and varied musical career—whatever his official post (professor of counterpoint and fugue at the Paris Conservatoire in 1821, librarian at the Conservatoire from 1826–1831, or Director of the Brussels Conservatory from 1833), if Fétis wished to undertake any studying of or writing about music history, it had to be on his own time, above and beyond his official duties. Apparently, he also sometimes conducted research in lieu of his obligations. For instance, when he too often neglected his responsibilities as librarian of the Conservatoire in favor of his extracurricular research, he was relieved of his post.

¹²⁶Fétis founded *La revue musicale* in 1827. A weekly music journal, it consisted almost entirely of his own writing.

in the interests of evangelism.”¹²⁷ Fétis compromised his dictionary’s comprehensivity, that is, with the inclusion of aesthetic principles.¹²⁸

In Fétis’s view, however, aesthetic principles did not compromise the production of a biography; rather, they decided its success. One of the “principal duties of the biographer,” Fétis wrote in the preface to the *Biographie*, was to attain sincerity and impartiality in the “appreciation of merit.”¹²⁹ An authoritative evaluation required a “knowledge of all that is in the field of music,” a knowledge which resulted not only from “technical studies,” but also from the “philosophy of art.”¹³⁰ A successful biography required aesthetic judgment, which its author acquired through a “well-made study” of the history of art in combination with a “fine, delicate, energetic feeling, a great experience, and an eclectic disposition of the mind.”¹³¹ For Fétis, a discussion of music’s facts was inseparable from a discussion of its values.

Like Rousseau’s *Dictionary*, Fétis’s *Biography* contained—in addition to names, places, and dates—subjective reflections on speculative concerns, such as the nature of truth, beauty, and the good.¹³² In his entry on Rousseau, Fétis praised the “aesthetic part” of the *Dictionnaire de la musique* for displaying its author’s “rare instinct for art and especially elevated views.”¹³³ Fétis also remarked that Rousseau’s writings on aesthetics had not been “without fruit for the reform of French taste” in the art of music.¹³⁴

¹²⁷Ibid.

¹²⁸Ellis notes that aesthetic compromises are “less blatant in the second edition [1860–5], a collaborative volume in which Aristide Farrenc wrote, checked, and revised many of the entries.”

¹²⁹François-Joseph Fétis, *Biographie universelle des musiciens*, 2d ed., vol. 1 (Paris: Didot, 1868), iv.

¹³⁰Ibid.

¹³¹Ibid.

¹³²Fétis esteemed the aesthetic theories of Victor Cousin (1792–1867), whose most celebrated work was *Du vrai, du beau, et du bien* (1853).

¹³³François-Joseph Fétis, *Biographie universelle des musiciens*, 2d ed., vol. 7 (Paris: Didot, 1867), 335–6.

¹³⁴Ibid., 337.

In other writings, Fétis construed his own aesthetic understanding of music. “Music expresses the affections of the soul,” Fétis wrote.¹³⁵ Yet it “expresses” only insofar as it “touches,” exercising over the subject a “sort of magnetic power, by means of which it places him in relation with external sensorial things.”¹³⁶ Akin to “love,” music has a “moral as well as a physical effect”: like love, music has its “voluptuous sweetnesses, its passionate explosions, its joy, its grief, its exaltation, and its vagueness—that delicious vagueness which presents no determinate idea, but which excludes none.”¹³⁷ Through performance, the “reciprocal action” of artists and audience produces the “charm” of music, the invocation of a beauty that moves the soul.¹³⁸

Notions of music’s affectivity, transformativity, and performativity continued to hold sway over mysteriologists in postwar France. *Charme*, in particular, played a pivotal role in Jankélévitch’s philosophy of music.¹³⁹ Charm—the “musical act” itself—came to the fore in *Music and the Ineffable*, where it served as an “inexhaustible” source of mysterious energy.¹⁴⁰ Brelet spoke of musical charm as well. For her, it did not fully encompass musical experience, but consisted in the act of thinking “sonority as such.”¹⁴¹ To “taste charm” was, for Brelet, to

¹³⁵François-Joseph Fétis, *La musique mise à la portée de tout le monde* (Paris: A. Mesnier, 1830), 348.

¹³⁶*Ibid.*, 348–9.

¹³⁷*Ibid.*, 358.

¹³⁸*Ibid.*, 323.

¹³⁹See, for instance, Arnold I. Davidson’s “The *Charme* of Jankélévitch” and Carolyn Abbate’s “Jankélévitch’s Singularity,” both in Jankélévitch, *Music and the Ineffable*, vii–xii and xiii–xx, respectively. Jankélévitch credited Henri Bremond as *charm*’s conceptual source. *Ibid.*, 125.

¹⁴⁰*Ibid.*, 83, 96. “Born of love,” Jankélévitch wrote, *charm* does not “provide us with the solution to a problem but is much more a state of infinite aporia that produces a fruitful perplexity.” In this, he said, it is “more ineffable than untellable.” *Ibid.*, 96. Abbate has observed that *charm* is for Jankélévitch an “aesthetic phenomenon” with ethical consequences: the experience of *charm*, “the ways that one is transformed in response to it, is equivalent to the power of love, caritas and eros—the love of another or for an Other—in Jankélévitch’s moral philosophy.” Abbate, “Jankélévitch’s Singularity,” xviii.

¹⁴¹Brelet, *Le Temps musical*, 697.

come to know one aspect of musical reality—that aspect which corresponded to “sound in itself.”¹⁴²

2.3 MUSIC AESTHETICS AND MYSTERY: THE MODERNS

2.3.1 Romain Rolland (1866–1944)

If Fétis has served as the most visible predecessor of musicology in nineteenth-century France, Romain Rolland (1866–1944) has typically played the role of arch-musicologist in the early twentieth century. Rolland worked throughout his career to lay the foundations for a distinctly French musicology.¹⁴³ After completing a wide-ranging education in the humanities, Rolland arranged the “first music history congress to be held in Paris, in 1900,” and, in 1901, he co-founded the *Revue d'histoire et de critique musicales*, the “first French journal intended for music historians.”¹⁴⁴

From 1902–1911, Rolland served as director of the newly established school of music at the École des Hautes Etudes Sociales.¹⁴⁵ He also received, in 1903, an appointment to the

¹⁴²Ibid., 698. Charm corresponded directly, in Brelet’s view, to sound, but not to time.

¹⁴³As a branch of the more general study of the historical “evolution of the human soul,” French musicology, in Rolland’s estimation, depicted music as “one of the strongest expressions of that soul,” as one of the most characteristic features of the “inner life” of human beings. Romain Rolland, *Musiciens d'autrefois*, 2d ed. (Paris: Hachette, 1908), 1.

¹⁴⁴Rolland earned his doctoral degree from the University of Paris in 1895, writing an academic thesis on the origins of modern lyric theater (*Les Origines du théâtre lyrique moderne*) and a dissertation on the history of opera in Europe before Lully and Scarlatti (*Histoire de l'opéra avant Lully et Scarlatti*). Rolland had also written a Latin-language thesis on sixteenth-century Italian oil painting, and, upon finishing his doctorate at the Sorbonne, he spent a few years teaching courses on the history of art at several *lycées* in Paris. Robert Henderson, “Rolland, Romain,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed May 29 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23710>.

¹⁴⁵Jane F. Fulcher, *French Cultural Politics and Music: From the Dreyfus Affair to the First World War* (Oxford: Oxford University Press, 1999), 61–2. Fulcher shows the ways in which Rolland surmounted ideological

inaugural chair of music history at the Sorbonne.¹⁴⁶ Rolland initiated the French university's integration of musicological research and training, a development which heralded a significant change in the typical educational background and intellectual development of future historians of music in France.¹⁴⁷

An abiding attention to aesthetics characterizes Rolland's studies of music history. In his "Notes on Lully," Rolland lauds the seventeenth-century French composer for having attained in his operas a "truthfulness and purity of feeling which equaled that of the greatest poets in music."¹⁴⁸ Lully, Rolland rhapsodizes, "has hardly written an opera that does not breathe the poetry of nature, of night, and of silence."¹⁴⁹ Rolland compares Lully's "Le sommeil de Renaud"

antagonisms, reaching across the clerical/anticlerical divide, inviting both Republican and anti-Republican music historians to lecture at the École, and aiming to mitigate the influence of the Schola Cantorum through the École's success. The School of Advanced Social Studies was "a sort of semiofficial educational institution," as "almost half of its lecturers were associated with the university system." The institution's purpose, according to Fulcher, was "to bring university figures together with socialists and proletarians" and "to provide a forum for the presentation of new ideas not yet 'authorized' for university instruction." In 1902, Rolland presented a series of lectures on music during the revolutionary period and shortly thereafter assumed the directorship of musical studies at the school, using his administrative position to create "a forum for exchange between the radically different approaches and opinions associated with competing institutions or schools." Fulcher, *French Cultural Politics and Music*, 60.

¹⁴⁶At this time, similar positions were also being created at other major international universities (e.g., Columbia, Harvard). Thanks go to Deane L. Root for directing my attention to this fact.

¹⁴⁷Moysan, 134; Bachman, 15. Before the twentieth century, music education and research had been primarily the domain of the Conservatoire. With Rolland's appointment, French universities began to endorse the academic study of music. Though it would be a great deal of time before they would train musicologists *qua* musicologists (i.e., before they would recognize musicology as a distinct discipline with a specific curriculum), French universities nonetheless provided a commitment to scholarship and tools for historical research that purely musical institutions of the time did not possess. The École Normale Supérieure (ENS) played an important role in educating future musicologists, including Paul-Marie Masson and Rolland himself, the latter of whom, having attended the ENS as a student, subsequently taught music history there.

Rolland pointed to the 1900 International Congress on Music History as an event that dramatically quickened the pace of development of music-historical research in France. Romain Rolland, "Musique," in *L'École des Hautes Etudes Sociales 1900–1910* (Paris: Felix Alcan, 1911), 69–70. Jane F. Fulcher notes that, in the years following the congress, "courses on music history began to spread, including the 'cours libres' at the Sorbonne and the lectures at the Schola, the École Normale Supérieure, and the Institut Catholique." Fulcher, *French Cultural Politics and Music*, 61.

¹⁴⁸Romain Rolland, *Some Musicians of Former Days*, trans. Mary Blaiklock (New York: Henry Holt, 1915), 219. Rolland's "notes" first appeared in January 1907 in *Mercure musical et Bulletin français de la S.I.M.* (Société internationale de musique, Section de Paris).

¹⁴⁹*Ibid.* Rolland provides a list of examples: "We find it in the prologue of *Cadmus*, in the rural scene in *Thésée*, in the sleep of Atys, in Pan's elegy in *Isis*, in the 'nymphs' choruses and dances in *Proserpine*, in the symphony and song of Night in the *Triomphe de l'Amour*, in the village wedding in *Roland*, in Reynold's sleep in *Armide*, and in his last work, *Acis*, which is a pastoral in itself." In a footnote, he draws particular attention to the

with the setting by Gluck, concluding that the “beauty of Lully’s music” resides in “certain aspects” on a “higher level than Gluck’s.”¹⁵⁰ He praises especially Lully’s writing for the voice:

In Lully’s airs the natural beauty of the voice floats confidently on the quiet stream of the accompaniment. The declamation follows in the current of its own proper rhythm. The beauty of Gluck’s declamation is less certain; it depends on the orchestra, and does not soar above it; man’s being is here absorbed in nature. With Lully the voice keeps its personality; and this was in accordance with the aesthetic principles of the time, which demanded that the voice should always be the chief instrument in the expression of feeling.¹⁵¹

For Rolland, Lully’s operas breathe mystery—the “poetry of nature, of night, and of silence.”¹⁵²

In examining the qualities of Lully’s music, Rolland carefully considered the opinions of Rousseau.¹⁵³ Although, with regard to Lully, he disputed the “acid criticisms” of “that great enemy of French music, Jean-Jacques Rousseau,” Rolland expressed gratitude for Rousseau’s *Dictionary of Music*, which, “in spite of its many errors,” he wrote, “abounded in original and sound ideas.”¹⁵⁴ He also credited Rousseau with having accurately predicted the “reform in recitative” of French opera that had finally, he argued, come to fruition in Debussy’s *Pelléas et Mélisande*.¹⁵⁵

Triomphe de l’Amour (1681) and “the sweet harmony which mingles and blends with the voice of Night. Night, the hidden Diana, Mystery, Silence, Dreams...” [“la douce harmonie, qui se mêle et s’accorde avec la voix de la Nuit. La Nuit, Diane cachée, le Mystère, le Silence, les Songes...”]. Philippe Quinault, *Le théâtre de Monsieur Quinault: Contenant ses tragedies, comedies, et operas*, vol. 5 (Paris: Compagnie des Libraires, 1739), 86–9.

¹⁵⁰Ibid.

¹⁵¹Ibid., 220.

¹⁵²Ibid., 219.

¹⁵³He also considers the views of the abbé Du Bos (1670–1742) and Le Cerf de la Viéville (1674–1707).

¹⁵⁴Ibid., 207, 292, 257. In his introductory essay to the volume on Rousseau for the *Living Thoughts Library*, ed. Alfred O. Mendel, Rolland spoke at greater length of his “personal gratitude to the great musician-poet.” Not only his “thought” was “revolutionary,” Rolland declared, “his very writing brought about a revolution in the manner of feeling and of expressing feeling.” In order to express the “new world” that Rousseau found within himself, “he had to create a new language, which was free and more supple.” With Rousseau, “ideas came after rhythm”: he first sang within himself his periods and his sentences, without giving them words.” Romain Rolland, “Jean-Jacques Rousseau,” in *Rousseau* (London: Cassell, 1939), 24–6.

¹⁵⁵Romain Rolland, *Musicians of To-day*, trans. Mary Blaiklock (New York: Henry Holt, 1914), 240. According to Rolland, Rousseau had shown “in his *Lettre sur la musique française* that there was no connection between the inflections of French speech, ‘whose accents are so harmonious and simple,’ and ‘the shrill and noisy intonations’ of the recitative of French opera. And he concluded by saying that the kind of recitative that would best suit us should ‘wander between little intervals, and neither raise nor lower the voice very much; and should have

For Rolland, *Pelléas et Mélisande*'s veiled passion epitomized "one end of the pole of our art," i.e., French art, at whose other extremity Bizet's *Carmen* resided.¹⁵⁶ Where *Carmen* subsisted entirely "on the surface, all life, with no shadows, and no underneath," *Pelléas* dwelt "below the surface, bathed in twilight, and enveloped in silence."¹⁵⁷ It was this "double ideal" that, for Rolland, defined the aesthetic reality of French music—the "alternation between the gentle sunlight and the faint mist that veils the soft, luminous sky of the Isle of France."¹⁵⁸ The use of poetic imagery foreshadowed the stylistic tendencies of Brelet and Jankélévitch.¹⁵⁹

In combining literary play with historical description, Rolland equally prefigured the habits of postwar mysteriology. Rolland's respect for the role of cultural history in aesthetic judgment tempered the artistic spirit of his writing, in which ideas often emerged in "images or formal patterns rather than abstract thought."¹⁶⁰ He had been trained as a historian, and his "university work," as R.A. Francis has observed, "enriched historiography by accommodating music to it."¹⁶¹ His writings on Beethoven (7 vols., 1928–1945) displayed his attempt to wed intellection and intuition: in them, Rolland set out to capture the emotional expressivity of Beethoven's music "by all means available," through "musical analysis, documentary study, and creative intuition."¹⁶²

little sustained sound, no noise, and no cries of any description—nothing, indeed, that resembled singing, and little inequality in the duration or value of the notes, or in their intervals.' This is the very definition of Debussy's recitative."

¹⁵⁶Ibid., 244.

¹⁵⁷Ibid., 244–5.

¹⁵⁸Ibid., 245.

¹⁵⁹The dialectical interplay of two French musical poles achieves new life in Jankélévitch's *Debussy et le mystère*, for instance. In Jankélévitch, it is Fauré and Debussy who represent contrasting shades of French music: "Debussy and Fauré, they represent the two aspects of the eternal mystery of man—one is mystery sharpened, mystery of midday, mystery of nothingness and the immobile, the other is mystery flattened, mystery of midnight, of hope and living water." Jankélévitch, *Debussy et le mystère*, 149.

¹⁶⁰R.A. Francis, *Romain Rolland* (New York: Berg, 1999), 253.

¹⁶¹Ibid., 254.

¹⁶²Ibid., 221. Romain Rolland, *Beethoven: Les Grandes époques créatrices*, 7 vols. (Paris: Éditions du Sablier, 1928–1945).

2.3.2 André Pirro (1869–1943)

Rolland's successors at the Sorbonne included André Pirro (1869–1943) and Paul-Marie Masson (1882–1954). Pirro taught at both the Schola Cantorum and the École des Hautes Etudes Sociales. Upon Rolland's retirement, Pirro became professor of music history at the Sorbonne, a post he held until his own retirement in 1937. Over the course of his career, he mentored many students.¹⁶³

Pirro produced numerous precisely documented explorations of early music's previously unmapped territories.¹⁶⁴ Pirro's scholarship also displayed an avidity for philosophy and aesthetics. In addition to his dissertation on *l'esthétique* of J. S. Bach, Pirro published in the same year, as a supplementary dissertation at the University of Paris, a study of Descartes and music (*Descartes et la musique*, 1907).¹⁶⁵ Pirro gathered and compared the isolated fragments in which Descartes discussed music in order to ascertain what the philosopher had to say on the subject of sound ("the material means of music") and on the subject of the "effects of musical art."¹⁶⁶ While Descartes affirmed the "expressive force of music," he prudently refrained from

¹⁶³Some of his students included Marc Pincherle (1888–1974), Yvonne Rokseth (1890–1948), and Geneviève Thibault de Chambure (1902–1975).

¹⁶⁴For instance, Pirro's *Histoire de la musique de la fin du XVIe siècle à la fin du XIXe*—"his last and greatest work," according to Sharp and Gribenski—represented "an object lesson in scholarship, being packed with material gained at first hand or checked from reliable sources, and informed by keen critical insight." G.B. Sharp and Jean Gribenski, "Pirro, André," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21827>. See also André Pirro, *Histoire de la musique de la fin du XVIe siècle à la fin du XIXe* (Paris: Henry Laurens, 1940).

¹⁶⁵Pirro's *L'Esthétique de Jean Sébastien Bach*, as a founding work of French musicology, presented an analysis of the organization of motivic trajectories within the form and expression of Bach's musical language, especially with respect to text setting. André Pirro, *L'esthétique de Jean Sébastien Bach* (Paris: Fischbacher, 1907). The analysis of Bach's aesthetics also served as Pirro's dissertation at the Sorbonne, where he obtained the Doctorat ès lettres in 1907. Sharp and Gribenski describe Pirro's study of Bach's aesthetic as an "outstanding" effort to explain "the symbolism of the music." Sharp and Gribenski, "Pirro, André."

¹⁶⁶André Pirro, *Descartes et la musique* (Paris: Fischbacher, 1907), 3.

elucidating its causes or its mechanics, for, Pirro had concluded, he lacked the technical acumen with which to do so.¹⁶⁷

To “discover and unravel” in musical works the “feelings that have informed them,” Pirro urged a strategy of patient and searching analysis.¹⁶⁸ The quest for aesthetic meaning, though often mesmerizing, was not a “pursuit of the ineffable,” but a “very practical study.”¹⁶⁹ Amidst the “magnificent intertwining” of J. S. Bach’s music, from deep within the “resplendent palaces” that it constructed, for example, the “symbols of an unknown language” beckoned, calling us to “decipher” them and reveal the meaning of their “message.”¹⁷⁰ Sometimes, Pirro asserted, this “soul-language,” this “intercourse of the soul with the beautiful,” lifted the subject “for an instant out of the infinite depths of longing,” momentarily elevating it to that condition, free from all sadness, which “Epicurus pronounced the chief of all good, the happiness of the gods.”¹⁷¹

For both Brelet and Jankélévitch, it will be Debussy who will speak fluently this language of the soul. In his “quest for the divine instant,” Debussy espoused an “Epicurean” philosophy, Jankélévitch argued.¹⁷² Debussy’s “auditory imagination,” Brelet contended, led time in the direction of “that Epicurean duration which is fragmented at the discretion of pleasure—of sonic jouissance.”¹⁷³ In Debussy, Jankélévitch sensed the presence of the “most fleeting, most futile, and most humble miscellanea”; Debussy captured life in “its instantaneous

¹⁶⁷Ibid., 124.

¹⁶⁸André Pirro, *The Aesthetic of Johann Sebastian Bach*, trans. Joe Armstrong (Lanham, Md.: Rowman & Littlefield, 2014), 6.

¹⁶⁹Ibid.

¹⁷⁰Ibid., 7.

¹⁷¹André Pirro, *Johann Sebastian Bach, The Organist and His Works for the Organ*, trans. Wallace Goodrich (New York: G. Schirmer, 1902), 56–7. Here Pirro was quoting from both Hegel’s *Aesthetik* and Schopenhauer’s *Lichtstrahlen aus seinen Werken* (Leipzig: J. Frauenstädt, 1874).

¹⁷²Jankélévitch, *Debussy et le mystère*, 32.

¹⁷³Brelet, *Le Temps musical*, 695.

flagrancy, in the singularity of its concrete and familiar minutes.”¹⁷⁴ For Brelet, Debussy’s “impressionism” bore witness to the “rebirth—beneath the psychological instant, which passes and flees—of the *eternal* instant, which endures because it is retained, because it is the *Epicurean instant of a sensorial pleasure* that is seized upon and that seems to arrest time.”¹⁷⁵

2.3.3 Paul-Marie Masson (1882–1954)

From 1931, Pirro worked alongside his younger colleague Paul-Marie Masson at the Sorbonne. In the previous year, Masson had attained the *doctorate ès lettres* with his dissertation on the operas of the French Baroque composer Jean-Philippe Rameau.¹⁷⁶ He succeeded Pirro in 1943, and, in 1951, a year before his own retirement, he founded the Institut de Musicologie at the University of Paris.¹⁷⁷

In looking back on the history of his profession, the French musicologist Bruno Moysan reflected that the work of both Rolland and Pirro embodied a form of romantic humanism in which music ideally served as an expression of spiritual transcendence. Yet it was Masson’s scholarship, Moysan argued, that showed deeper concern for the critical analysis of sources. An exact contemporary of “l’école méthodique,” Masson separated himself from Rolland and Pirro,

¹⁷⁴Jankélévitch, *Debussy et le mystère*, 32.

¹⁷⁵Brelet, *Le Temps musical*, 695. Emphasis in the original.

¹⁷⁶Paul-Marie Masson’s dissertation at the University of Paris was also published as *L’Opéra de Rameau* (Paris: Henry Laurens, 1930).

¹⁷⁷Born in Nîmes in 1882, Masson prepared at Henry IV for the entrance examination to the ENS, where he was accepted in 1903, when Lavisser was director, and received his *agrégation de lettres* in 1907. See Moysan, 134. During his Republican training, Masson nonetheless never shied away from the anti-Republican Schola Cantorum, where he studied counterpoint, fugue, and composition with Vincent d’Indy, a French composer and a “devoted Catholic who believed that music existed in order to elevate the spirit of humanity.” Robert Francis Waters, *Déodat de Séverac: Musical Identity in Fin de Siècle France* (Burlington, Vt.: Ashgate, 2008), 82. Masson had, beginning in 1910, served as *chargé de conférences* at the University of Grenoble and lectured on the history of French music and literature at the Institut Français in Florence, Italy. After the First World War, in 1919, he initiated and presided over a new Institut Français at Naples.

according to Moysan, in his efforts to erect a monument to the nation's musical history on the methodological foundation of documentation and reasoning.¹⁷⁸

His thesis on Rameau's operas, for example, relied on a "highly developed critical apparatus," the principal originality of which consisted in its application of the approach of *l'école méthodique* to musical categories (such as forms, genres, and compositional processes). For Moysan, all of Masson's work aimed at a history of music that illuminated the "intellectual debates of the past," that articulated the mental attitudes of the historical agents who created musical objects, rather than one which simply described the concrete events of previous time periods.¹⁷⁹

Despite Moysan's claims, elements of "romantic humanism" and "spiritual transcendence" persevered in Masson's views, coexisting with a penchant for critical analysis and scientific rigor. As they did for Rolland and Pirro, and for Rousseau and Fétis before them, the physical and the metaphysical competed for Masson's attention, especially in his exploration of music's relationship to philosophy (which included articles on musical aesthetics, musical humanism, Nietzsche's conception of music, and Rousseau and music).¹⁸⁰

Like his predecessors, Masson incorporated both historic and aesthetic methods, and, in his contribution to Lavignac's *Encyclopédie*, he made this expressly clear. The heart of Masson's entry on *le mouvement humaniste* subdivided into two sections on *musique mesurée*: the first was

¹⁷⁸L'École Méthodique refers to the Annales School of historical research, a dominant mode of historiography in France in the twentieth century. The school received its name from the journal *Annales d'histoire économique et sociale*, the primary site of publication for the scholars of *l'école méthodique*, whose approach emphasized the institutional structures and conceptual frameworks of historical human societies. Its founders included Lucian Febvre (1878–1956) and Marc Bloch (1886–1944). André Burguière, *L'École des Annales: Une histoire intellectuelle* (Paris: Odile Jacob, 2006) and Peter Burke, *The French Historical Revolution: The Annales School 1929–89* (Stanford, Calif.: Stanford University Press, 1990).

¹⁷⁹Moysan, 135.

¹⁸⁰Paul-Marie Masson, "L'Humanisme musical du XVI^e siècle," *Bulletin français de la S.I.M.* 3 (1907): 333–7 and 677–718; "Les Idées de Nietzsche sur la musique," *Bulletin français de la S.I.M.* 3 (1907): 841–6; "Les Idées de Rousseau sur la musique," *Bulletin français de la S.I.M.* 8 (1912): 23–32.

called “Étude historique,” the second “Étude esthétique.”¹⁸¹ In the transition between them, Masson articulated their relationship. While the first indicated the “historical importance of the movement provoked by the humanist musicians,” the second sought to “appreciate the artistic value of the works to which it gave birth.”¹⁸²

Masson admired Rousseau for his originality, his creativity, and his productivity.¹⁸³ In considering Rousseau’s ideas on music, Masson first related them to Rousseau’s philosophy:

The main principle of this system is, as we know, belief in the original goodness of nature, gradually corrupted by the negative influence of civilization. Under this principle, the best music is the most natural music. And what is the most natural music, the most spontaneous, the most primitive, the one that appeared from the beginning of humankind? It is the melody of the human voice.¹⁸⁴

He discussed Rousseau’s conception of *l’unité de mélodie*, his criticism of harmony, his participation in the *la querelle des Bouffons*, his notion of *musique pathétique*, and his consideration of the “mysterious creation of *genius*.”¹⁸⁵ As the “most eminent form of *sensibility*,

¹⁸¹Paul-Marie Masson, “Le Mouvement humaniste,” in *Encyclopédie de la musique et dictionnaire du conservatoire*, ed. Albert Lavignac (Paris: Librairie Delagrave, 1913). His entry treated “vers mesurés” and the manner in which sixteenth-century French musicians approximated music “mesurée à l’antique.” Earlier sections also followed this bipartite organization (i.e., history and aesthetics).

¹⁸²*Ibid.*, 1306.

¹⁸³In his 1912 essay on Rousseau, Masson wrote: “There is everything in the hundreds of pages that Rousseau wrote on the art of music. There are errors, inadequacies, biases, outrageous jokes. But there are also many insightful thoughts, fruitful views, prophetic insights. It is by his ideas, far more than by his rare compositions, that Rousseau marked his place in the history of our art, and a very important place. This man who, in musical terms, was above all a critic, had, in the music of the eighteenth century, almost as prominent a role as that of Rameau and Gluck. All of Europe discussed his theories. When Gluck arrived in Paris, he went to ask his advice. Never yet had reflection applied to the things of music acted so strongly on artists and on opinion. An entire aesthetic doctrine is contained in his writings, a doctrine which meets its passionate detractors and its fervent followers. It is truly a kind of direction of conscience that Rousseau aspires to practice in the field of music as in that of morality, politics, or education. Bringing to the examination of various social institutions a spirit formed, as it were, on the margins of society, he emits quite naturally the most unexpected judgments, the strangest paradoxes; he dreams only changes and reforms. But precisely because he is free from all social prejudice, he boldly looks in all directions, to what has not been done and what could be; he shows the unmarked routes to the artists, and he pushes toward the goal that he sees but that he cannot reach himself.” Paul-Marie Masson, *Les idées de Rousseau sur la musique* (Paris: Publications de la revue, 1912), 1–2.

¹⁸⁴Masson, *Les idées de Rousseau sur la musique*, 3.

¹⁸⁵*Ibid.*, 22. Emphasis in the original.

the musical quality par excellence,” *genius* exalted and intoxicated, resurrecting the effects of the “singers of antique dithyrambs,” of “song dedicated to Dionysus.”¹⁸⁶

Even as he pushed *musicologie* further in the direction of empirical research, Masson could not help but keep alive that frisson of Dionysian melody which he found reflected in the materials of his research.¹⁸⁷ Masson’s successor at the Sorbonne was Jacques Chailley (1910–1999), a musical polymath whose career included many vocations—composer, conductor, educational reformer, musicologist, music theorist. He published prolifically on a wide range of topics, refusing to limit his activities to a single field, method, or topic.

In 1958, the very same year in which Lesure surveyed the state of French musicology, Chailley coordinated the publication of the *Précis de musicologie*, a “panorama of musicological science” resulting from the collective effort of twenty-five French specialists.¹⁸⁸ In addition to a preface by Chailley, the volume, intended as a guide for students, contained nineteen chapters and nine appendices, each written by one or more scholars (four of whom were academic musicologists—Armand Machabey, Solange Corbin, Geneviève Thibault, and Chailley himself).

1958 thus marked a reflexive turn for *musicologie*, a moment in which French music scholars took stock, examining the “foundations of their discipline, the scope of their method, the precise orientation of their aim.”¹⁸⁹ The content of the *Précis* made it clear that the business of French musicology was, first and foremost, “doing music history,” but that this required, at the

¹⁸⁶Ibid., 23. Masson also quoted Rousseau’s definition of genius: it is that “disposition of the soul which inspires in the composer the living ideas of which he has need, in the performer the living expression of these very same ideas, and in the listener the living impression of the beauties and defects of music that he is made to hear.” Ibid.; Jean-Jacques Rousseau, “Sensibilité,” in *Dictionnaire de la musique* (Paris: Duchesne, 1768), 436.

¹⁸⁷Upon his retirement from the Sorbonne, Masson’s colleagues, students, and friends honored him with a two-volume collection of essays entitled *Mélanges d’histoire et d’esthétique musicales* (Paris: Masse, 1955).

¹⁸⁸Daniel Devoto, review of *Précis de musicologie*, ed. Jacques Chailley, *Cahiers de civilisation médiévale* 3, no. 10 (1960), 224.

¹⁸⁹Lesure, “La musicologie française depuis 1945,” 8.

same time, more than just “knowing music history.”¹⁹⁰ A chronological sequence of chapters on the history of music comprised the core of the handbook; auxiliary disciplines and subjects were relegated to appendices.

The appendix on “philosophie et esthétique musicales” was written by Gisèle Brelet. She provided a brief history of philosophy and musical aesthetics, divided into three major periods—the “Dogmatic Age” (from antiquity to Kant), the “Critical Age” (from Kant to the post-Kantians), and the “Modern or Positive Age” (from Hanslick to the present).¹⁹¹ *La période moderne*, to which she devoted the most detail, led, in her view, to an “extraordinary blossoming of musical aesthetics,” an “aesthetics which, through the diversity of its tendencies and methods, aimed at a concrete and complete description of the musical phenomenon.”¹⁹²

Brelet summarized the various methods of modern musical aesthetics—the experimental, the psychological, the sociological, the autonomous, the integral, and the philosophical. It was within this last group that she placed her own work. Moreover, within this group, she placed herself alongside two other philosophers whose work she found to evince a commitment to *l’existentialisme*, in the sense that they had also “accentuated the concrete” and dedicated themselves to the “singular problems that the musically concrete poses.”¹⁹³ Their names were Theodore W. Adorno and Vladimir Jankélévitch.

¹⁹⁰Jacques Chailley, ed., *Précis de musicologie* (Paris: Presses universitaires de France, 1958), x. Chailley was citing André Pirro: “Pour faire de l’histoire de la musique, il faut connaître non seulement l’histoire et la musique, mais encore la philologie, la philosophie, l’archéologie, l’astronomie, la physique, l’anatomie, les mathématiques...sans oublier cinq ou six langues vivantes et autant de langues mortes...”

¹⁹¹Gisèle Brelet, “Philosophie et esthétique musicales,” in *Précis de musicologie*, ed. Jacques Chailley (Paris: Presses universitaires de France, 1958), 389.

¹⁹²*Ibid.*, 390.

¹⁹³*Ibid.*, 411.

3.0 JANKÉLÉVITCH, LEVINAS, AND SONOROUS PSYCHISM

3.1 FELLOW PLOTINIANS

Vladimir Jankélévitch often identified himself as a follower of Plotinus. In *La Musique et l'ineffable*, he claimed:

I am not here to find handholds in music, to have something to say about it, not to confer a pseudoconsistency on ultimate inconsistency by means of analogies taken at face value. On the contrary, I am following Plotinus: in multiplying and destroying the metaphors one by one, the mind will be subtly deflected toward the Platonists' 'great *matheme*.'¹⁹⁴

Jankélévitch's philosophical writings, too, revealed an affinity for the author of the *Enneads*, that powerful elaboration of a specific kind of third-century Platonism.¹⁹⁵ For Plotinus, Plato's "greatest lesson," or the Idea of the Good, was the One, the ineffable source of all things, the inexhaustible wellspring of purely spontaneous creativity.

In his *Philosophie première* (1954), Jankélévitch observed that, for Plotinus, there was, behind the multiplicity of the empirical world, "another, an entirely different Miracle [Thauma]" that was "no longer marvel, but mystery: τὸ δὴ πρὸς τοῦτου θαῦμα τὸ ἔν," or that which was

¹⁹⁴Jankélévitch, *Music and the Ineffable*, 118. See *Enneads*, I 4, 13, 3–12, where Plotinus makes reference to Plato's *Republic* 505a: "You have often heard me say that the most important branch of study (*megiston mathêma*) is the form or character of the good—that which just things and anything else must make use of if they are to be useful and beneficial." Plato, *Republic*, ed. G.R.F. Ferrari, trans. Tom Griffith (Cambridge: Cambridge University Press, 2000), 210.

¹⁹⁵The *Enneads*, John Llewelyn has noted, count "among the works most frequently cited by Jankélévitch." John Llewelyn, *Appositions of Jacques Derrida and Emmanuel Levinas* (Bloomington: Indiana University Press, 2002), 74.

“truly prior—the *thauma* of the One.”¹⁹⁶ The Plotinian One, the ultimate Mystery (to which adjectives like “singular” and “multiple” did not apply), resembled the infinitesimal target of Jankélévitch’s philosophy.¹⁹⁷

They were not exactly the same, however. More than simply a follower, Jankélévitch was an *interpreter* of Plotinus. The same was true of Jankélévitch’s friend and colleague Emmanuel Levinas.¹⁹⁸ These two philosophers were, in a sense, neo-Plotinians. They revived the Plotinian *thauma* and then redefined its significance. Rather than something that came to be known through a kind of mystical union, the One, for Levinas and Jankélévitch, entered into human experience only as an insurmountable distance. The movement toward mystery, for them, was not, as in Plotinus, one of liberation from corporeal and social captivity, but one of actualization and commitment.

¹⁹⁶Jankélévitch, *Philosophie première*, 251–2. “As for Plotinus, one senses him oscillating between the vertigo of the vacuum and the aesthetic admiration of the plenitude, between the austerity of the Great Darkness and the hedonism of the light, which is cosmophilia and iconophilia, between the enthymeme collected and the expansion marveled: having *contemplated* the brilliance of celestial bodies he *meditates* on their author (τὸ τῶν ἄστρον φέγγος ἰδὼν τὸν ποιήσαντα ἐνθυμεῖται)... On one side he shows us the glorious light, τὸ ἀγλαόν (*aglaia*): the midnight sky where the stars are blinking, the plain of afternoon when the larks are singing, where the bright day recounts the glory of God, where the one that Gracian called the star of ostentation spreads its tail like a peacock and deploys the full range of reflections and multicolored flowerets. But behind this sumptuous pavan of beauty, behind the ‘manifestation of light unmanifested,’ there is another, an entirely different Miracle [*Thauma*] that is no longer marvel, but mystery: τὸ δὴ πρὸ τούτου θαῦμα τὸ ἔν.” Emphases in the original.

The quotations in Ancient Greek are from the *Enneads* of Plotinus. The first is from Book 3, tractate 8, verse 11: τὸ τῶν ἄστρον φέγγος ἰδὼν τὸν ποιήσαντα ἐνθυμεῖται (“one who sees the light of the stars ponders their maker”). The term ἀγλαόν, which Jankélévitch associates with “la lumière glorieuse,” appears in the third *Ennead* as well, where Plotinus claims that Nature has no further aim than the achievement of a “resplendent and graceful spectacle” (*Enneads* 3.8.4). The second quotation comes from the sixth *Ennead*, tractate 9, verse 5: τὸ δὴ πρὸ τούτου θαῦμα τὸ ἔν (“that which is truly prior—the *thauma* of the One”). Unless otherwise specified, translations are my own.

¹⁹⁷Plotinus’s philosophical practice consisted in teaching students how to contemplate mysteries. In Roman Greece, Plotinus formed a “mystery school,” a combination of the “later metaphysics of Plato” and the “ecstatic mystery cults” of earlier periods. According to Harry T. Hunt, “students came to the school, located in Rome, to learn its understandings and attendant contemplative practices, and thence realize them in their own lives.” As much a “contemplative practice” as a “system of thought or philosophy,” Plotinus’s school trained its students in the contemplation of mysteries. Harry T. Hunt, *Lives in Spirit: Precursors and Dilemmas of a Secular Western Mysticism* (Albany: State University of New York Press, 2003), 81.

¹⁹⁸According to Brian Schroeder, Levinas’s philosophy signaled a “marked retrieval of specific Plotinian themes, reinterpreting and appropriating them in the development of his ethical metaphysics.” Brian Schroeder, “A Trace of the Eternal Return? Levinas and Neoplatonism,” in *Levinas and the Ancients*, ed. Brian Schroeder and Silvia Benso (Bloomington: Indiana University Press, 2008), 210.

The intersections of their ideas and their lives invite comparison.¹⁹⁹ As professional philosophers, they were exact contemporaries.²⁰⁰ They knew each other well. Each respected the other's work. They acknowledged mutual influence.²⁰¹ Their kinship resonated beyond the letter as well. Both were Frenchmen with Russian Imperial origins.²⁰² Both were Jewish.²⁰³ Both suffered during the Occupation.²⁰⁴

¹⁹⁹In the one I sketch during the course of this chapter, I rely upon several others, including Llewelyn (see note 195 above), Kelley, "Jankélévitch and Levinas on the 'Wholly Other,'" and Christina Howells, *Mortal Subjects: Passions of the Soul in Late Twentieth-Century French Thought* (Malden, Mass.: Polity, 2011).

Another monograph that informs my reading of Jankélévitch in this chapter is Daniel Moreau, *La Question du rapport à autrui dans la philosophie de Vladimir Jankélévitch* (Québec: Presses de l'Université Laval, 2009), esp. 87–112. Moreau explores the pertinence of the relationship with the mysterious other across many of Jankélévitch's philosophical writings.

²⁰⁰Both men devoted much of their professional lives to teaching philosophy at French universities, although for Levinas, who completed his doctorat d'État in 1961, professional philosophy came only after many years of service at specifically Jewish institutions. Levinas received appointments as professor of philosophy at the University of Poitiers in 1963, at the Nanterre campus of the University of Paris in 1967, and at the Sorbonne from 1973 until his retirement in 1979.

In 1927, Jankélévitch obtained his first teaching appointment at the French Institute of Prague. He then taught at lycées in Caen and Lyon before taking a lectureship at the University of Toulouse in 1936. He accepted a position at The University of Lille, a position he would occupy from 1938 until the outbreak of war in 1940. After the war, Jankélévitch worked for Radio Toulouse as the head of music programming until he was reinstated to his position at University of Lille in 1947. From 1951 until his retirement in 1979, he held the Chair of Moral Philosophy at the Sorbonne.

²⁰¹Levinas stated, for example, that his idea of the "absolutely other" came from Jankélévitch. Emmanuel Levinas, "Phenomenon and Enigma," in *Collected Philosophical Papers*, trans. Alphonso Lingis (Pittsburgh, Pa.: Duquesne University Press, 1998), 47. For both philosophers, this "absolutely other" coincided with their neo-Plotinian conception of the One.

For his part, Jankélévitch made use of Levinas's concept of the *il y a*. See Jankélévitch, *Philosophie première*, 145, where he cited Levinas: "There is something that is nothing," Jankélévitch wrote. "This quasi-dialectical oscillation from being to non-being is immobilized in the intuition of a 'There is' ('Il y a'), not of a 'there is something' wherein the something awaits its baptismal name inscribed on the dotted line or encrypted in hieroglyphics or hidden behind a veil, but of a 'There is' which is a declaration of presence in general, and of actual presence, without attributive relation of predicate to subject; absent presence, without a doubt, for the one who persists in reifying it, a pneumatic presence in spite of everything, of which the mute reproach means, as well as the elusive evidence of a glance: And yet I am there!" Emphasis in the original.

²⁰²Though Jankélévitch was born in Brouges, France, in 1903, his parents had emigrated from Russia. Before moving to France, Levinas spent the first two decades of his life in Kovno, at that time part of the Russian Empire (in what is now Kaunas, Lithuania). Levinas left Russia to study philosophy at the University of Strasbourg in 1923. Adriaan Theodoor Peperzak, *To the Other: An Introduction to the Philosophy of Emmanuel Levinas* (West Lafayette, Ind.: Purdue University Press, 1993), 2.

²⁰³Levinas was born, in 1906, into a "Russian-Jewish *haskalah* (enlightenment) milieu," received a traditional Jewish education, and would remain a "committed Jew for the duration of his adult life." Michael Fagenblat, *A Covenant of Creatures: Levinas's Philosophy of Judaism* (Stanford, Calif.: Stanford University Press, 2010), xii. Levinas cultivated a highly visible public association with Judaism throughout his life. Fagenblat, xiii–xiv. By contrast, the precise nature of Jankélévitch's relationship to Judaism is more ambiguous. Jankélévitch only began to publicly reflect on his relationship with Judaism, to "write essays on Israel and what it means to be

In tandem with these convergences, a stylistic divergence further recommends putting Jankélévitch and Levinas face-to-face with one another. Jankélévitch was among the members of the jury during Levinas's doctoral defense at the Sorbonne. After acknowledging the candidate's already substantial record of philosophical scholarship, Jankélévitch told Levinas, "It's you who should be sitting where I am."²⁰⁵ Nonetheless, expressing concern that Levinas had failed to sufficiently consider Bergson's work, Jankélévitch proceeded to correct this perceived insufficiency with his own discussion of Bergson, and it was in the midst of this exposition that Levinas interjected the following comment: "Listen, Monsieur Jankélévitch, what you do is poetry, what I do is prose."²⁰⁶

Levinas's prose often clarifies and even enriches Jankélévitch's poetry. In particular, drawing upon Levinas tends to sharpen the poetic images of mystery in Jankélévitch's *Debussy*

Jewish," after his experiences during World War II. His engagement with his Jewish heritage, however, never reached the level of philosophical commentary. Jankélévitch, unlike Levinas, never drew "philosophical insight" directly from the Torah or the Talmud. Kelley, translator's introduction to *Forgiveness*, xi.

²⁰⁴In 1940, Jankélévitch had joined the French army to defend the Republic against the German offensive. Wounded in combat, he spent several months recuperating in a French hospital. When his physical injuries had healed, a much deeper and longer-lasting wound awaited him. Jacques Madaule, "Vladimir Jankélévitch," in *Écrit pour Vladimir Jankélévitch*, ed. Monique Basset (Paris: Flammarion, 1978), 10. Jankélévitch returned to Toulouse, where he had previously lectured (from 1936 to 1938), but found that he could no longer secure any official academic position there: he was forbidden to teach in French universities because of his Jewish background. For the rest of the war, he held "philosophy lectures secretly at various cafés in Toulouse," aided the "efforts of the Resistance," and tried to "elude deportation." Kelley, translator's introduction to *Forgiveness*, xi. After Liberation, he had to wait until October 1947 to regain his prewar teaching position at the University of Lille.

Deployed in 1939, Levinas and his regiment surrendered to the German army in 1940. Until the end of the war, Levinas labored in a Nazi prison camp. Samuel Moyn, *Origins of the Other: Emmanuel Levinas Between Revelation and Ethics* (Ithaca, NY.: Cornell University Press, 2005), 198. During the war, Levinas underwent forced labor in a military camp for enlisted soldiers called Fallingbomberg (near Hannover, Germany). In captivity, Levinas conceived and wrote much of *Existence and Existents*, a book which was published in 1947 (the same year as *Time and the Other*) and one which plays a significant role in this chapter. Emmanuel Levinas, *Existence and Existents*, trans. Alphonse Lingis (Pittsburgh, Pa.: Duquesne University Press, 2001).

²⁰⁵Qtd. in Marie-Anne Lescourret, *Emmanuel Levinas* (Paris: Flammarion, 1984), 218. Levinas published his dissertation in 1961 as *Totalité et Infini*. The members of Levinas's jury included Jankélévitch, Jean Wahl (1888–1974), Gabriel Marcel, Paul Ricoeur (1913–2005), and Georges Blin (1917–2015). Merleau-Ponty, who would have been a member as well, had died a month prior to the defense. Simon Critchley and Robert Bernasconi, eds., *The Cambridge Companion to Levinas* (Cambridge: Cambridge University Press, 2002), xxiv.

²⁰⁶Qtd. in Marie-Anne Lescourret, 218.

et le mystère. Levinas's phenomenology of psychism (or psychic life) serves to ground a series of mysteries that occupied both Levinas and Jankélévitch in their postwar writings.

Before turning to Levinas, I first consider the reading of Jankélévitch in Carolyn Abbate's seminal article "Debussy's Phantom Sounds." I subsequently make use of Levinas's propinquity to Jankélévitch in order to offer a freshly historicized perspective on Jankélévitch's philosophy of music. Finally, I rely on Abbate, Levinas, and Jankélévitch in order to explore the question of what it may have meant to listen to Debussy in post-WWII France. Through their ears, so to speak, I listen to a passage from Debussy's *Le Martyre de saint Sébastien*, a passage in which symbolist and existentialist mysteries collide.

3.2 BETWEEN AUDIBLE AND INAUDIBLE: ABBATE'S JANKÉLÉVITCH

In "Debussy's Phantom Sounds," Jankélévitch appeared as a philosopher of ineffability whose "writings on music and language" contained implicit symbolist motifs.²⁰⁷ Jankélévitch's philosophical remarks, according to Abbate, bottled up "essences of French symbolist doctrines."²⁰⁸ Such doctrines focused not on real music, music that existed in time, but on music that was literally imaginary, music that was expressly fictional, that was never actually present in any living body—the purest sort of musical fantasy.²⁰⁹

²⁰⁷Originally an essay published in *Opera Quarterly*, "Debussy's Phantom Sounds" later appeared, in slightly different form, as a chapter in Abbate's *In Search of Opera*. Carolyn Abbate, "Debussy's Phantom Sounds," *Opera Quarterly* 10, no. 1 (1998): 67–96; Abbate, *In Search of Opera*, 145–84. All future references, unless otherwise noted, will be to the later version (Chapter Four of Abbate's *In Search of Opera*).

²⁰⁸Abbate, *In Search of Opera*, 145.

²⁰⁹In Abbate's scholarship, there appear to be two very different Jankélévitches. For Abbate, it would seem that Jankélévitch's philosophy served to authorize a kind of hermeneutic interpretation of music before it came to discredit the twin figures of formalism and hermeneutics in music scholarship. Before he was the philosopher of

It is true that, for Jankélévitch, the location of musical reality was, like the “infinitely receding object” of the symbol, “always elsewhere.”²¹⁰ Music occupied the spaces of a “pneumatic geography” wherein the “univocal identification of places” was ceaselessly attenuated and disrupted.²¹¹ Music’s pneumatic landscapes rendered “all localization fugitive and fleeting.”²¹² To pinpoint the location of musical reality was always an act of the imagination—a figurative repositioning that effectively fictionalized that reality.²¹³

For Abbate, Jankélévitch’s ideas, composed a good half-century after the peak of the symbolist movement in France, continued to evoke *generally* the spirit of symbolist attitudes toward music. Jankélévitch’s thoughts in *La Musique et l’ineffable*, according to Abbate, ascribed to musical reality a “perfect apparitional quality that others regarded as characteristic of symbols *per se*.”²¹⁴ Jankélévitch, in other words, described music in the same way that others had described “symbols *per se*.” Ineffability was, for Jankélévitch, music’s essential quality; ineffability, as Abbate has noticed, was likewise the essence of the symbol.²¹⁵

“drastic actions or experiences,” Jankélévitch was, for Abbate, the philosopher of musical *symbols*, ideas, and images—of gnostic secrets and knowledge. Abbate, “Music—Drastic or Gnostic?” 510.

²¹⁰Abbate, *In Search of Opera*, 267–8n3; 167.

²¹¹Vladimir Jankélévitch, *La Musique et l’ineffable*, 2d ed. (Paris: Éditions du Seuil, 1983), 129. The translation is my own. Abbate cites the original French in “Debussy’s Phantom Sounds,” 84–5n36.

²¹²*Ibid.*

²¹³For Jankélévitch, a grammatical inscription of musical reality only works when it is formulated as a paradox. See, e.g., Jankélévitch, *Music and the Ineffable*, 103: “The country of dreams, no one’s country, the homeland of nonexistent things, the mystic Jerusalem of Fauré’s *Requiem*, the invisible city, the otherworldly city of Kitezh, all these designate the doubtful homeland of a Charm that is not here, and not there, but everywhere and nowhere.” Also *ibid.*, 83: “With this Charm (the musical act), there is nothing to ‘think’ about, or—and *this amounts to the same*—there is food for thought, in some form, for all infinity; the Charm engenders speculation inexhaustibly, is inexhaustible as the fertile ground for perplexity, and the same Charm is born of love. Infinite speculation, as soon as it becomes exhilaration pure and simple, is analogous to the poetic state.”

²¹⁴Musical reality “materializes in the distance and cannot be caught when we journey toward its meaning: it will always recede, leaving a glowing trail of assumed connotations.” In music, Jankélévitch came across, in Abbate’s view, a “hall of sonorous mirrors, saturated with implications and suggestions that draw the mind on to a vanishing point that can never be reached.” Abbate, *In Search of Opera*, 145.

²¹⁵As Abbate notes, “Twin notions of inexhaustible resonance and distance (entailing an interpretative quest toward an infinitely receding object) recur in most nineteenth- and twentieth-century definitions” of the symbol. Abbate, *In Search of Opera*, 267–8, note 3.

The semblance is undeniable, and, in Abbate's hands, it becomes richly productive for interpreting Debussy's music. Working within the symbolist movement itself, composers like Debussy discovered opportunities to create a *specifically* symbolist kind of music. Through an "interplay of poetic implication and musical gesture," Abbate argues, Debussy created music that is not simply *like* a symbol—it *is* a symbol, in the sense that it stages specific symbolist actions.²¹⁶ In response to poetic implication, Debussy's musical gestures aimed to realize symbolist poetry's inaudible music.

Hence, it is not only poetry that can evoke an inaudible music. Musical rhetoric can also draw the mind toward an intimation of impossible sounds. It can, Abbate says, "represent music that, by the very terms of the fictions proposing it, remains beyond expression."²¹⁷ The reality of symbolist music casts a wide net, incorporating real sounds that exist in time as well as fictional sounds that, by definition, have no physical duration.²¹⁸

The reality of music includes the phantom sounds that Abbate locates as she inspects Debussy's score; it includes the *unactualizable* sounds suggested by Debussy's musical settings

²¹⁶Abbate, "Debussy's Phantom Sounds," 96.

²¹⁷Abbate, *In Search of Opera*, vii.

²¹⁸In the context of Debussy's phantom sounds, real music therefore includes more than the acoustic material phenomenon per se, more than actual live performances. Abbate interprets individual moments from musical works apart from their performance in a specific time and place. Here, the objects of her scholarship are those moments in which musical works reflect a phantasmatic quality, moments in which works "give voice to an uncanny phenomenon," displaying themselves as "ephemeral reflections" of performance itself. Ibid., xiii. Abbate looks to the structural details of the work for concrete signs of a music that cannot be presented concretely—an "impossible music." Ibid., 167.

Abbate's "perpetually absent objects" are not yet "vanished live performances"; they are the spectral imprints left on works by the fact of music's acoustic materiality. Rather than drastic performances, Abbate focuses on "music that literally is not present in the work," on "musical objects" to which the "listener is directed, without that object ever being revealed." Ibid., vii. This object is revealed neither in the work nor in performance. It is only the gesture of its "concealment or flight" that comes to our attention. Ibid., viii. Abbate seeks to understand the insistence of this gesture in opera, an act of *legerdemain* which is real despite the fact that its object is entirely illusory. She describes such gestures as the specific moments in which opera indicates the "general elusiveness" of music, expressing the "ineffability of music (or apparent ineffability)." Ibid.

of symbolist texts.²¹⁹ This music can only be accessed indirectly, as it were, in phantom form. Thus Debussy creates, through an interpretation of poetic images of inaudible music, musical images of inaudible music. Through his phantom sounds, he makes the inaudible *almost* audible.

In symbolist operas like Debussy's *Pelléas et Mélisande*, these phantom sounds conjure up, via "collisions" between symbolist texts and acoustic sounds, an "imaginary music that cannot be realized," but of which it is still possible to have an idea, however faintly.²²⁰ To augment Abbate's argument: such impossible, truly mysterious music would be the sound, if it could be heard, of the "*thauma* of the One." Symbolist music would, for Jankélévitch, evoke the thought of a radical alterity—the "great *matheme*," the Idea of the Good, the One, the ineffable par excellence.

Nonetheless, when Jankélévitch himself contemplated the ineffability of music, he did not always seek out places where musical works posited "inaccessible music beyond what we can hear."²²¹ Rather, he often sought out precisely those places where works posited music that was *not* beyond what we can hear, music that we can hear clearly, but that nonetheless remains in some way inaccessible to us—music that, despite its transparency, remains in some way unknown to us.²²²

In both cases, Jankélévitch scouted the limits of understanding.²²³ Jankélévitch, as I understand him, walked a tightrope between what we can hear and what we can know,

²¹⁹For Abbate, the music that is not real—the unreal music—is no longer (or, more accurately, is not yet) the unactualized (but actualizable) sounds contained in the prescriptive signs of musical notation.

²²⁰*Ibid.*, 181.

²²¹Abbate, *In Search of Opera*, viii.

²²²Jankélévitch, *Music and the Ineffable*, 102. "Alas, music in itself is an unknowable something, as unable to be grasped as the mystery of artistic creation—a mystery that can only ever be grasped 'before or after.'"

²²³For him, the philosopher should stand "at the borders of the vacuum," skirting "the abyss of nothingness," living precariously on the "verge of the abyssal *Ungrund*." Jankélévitch, *Philosophie première*, 250–1. Andrew Weeks has indicated that the term *Ungrund*, "once considered to be the equivalent of the Gnostic 'abyss,'" had been redefined by Koyré as "l'Absolu absolument indéterminé, l'Absolu libre de toute détermination"

navigating the barely discernible edge that separates and connects the material acoustic phenomenon and the intricate web of ideas framing its composition, performance, and reception. He placed himself *in between* concrete and abstract, audible and inaudible, the sounds of multiplicity and the silence of the One.

Jankélévitch's philosophy of music certainly resonates with French symbolist doctrines. It also resonates with certain categories of postwar French phenomenology, such as time, otherness, and intersubjectivity. Paying attention to the historical contemporaneity of Jankélévitch's thought, moreover, not only modifies how we read Jankélévitch, fine-tuning how we understand his interpretations of Debussy, but also illuminates how listeners may have received or responded to Debussy's music in post-WII France.

3.3 PNEUMATIC MYSTERIES

Jankélévitch constructed, in *Debussy et le mystère* (1949), a mysteriology of Debussy's music, an elaboration of the correspondences between metaphysical mysteries, poetic images, and musical details. The translucent language of Debussyan mystery spoke to Jankélévitch of two fundamental aspects of human experience—the pneumatic and the grammatic. The first is the subject of this chapter, the second that of the next.

What might Jankélévitch have meant by the term pneumatic? Literally, *pneuma* signifies “breath” or “wind.” Symbolically, it refers to “spirit,” to an invisible, apparitional, immaterial

(“the Absolute absolutely undetermined, the Absolute free of all determination”). Andrew Weeks, *Boehme: An Intellectual Biography of the Seventeenth-Century Philosopher and Mystic* (Albany: State University of New York Press, 1991), 148; Alexandre Koyré, *La Philosophie de Jacob Boehme* (Paris: Vrin, 1929), 281.

quality that nevertheless generates material effects.²²⁴ *Pneuma*, for Jankélévitch, describes the vital principle of living beings, the creative force that animates the life of the “psychic” as well as the “carnal” aspects of organisms.²²⁵

The notion of *pneuma* also figures prominently in Levinas’s philosophy. *Pneuma* is, for Levinas, the engine of our interior lives, of what Levinas calls *psychisme*. Both “an event in being” and “a way of being,” psychism embraces a double movement. It enacts a “feat of radical separation” between an individual being and being-in-general, and it seeks to escape from the finitude it thereby acquires.²²⁶

For Levinas, as Silvia Benso has observed, psychism is “neither spiritual nor material”; it is “an accord, a chord, which is possible only as an arpeggio.”²²⁷ The psyche exists only in its relationship to exteriority, to what is outside of it, other than it. Within the life of the psyche, there is an ongoing process of individuation and de-individuation. On the one hand, the “I” separates itself from the anonymity of sheer existence (the *il y a*), and, on the other, it seeks separation from itself, groping toward the infinite, toward an idea whose content “overflows the thought that thinks it.”²²⁸

²²⁴Certainly not an entirely secular philosophical concept, *pneuma*, as a word for the soul, would have carried strong theological associations within French postwar culture as well. I am indebted to Deane L. Root for pointing out that the Greek πνεῦμα (*pneûma*) itself served as a translation of רִיחַ (*ruach*, “wind, breath, or spirit”) in the Hebrew bible and inspired much Christian theological doctrine as well.

²²⁵In *Philosophie première*, Jankélévitch employed the term pneumatic at various times in order to designate a plane of the “abstract,” the “analogical,” the “ethical,” the “invisible,” the “inexpressible.” Jankélévitch, *Philosophie première*, 20–21, 85.

²²⁶Emmanuel Levinas, *Totality and Infinity: An Essay on Exteriority*, trans. Alphonso Lingis (Pittsburgh, Pa.: Duquesne University Press, 1969), 54. Emphases in the original. For an illuminating discussion of Levinas’s use of *psychisme* and *pneuma* in *Totality and Infinity* and *Otherwise than Being*, see Silvia Benso, “The Breathing of the Air: Presocratic Echoes in Levinas,” in *Levinas and the Ancients*, ed. Brian Schroeder and Silvia Benso (Bloomington: Indiana University Press, 2008), 9–23.

²²⁷Benso, 20; Emmanuel Levinas, *Otherwise than Being*, trans. Alphonso Lingis (The Hague: Martinus Nijhoff, 1981), 70.

²²⁸Levinas, *Totality and Infinity*, 25.

An especially important notion for both Levinas and Jankélévitch in the postwar years, the *il y a*, or the “there is,” referred to an impersonal and anonymous alterity. In Levinas’s writings, the *il y a* possessed, as Bettina Bergo has remarked, a “certain existential *Stimmung*,” one which was, in the words of Alphonso Lingis, “essentially nocturnal.”²²⁹ Its “absent presence” gained, as we shall see, a characteristic diurnality in Jankélévitch’s *Debussy et le mystère*.²³⁰

For Jankélévitch and Levinas, the desires of the subject exceed the pleasures of solitude; egoism reaches beyond itself toward someone or something else. The dynamic of this movement is Desire—the desire for the other. Levinas calls this Desire “the very *pneuma* of the psyche.”²³¹ Psychism thus turns toward the mystery of other subjects, which, in turn, gives birth to the ethical, to the recognition of being-for-the-other.

Psychism shrinks from the *il y a* and extends toward the Other. Both encounters involve peculiar experiences of time. Levinas and Jankélévitch each liken the experience of the *il y a* to something like insomnia, in which a sense of time’s passage disappears, locking the individual within an eternal present. In *eros* or voluptuousity, they argue that, by contrast, the future becomes possible once again, especially in the caress and withdrawal of the Other.

Whether insomnia or voluptuousity, in *Debussy et le mystère* everything happens in the mystery of an instant.²³² For Jankélévitch, philosophy’s primary task is to elucidate the

²²⁹Bettina Bergo, *Levinas Between Ethics and Politics: For the Beauty that Adorns the Earth* (Norwell, Mass.: Kluwer, 1999), 193; Alphonso Lingis, translator’s introduction to *Otherwise than Being*, by Emmanuel Levinas (The Hague: Martinus Nijhoff, 1981), xxxvi.

²³⁰The *il y a* manifested itself, furthermore, as another trace of the workings of the absolutely other, or the One, for both Levinas and Jankélévitch. See Jankélévitch, *Philosophie première*, 145.

²³¹Levinas, *Otherwise than Being*, 69, 141. Emphasis in the original.

²³²The notion of the instant not only served as an “*idée fixe* in Jankélévitch’s writings on Debussy”; it also permeated Jankélévitch’s writings as a whole. See Rings, “*Mystères limpides*,” 202n64. The importance of the instant is reflected in the title of Jankélévitch’s revised and expanded edition of *Debussy et le mystère*—*Debussy et le mystère de l’instant* (Paris: Plon, 1976).

conditions of possibility for experiencing the instant. In *Philosophie Première*, Jankélévitch writes that he upholds “what a dogmatism would certainly be tempted to call the three principles of metaphysics: the Instant between Nothingness and Being.”²³³ Neither extant nor extinct, neither present nor absent, neither “in here” nor “out there,” the instant Jankélévitch calls *Presque-rien* or *Presque-être*, “Almost-nothing” or “Almost-being.”²³⁴ The instant neither *is* nor *is not*—rather, it *arrives* or *happens*. But *what* arrives or happens?

Precisely that which eludes an answer to the question of what it is. For Jankélévitch, the instant falls into the category of the “je-ne-sais-quoi,” or the “I-know-not-what.”²³⁵ The instant is, in a word, *mysterious*. Jankélévitch describes the instant in *Philosophie Première* as an instantaneous switching on and off, as a spark that is extinguished as soon as it comes into existence, as a vertiginous coinciding of light and dark, day and night, birth and death.²³⁶ To use Andrew Kelley’s concise formula: “What the instant is or presents is a qualitative difference, not a quantitative one, or an abrupt change from one quality to another.”²³⁷

Even in *Philosophie première*, Jankélévitch turns to Debussy’s music to exemplify the “doubly pending” character of the instant: almost nothing, almost something, the instant is not the “lesser-being of a gradual decrescendo” but a “mystery of sudden emergence in the invisible darkness, or, like the Debussyan pianissimo, in the inaudible silence.”²³⁸ To reach the threshold of the instant “without falling into Nothingness or remaining in Being,” Jankélévitch avows, one must have not a “heavy hand” (*main lourde*) but a “supernatural” one as well as “an

²³³Jankélévitch, *Philosophie première*, 210.

²³⁴*Ibid.*

²³⁵*Le je-ne-sais-quoi et le presque-rien* is the title of a 1957 work of philosophy by Jankélévitch.

²³⁶Jankélévitch, *Philosophie première*, 210. Philosophy’s fundamental obligation, for Jankélévitch, is to pursue the means for recognizing an encounter with that “ungraspable threshold where being ceases to be something and where nothing ceases to be nothing, where each contradictory is at the point of and even in the middle of becoming its contradictory.”

²³⁷Kelley, translator’s introduction to *Forgiveness*, xvii.

²³⁸Jankélévitch, *Philosophie première*, 211.

imponderable legerity in the ‘manner’ [*manière*],” i.e., the manner of playing.²³⁹ Thus the barely audible, almost inaudible vibration of the Debussyan pianissimo emerging suddenly from silence becomes a privileged marker of the mysterious instant in Jankélévitch’s phenomenology.²⁴⁰

3.4 EXPERIENCING PNEUMATIC MYSTERIES

Debussy et le mystère is a catalog of mysterious, yet concrete instants in Debussy’s works. Many such instants arose, for Jankélévitch, in *Le Martyre de saint Sébastien*, Debussy’s 1911 theatrical collaboration with Gabriele D’Annunzio (1863–1938), billed as a *mystère* in 5 acts.²⁴¹ In documenting in particular his perceptions of pneumatic mystery in Debussy’s music, Jankélévitch returned again and again to this “mystery play.”

Why this particular work? The last time that it had been given in its original form at L’Opéra de Paris, in the summer of 1922, the play had led Boris de Schlöezer to complain not only about how its performance went on too long, but also about how quickly it had become

²³⁹Ibid.

²⁴⁰In *Debussy et le mystère*, Jankélévitch also correlates the instant with the Debussyan pianissimo. In the performance indication *doucement sonore* (“gently sonorous”), Jankélévitch locates a “specifically Debussyan atmosphere,” a “clear and harmonious pianissimo that, through the striking of correct notes of the chord, through the use of harmonics and spacing of parts, obtained maximum power from the keyboard with the most economic means.” Heavy-handedness will, once again, prevent the realization of the “hushed intensity” of the Debussyan pianissimo: to play “dolce ma sonoro” requires a “left hand that sings, but not ponderously, an intangible touch, and phalanges as miraculously nimble as the flight of the ‘Exquisite dancers.’” Jankélévitch, *Debussy et le mystère*, 129–30. (Here, Jankélévitch is referring to “*Les fées sont d’exquises danseuses*” (Préludes, Book II, no. 4). Elsewhere, this same Prélude had been described as a “poem of lightness, where everything is vapor, pianissimo, and ravishing muslin” and an incarnation of “imponderable *Leggerezza* [Lightness].” Ibid., 37.) Softly dying away, the pianissimo of Debussy moves between the barely liminal and the nearly subliminal, pursuing the “elusive threshold” that flees before it, hunting the “instant when the mutation from All to Nothing and from Something to Inexistence takes place.” Ibid., 133. The infinitesimality between pianissimo and silence thus constitutes one variety of the instant in Debussy’s music.

²⁴¹The work also featured Léon Bakst’s sets, Michel Fokine’s choreography, and Ida Rubinstein’s performance in the title role. The acts were called *mansions*, after the “medieval term connoting both an episode in the narrative and a visual scene.” According to Mary Fleischer, “D’Annunzio compared the mansions to stained glass windows; each mansion had a distinctive décor” intended to “underline the static and visual nature of the text.” Mary Fleischer, *Embodied Texts: Symbolist Playwright-Dancer Collaborations* (Amsterdam: Rodopi, 2007), 56.

démodé: “If the *Martyre* lasted only one hour, it would be acceptable, but it is painful to breathe for five hours during this atmosphere of artificial paradise set to the Parisian taste of 1911.”²⁴²

In France in the 1940s, *Le Martyre de saint Sébastien* found new life, not in complete stagings of the original *mystère en cinq actes*, but in *fragments symphoniques*.²⁴³ In concert halls during and after World War II, French audiences enjoyed performances of Debussy’s music as a four-movement orchestral suite.²⁴⁴ Through Jankélévitch’s writing, *saint Sébastien*’s revival extended to the analysis of its music as well.

In *Debussy et le mystère*, Jankélévitch traced Debussy’s compositional trajectory from the “secret to the mystery” as one from inexpression to expression.²⁴⁵ Despite the illimitable depths of her eyes, the “smooth forehead” of *La Damselle élue* (1888–9, Debussy’s lush orchestral song, after a poem by the Pre-Raphaelite Dante Gabriel Rossetti) was, Jankélévitch said, “still somewhat expressionless.”²⁴⁶ The “God for whom Arkel wishes” in *Pelléas et*

²⁴²Boris de Schlœzer, “*Le Martyre de saint Sébastien* à l’Opéra,” *Nouvelle Revue française* 18 (Sept. 1922): 245. [“Si le *Martyre* ne durait qu’une heure, ce serait acceptable, mais est pénible de respirer cinq heures durant cette atmosphère de paradis artificiel au goût parisien de 1911.”]

The work would finally return, in a shorter version, to the stage of l’Opéra in 1957. See also *Revue musicale* 234 (1957), entitled *Le Martyre de saint-Sébastien, de la création 1911 à la reprise à l’Opéra de Paris 1957*; Annamaria Andreoli and Carlo Santoli, eds., *L’Arte del tragico: L’Avventura del Martyre de Saint Sébastien di Gabriele D’Annunzio dal 1911 ad oggi* (Napoli: Edizioni scientifiche italiane, 2000), 71–119 and 129–34; Ralph Locke, “Unacknowledged Exoticism in Debussy: The Incidental Music for *Le Martyre de saint Sébastien* (1911),” *Musical Quarterly* 90, no. 3/4 (2007), 408–9, note 16.

²⁴³Giovanni Gullace, *Gabriele D’Annunzio in France: A Study in Cultural Relations* (Syracuse, N.Y.: Syracuse University Press, 1966), 91.

²⁴⁴P. Le Flem, “*Le Martyre de saint Sébastien*,” *Paris-Midi*, June 17, 1941. Listening to the symphonic fragments may have stirred, for some in postwar France, memories of the staged (or at least narrated) version of the *mystère*—the fragments may have acted, in other words, as a sort of program music, but with a once-realized (or potentially realizable), not merely imaginable, programmatic content. Even for those listeners who were unfamiliar with the original work, the hagiography of St. Sebastian, an important Catholic saint, was likely familiar. Audiences in wartime and early postwar France would have recognized the programmatic nature of the music with its unmistakably religious undercurrent (i.e. spiritual, “psychic” content).

²⁴⁵Jankélévitch, *Debussy et le mystère*, 13. “The interval from *La Damselle* to *Pelléas* and from Rossetti to Maeterlinck measures all the distance between the occult mystery and the limpid mystery, between the arcane Punchinello and the destinal mystery of existence.”

²⁴⁶Debussy’s mysteriology, according to Jankélévitch, “first finds an aliment in the occultist and Rosicrucian Paris of the 1880s, in this Paris of the Chat-Noir and *le Sâr Péladan* where mysticism sometimes takes the face of mystification.” Jankélévitch claims that “the Mallarmean, Pre-Raphaelite, and cabalistic pretexts” of Debussy’s youth “have found a decor of irises with which to express themselves, and, in this decor, the blessed

Mélisande (1892–1902, Debussy’s tranquil, if not ascetic, five-act opera after the symbolist dramatist Maurice Maeterlinck), however, was “not expressionless.”²⁴⁷ This music expressed. But what did it express? That which was inexpressible—mysteries of human existence (anguish, love, death). It conveyed, for Jankélévitch, experiences that we share, but that we do not completely grasp.

As did *saint Sébastien*, whose music Jankélévitch chose as particularly expressive of the innermost mysteries of the human psyche. “*Saint Sébastien*,” the philosopher wrote, “where there is an all white paradise and legions of archangels, *saint Sébastien* is driven by the trembling of human suffering.”²⁴⁸ There were, for Jankélévitch, “two inverse movements” that corresponded to the “two spaces, Upper and Lower,” of Debussy’s music, “two spaces, not-at-all topographical but pneumatic (for they do not denote a here-and-there on the world map).”²⁴⁹ There was, in Debussy, a descent (from light into darkness) and an ascent (from darkness to light). Both movements, both spaces were present in *saint Sébastien*, which, for Jankélévitch, opposed “the death of God to the exultant jubilation of the resurrection.”²⁵⁰

Suffering and redemption, death and resurrection—in *Debussy et le mystère*, these were the “inexpressible” things that *saint Sébastien* nevertheless expressed.

Damozel.” *La Damoiselle élue* is “more enigmatic than truly mysterious; but the secret she carries is a message still empty and formal, a message without content.” Here “invisible wings quiver like a flight of angels on the bows of the orchestra, while the voices chant the hermetic threnody, but in all this seraphism, we catch less the instinct of mystery than the taste of the strange.” Jankélévitch, *Debussy et le mystère*, 11–12.

²⁴⁷Ibid., 12. “‘Take pity on hearts, you Virgin gold on silver,’ Debussy will later inscribe under the last bars of the *Proses lyriques*. Gold on silver...it is very much that: as in the hieratic skies of Angelico. But the God for whom Arkel wishes—remember: ‘If I were God, I would pity the hearts of men’—this God is certainly not gold on silver, and its sky is not expressionless. Even *saint Sébastien* where there is an all white paradise and legions of archangels, *saint Sébastien* is driven by the trembling of human suffering.”

²⁴⁸Ibid.

²⁴⁹Ibid., 87–8.

²⁵⁰Ibid., 88.

Audiences in wartime and post-WWII France had attuned themselves to such themes, and perhaps this is one of the reasons why the sounds of Debussy's *saint Sébastien* resonated so strongly with them. If so, Levinas and Jankélévitch's constellation of ideas (pneuma, psychism, the *il y a*, insomnia, voluptuousness, alterity, and the instant) grants a relevant form of access into the way an audience member could have heard *saint Sébastien* in postwar France.

Nearly 4,000 lines of D'Annunzio's symbolist verse, deftly maneuvering between the sacred and the profane, furnished Debussy with ample opportunities for creating musical symbolism. His musical setting invited listeners to empathize with the martyred hero, to be both stirred by his sensuality and awed by his spiritual might.

At the outset of the play, the narrator invites the audience to witness the drama of Sébastien's life, as it were, through a series of five stained-glass windows (corresponding to the five acts or *mansions*). In the first, "The Court of Lilies," twin brothers Marc and Marcellien have been bound with rope. They are awaiting torture for having refused to disavow their Christian beliefs. Sébastien, commander of the archers of Emèse, leans on his bow, silently watching the young martyrs.

Moved by their faith, Sébastien calls for a sign from God. He fires an arrow into the sky. Miraculously, the arrow does not fall back to earth. Sébastien removes his armor. He steps, barefoot, onto the burning embers and dances ecstatically—"in an ineffable ambiguity, delirium alternates with ecstasy, ardor with elation, warlike saltation with nuptial jubilation."²⁵¹

²⁵¹Gabriele D'Annunzio, *Le Martyre de saint-Sébastien: Mystère composé en rythme français* (Paris: Calmann-Lévy, 1911), 100. Sébastien speaks during his ecstatic dance. I have included his words in figure 1. Here is an English translation: "I dance in the heat of the burning lilies. / Glory, O Christ the King! / I tread in the whiteness of the lilies. / Glory, O Christ the King! / I press the soft lilies. / Glory, O Christ the King! / My feet are naked in the dew! / I love you, King."

In m. 237, a mystery of voluptuosity begins to unfold in Debussy's music (figure 1 below). Sébastien's religious passion is, by turns, psychic and carnal, deeply spiritual and highly sensual. As Sébastien dances, his fervor spreads to the crowd: a woman regains her sight, the family of the twins converts. Seven sheaves of lilies shine with the "dazzling brilliance of seraphic lights."²⁵²

Voluptuosity becomes mysterious, for Levinas and Jankélévitch, in the ambiguity of its fundamental gesture—the *caress*. As a "mode of the subject's being," where the subject who is "in contact with another" goes "beyond this contact," the caress is both fleshly and transcendent.²⁵³ Going beyond the physical contact of touch, the caress seeks without knowing exactly "what it seeks."²⁵⁴ It reaches for "something other, always other, always inaccessible, and always still to come [*à venir*]."²⁵⁵

²⁵²Ibid., 100–1

²⁵³Levinas, *Time and the Other*, 89.

²⁵⁴Ibid.

²⁵⁵Ibid. It is like a pure seeking, like a "game with something slipping away, a game absolutely without project or plan, not with what can become ours or us, but with something other, always other, always inaccessible, and always still to come [*à venir*]."

Modéré Je danse sur l'ardeur des lys. Gloire, ô Christ roi!

pp *m.d.* *m.g.*

240

Je foule la blancheur des lys. Gloire, ô Christ roi!

mf *mf*

243

Je presse la douceur des lys. Gloire, ô Christ roi!

pp

246 J'ai les pieds nus dans la rosée! J'ai les pieds sur le blé qui pousse! Je bondis comme

249 l'eau des sources! Je t'aime, Roi.

Figure 1. Debussy, *Le Martyre de saint Sébastien*, mm. 237–49 (vocal score)

In mm. 237–49 of *saint Sébastien*, both words and music reflect such a voluptuous movement (figure 1 above). Throughout the passage, Sébastien alternates physical descriptions (e.g., “I dance in the heat of the burning lilies”) with hymns of praise (“Glory, O Christ the King!”). The movement within the realm of contingent, here-and-now desire (*eros*) toward an unconditional, yet-to-come love (*agape*) for the Other finds expression in the extreme chromaticism of the music.

The mysterious, from Jankélévitch’s perspective, came neither from the body nor the soul in isolation, but from the relationship between them—in the passage from the one to the other. The instant in which this passage takes place can be heard as occurring in mm. 251–6 (figure 2 below). Sébastien’s words here express the pure seeking of voluptuous mystery, and, at the same time, they call attention to the impending arrival of a symbolist musical gesture: “It is as if my

soul / were made with willow leaves, / as if my veins / were made of music and the dawn! / It is as if I were shaking off / a frost of sonorous stars! / I love you, King.”²⁵⁶

“It is *as if*...” These are the words that, for Abbate, would have authorized Debussy to compose phantom sounds.²⁵⁷ At last, beginning in m. 259, there is more than “delirium and ecstasy,” more than the redness of the coals and the whiteness of the lilies: “now the seraphic salutation surmounts the terrestrial hymn.”²⁵⁸ Now there is more than suffering and the desire to be liberated from it. A heavenly choir enters, and the meter changes from triple to quadruple. The key signature changes from F# major to C major—from, in Jankélévitch’s vocabulary, the key of “sumptuousness” to the key of “blank austerity.”²⁵⁹ Diatonic harmonies also supplant the chromaticism of the previous section (mm. 237–58).

²⁵⁶D’Annunzio, 101.

²⁵⁷Abbate, *In Search of Opera*, 175–6: “But Debussy could displace the poetic notion of impossible music ‘as if’ from an alien voice metonymically onto an orchestra whose impossible singing becomes the phantom form of the concealed song.”

²⁵⁸D’Annunzio, 101. The text that Debussy set to music does not include the verses “Très-haute Bannière, Hampe tutélaire et Verge fleurie” from D’Annunzio’s original. Thus, translated into English, the chorus sings: “Hail, O Light, Light of the World, Cross broad and deep, Sign of victory, and Palm of glory and Tree of life!”

²⁵⁹Jankélévitch, *Debussy et le mystère*, 107.

249 l'eau des sources! Je t'aime, Roi. C'est comme si j'avais une âme faite avec des feuilles de saule,

252 comme si mes veines étaient faites de musique et d'aurore! C'est comme si je secouais un givre d'étoiles sonore!

CHORUS SERAPHICUS

4 1^{ers} SOPRANOS

4 2^{ds} SOPRANOS

4 MEZZO-SOPRANOS

4 CONTRALTOS

255 (♩ = ♩) Je t'aime, Roi.

Figure 2. Debussy, *Le Martyre de saint Sébastien*, mm. 249–56 (vocal score)

For both Jankélévitch and Levinas, an acute duality characterized human experiences of mystery. This duality resided along the fault line of the psyche, along the edge that split it into two *pneumata*—*pneuma* as breath and *pneuma* as spirit. The very stuff of psychic life—its elemental substance—is the air that we breathe. We subsist on and become substantive through respiration, through the expansion and contraction of the lungs. This literal *pneuma* drives our self-constitution. Another *pneuma*, one which animates the imagination, impels us to move outside of ourselves, to embrace and be embraced by another form of otherness, that of another human being, and, sometimes, beyond this, that of an “entirely different Miracle [Thauma],” one which is “no longer marvel, but mystery.”²⁶⁰

Within this framework, the seraphic chorus, though otherworldly, is still of this world. It is not the voice of the Other. Rather, the angelic voices are singing to this Other, to a divine and mysterious presence. This moment, for Jankélévitch, would be that of the instant before midday, the instant of the “nurturing light” from Plato’s *Republic*, “King of Heaven, beneficent Apollo and scion of the Good, making sensible objects visible as the Idea of the Good makes intelligible objects comprehensible, demiurgic cause of vegetation and life...”²⁶¹

At midday itself, however, the sun “veers into murderous light.”²⁶² No longer only the “principle of all lucidity,” it becomes also the “killer of dreams, killer of illusions.”²⁶³ As a

²⁶⁰Jankélévitch, *Philosophie première*, 251–2.

²⁶¹Jankélévitch, *Debussy et le mystère*, 80.

²⁶²Jankélévitch declares several precedents for the Debussyan mystery of “murderous light”: “The cruel Mallarmean azure, the nirvana of Leconte de Lisle, the deadly whiteness according to *Zarathustra*, the dominical and meridional acedia of Laforgue—four versions of the same *souciante* insouciance, of the same unmotivated despair that holds everything completely in the metempirical paradox of anguish.” Ibid., 79.

Alenka Zupančič observes that the “image of noon or midday as the figure of the two” is a “recurrent (linguistic) image” in Nietzsche’s work. Midday is a “moment” for Nietzsche as it is for Jankélévitch. In Nietzsche, midday is the moment of “eternity, gaze, one turning to two, the shortest shadow, nuance, middle, and almost.” Alenka Zupančič, *The Shortest Shadow: Nietzsche’s Philosophy of the Two* (Cambridge, Mass.: MIT Press, 2003), 87.

result, the subject who basks in “this mystery of light, this insomnia in the great sunlight of diurnal omni-presence,” may be “put into question,” to use Levinas’s language.²⁶⁴

Psychism is, for Levinas, “persistence in one’s own being.”²⁶⁵ Through breathing, the human persists, continues to be. A music that comports the psychic life of the human also persists in and through its breath. Some passages from Debussy’s mature music can easily be heard as simulating states of insomnia, wherein music that expresses the mystery of the psyche stops breathing. Musical psychism ceases to be when it no longer breathes. But it can persist temporarily without breathing, precisely when it holds its breath. This does not mean that it literally holds its breath, any more than Levinas means that the face of the other involves the literal, physiognomic features of a human face.²⁶⁶

²⁶³Jankélévitch, *Debussy et le mystère*, 79. Here Jankélévitch is quoting the poem that Debussy wrote to accompany the third of his *Prose lyriques* for piano (*De fleurs*, 1893): “friend of the bad flowers, killer of dreams, killer of illusions.”

²⁶⁴*Ibid.*, 81.

²⁶⁵Benso, 19.

²⁶⁶Emmanuel Levinas, *Is It Righteous to Be? Interviews with Emmanuel Levinas*, ed. Jill Robbins (Stanford, Calif.: Stanford University Press, 2000), 208. See also Daniel K. L. Chua, “Beethoven’s Other Humanism,” *Journal of the American Musicological Society* 62, no. 3 (2009): 602–8

CHORUS SERAPHICUS

4 1^{ers} SOPRANOS *f* Sa - lut!

4 2^{ds} SOPRANOS *f* Sa - lut!

4 MEZZO-SOPRANOS *f* Sa - - - - - lut!

4 CONTRALTOS

255 (♩ = ♩) Je t'aime, Roi.

pp

259

O lu - miè - - - re, Lu - mière du

sa - lut! ô lu - miè - - - re, Lu - miè - re du

sa - lut! ô lu - miè - - - re, Lu - miè - re du

f ô lu - miè - - - re, Lu - miè - re du

mon - de, Croix large et pro - fon - de, Si - - - gne de vic -

mon - de, Croix large et pro - fon - de, Si - - - gne de vic -

mon - - - de, Croix large et pro - fon - de, Si - - - gne de vic -

mon - de, Croix large et pro - fon - - - de, Si - - - gne de vic -

- toi.re, Et Pal - me de gloi - re, Et Ar - bre de vie.

- toi.re, Et Pal - me de gloi - re, Et Ar - bre de vie.

- toi.re, Et Pal - me de gloi - re, Et Ar - bre de vie.

- toi.re, Et Pal - me de gloi - re, Et Ar - bre de vie.

(♩ = ♩)

pp

Figure 3. Debussy, *Le Martyre de saint Sébastien*, mm. 255–70 (vocal score)

Rather, there are moments in which, even as the sound continues to resonate, the breath ceases. In such moments, music exposes what Jankélévitch refers to as the “trembling of human suffering.”²⁶⁷ In such moments, the musical subject (i.e., the music’s implied agency) falls silent and what we hear is the sound of that which inspires dread, of that which defines the experience of insomnia—the *il y a*. When time comes to a momentary standstill, the breath catches, air becomes trapped in the lungs. In thus holding its breath, the musical subject gives voice to the voiceless presence of anonymous being-there.

“There is in Debussy,” Jankélévitch wrote, “a permanent midday that at any instant of the day can create the enchantment of motionless hours.”²⁶⁸ Jankélévitch listed a number of instances in Debussy’s music in which “time stands still and man holds his breath.”²⁶⁹ One such moment occurs at m. 270, precisely when the first seraphic salutation ends (figure 3 above).

After the unaccompanied *chorus seraphicus* in mm. 255–70, the voices fall silent.²⁷⁰ On the downbeat of m. 270, the chorus of angels ends on the word “life” (singing a G in unison). A change of expression immediately ensues (figure 4 below). The meter changes (from quadruple to triple), and an insistent pulse commences in the bass. The seraphic choir’s *forte* gives way to *pianissimo* in the piano. The gentle gliding of parallel chords replaces the linear, homophonic setting of the chorus.

²⁶⁷Jankélévitch, *Debussy et le mystère*, 12.

²⁶⁸*Ibid.*, 77.

²⁶⁹Jankélévitch, *Philosophie première*, 159. In *Debussy et le mystère*, Jankélévitch also recorded several examples in a footnote, but did not otherwise elaborate upon them. One of these was from *Le Martyre de saint Sébastien* (1911), pp. 26–7 (“la cour des lys”). (Jankélévitch’s references were to the vocal score.) Jankélévitch, *Debussy et le mystère*, 77.

The majority of the footnotes in *Debussy et le mystère* consist of lists of references to specific moments in the scores of Debussy’s pieces. They function as collections of supplementary evidence for specific manifestations of the phenomenon of the musical instant.

²⁷⁰In the vocal score, the passage in mm. 270–88 is for piano alone—this is the music to which Jankélévitch likely refers.

In this break, which interrupts the singing of the angels, the sounds of the *il y a* suddenly rise to the surface. We listen for the angelic voices, but we hear something else, something that their silent pause allows us to hear. Something deeply unsettling lingers in their absence, something which had been there all along but which had until now remained below the threshold of our attention.

The cessation of the seraphic singing leaves a void that is “immediately filled with the mute and anonymous rustling” of the *il y a*, an auditory effect which Levinas likens to the “murmur of attendants” filling the “place left vacant by the one who dies.”²⁷¹ Emptiness takes on an aural presence—its reverberations invade us, imposing upon us the simple, ineluctable fact that *there is*.

For Levinas and Jankélévitch, intense experiences of sleeplessness or wakefulness heightened the sense of a sublime blankness at the heart of being. In *Existence and Existents* (1947), Levinas described the phenomenon of nocturnal insomnia.²⁷² In *Debussy et le mystère*, Jankélévitch illustrated a different form of insomnia, a *diurnal* insomnia associated with the phenomenon of noon. Where Levinas depicted the invisible presence of the darkest night, Jankélévitch fathomed the obscurity that remained even in the brightest moment of the day. Jankélévitch explored the mystery of midday (*le mystère de midi*), the “mystery of the sun at its

²⁷¹Levinas, *Otherwise than Being*, 4.

²⁷²The endless night of insomnia unveiled the primordial anonymity of existence. Staring into the blackness, watching vigilantly but with nothing to occupy the gaze, the existent became the “object of an anonymous thought.” Levinas, *Existence and Existents*, 63. One felt the eyes of the night upon oneself. “It is the night itself that watches,” Levinas wrote. Captive to “this anonymous nightwatch,” trapped in the interminable instant of insomnia, the subject found itself “locked helplessly in the infinitude of frozen time.” One came to know not the freedom of the instant, but its immobility, its impotency, its inescapability. Severson, 69, 48.

Levinas described insomnia as an experience of the “impossibility of nothingness.” Levinas, *Time and the Other*, 50. Insomnia presented the conscious subject with a situation that “will never finish,” installing a “vigilance without refuge in unconsciousness.” *Ibid.*, 48–49.

zenith, mystery of the panic summer and the blinding silence.”²⁷³ Parallel to the sublime horror of a nocturnal vigilance was the tragic splendor of high noon.²⁷⁴

²⁷³Jankélévitch, *Debussy et le mystère*, 82–3.

²⁷⁴As that exact moment of the day in which the sun, at the peak of its trajectory, suspended for an instant between ascent and descent, suffused everything with *la lumière glorieuse*, unveiling all of Nature’s “resplendent and graceful spectacle,” leaving nothing in shadows, the “meridian point” of midday was akin to that gateway which Nietzsche had called the *Augenblick* (“moment”). As it had in Nietzsche’s *Also sprach Zarathustra*, the figure of midday served in *Debussy et le mystère* as the perfect symbol for the “two-fold character of enlightenment.” Max Horkheimer and Theodore W. Adorno, *Dialectic of Enlightenment: Philosophical Fragments*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford, Calif.: Stanford University Press, 2002), 36. Horkheimer and Adorno’s *Dialektik der Aufklärung* was originally published in 1947.

Berthold Hoeckner has described “Adorno’s aesthetics of the *Augenblick*” in *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment* (Princeton: Princeton University Press, 2002), 15. Hoeckner reminds us that, in articulating the premise of his *Aesthetic Theory*, Adorno “did not choose the word *Moment* (moment), but rather the more idiomatic *Augenblick*—literally, “an eye’s glance.”

271

J'entends venir un autre chant.

p marqué
simile

274

J'entends les sept luths éternels.

Les lys font toute la lumière.

p
pp

277

Ils font toute la mélodie.

Vous les fauchez, et ils renaissent.

sempre pp

280

Vous les brisez, ils sont debout.

283

Ils ont la tige impérissable.

Animando

pp

Voyez, voyez ! Ils me regardent comme des Anges couverts d'yeux pour l'épouvante.

286

Figure 4. Debussy, *Le Martyre de saint Sébastien*, mm. 271–89 (vocal score)

For Levinas, the inescapable solitude of the night of insomnia freezes time: “From the moment one is riveted there, one loses all notion of a starting or finishing point.”²⁷⁵ Jankélévitch experiences the “heavy burden” of a “solidarity with the cosmos” in Debussy’s musical invocations of the stillest hour of the day.²⁷⁶ It is possible, Jankélévitch suggests, to experience insomnia even during the daytime. The insomnia of noon imposes a similar suspension of temporality: midday is “the dilated hour when all of nature hesitates, overwhelmed by the heavy meridian presence of all things.”²⁷⁷ At the “apogee” of the day, existence is at its “maximum” and “anxiety” at its “heaviest.”²⁷⁸

The words that Sébastien recites in mm. 272–89 effectively narrate the suspension of his subjectivity within the crystal of midday (figure 4 above).²⁷⁹ Over the murmuring of the orchestra, Sebastian speaks the following lines: “I hear another song.”²⁸⁰ What song is this? It is the song to come—Sebastian is prophesying the resumption of the angels’ singing. He hears the angels before we do: “I hear the seven eternal lutes. / The lilies produce all the light, / They compose the whole melody.”²⁸¹

Yet we do not hear this melody as Sebastian does. What we hear is the heartbeat of the bassline and the oscillating chords in the strings and winds—the earthly counterpart to the

²⁷⁵Levinas, *Time and the Other*, 48. See also Levinas, *Existence and Existents*, 58–61. The inescapability of being, the impossibility of withdrawing from being, instills in us, Levinas claims, a profound sense of “malaise, or disquiet.” Emmanuel Levinas, *On Escape*, trans. Bettina Bergo (Stanford, Calif.: Stanford University Press, 2003), 58.

²⁷⁶Jankélévitch, *Debussy et le mystère*, 74.

²⁷⁷*Ibid.*, 83.

²⁷⁸*Ibid.*, 76. To the absent presence of Levinas’s darkness, Jankélévitch opposed the present absence of the daylight: “To the nothingness of midnight, which is nothingness in the void and the obscure non-being, which is pure negative Nothing, the dying sun opposes its nothingness of midday, which is absolute plenitude, acute actuality, extreme positivity.” *Ibid.*, 81.

²⁷⁹*Ibid.*, 81: “Midday is comparable to the crystal whose transparency is also a resistance and consistency, whose limpidity signifies impenetrability.”

²⁸⁰D’Annunzio, 101.

²⁸¹*Ibid.*, 101–2.

heavenly music that has transfixed Sebastian. This moment of scission is the moment in which symbolism and existentialism converge, transpiring separately yet simultaneously.

Listeners are trapped between Sébastien's verbal account of soundless singing and the disquieting nonverbal sounds of the here below, between what they cannot hear and what they no longer wish to hear. In the moment of midday, "something keeps us in a state of mysterious anticipation that makes the heart beat stronger and faster."²⁸² In this moment of virtual insomnia, "something keeps us in suspense on the threshold of adventure and the imminence of impending catastrophe."²⁸³ This "something" is the situation of existing without knowing, something with which the majority of French audience members could not help but identify both during and in the early wake of the Second World War.

This is a situation from which we wish to escape. In this moment, we hope for redemption. "All those who see, all those who hear are struck with stupor and terror."²⁸⁴ Of the lilies, Sébastien says: "You cut them back, and they re-grow. / You break them, they rise again. / Their stem is imperishable."²⁸⁵ In the instant between death and rebirth, the music changes expression again, becoming *animando* in m. 283, as Sebastian sees the lilies seeing him: "See, see! They look at me / like angels covering their eyes / for the terrified."²⁸⁶

In m. 286, an arpeggiated pentachord, the strings of the "eternal lutes," announce the return of the seraphic voices (figure 5 below). The insomnia of midday recedes. After the death

²⁸²Jankélévitch, *Debussy et le mystère*, 77.

²⁸³*Ibid.*

²⁸⁴D'Annunzio, 102.

²⁸⁵Jankélévitch, *Debussy et le mystère*, 77.

²⁸⁶D'Annunzio, 102.

of the morning arrives the birth of the afternoon. Here is what would have been, for Jankélévitch, a rare moment of redemption in Debussy's oeuvre.²⁸⁷

²⁸⁷Jankélévitch, *Debussy et le mystère*, 22. "Debussyan time is not open to the future and hope, but rather exudes the inexpressible charm of the seasons fled or, as *Recueillement* said, the 'smiling regret' of the superannuated years; this is what we divine much later, and one year before the *Ballade de Villon à s'amyé*, in the heartbreaking and glacial *Prélude* entitled *Des pas sur la neige*; whence comes those steps? where do they go? Man, having come out of the unknown, returns to mystery, and he walks aimlessly in the snow, bitter regret enveloping like a shroud the landscape of abandonment, loneliness, and desolation."

290

a Tempo 1^o *a Tempo* *p*

Voi-ci les sept témoins de Dieu,

a Tempo 1^o *Poco rit.* *p*

Voi-ci les sept témoins de Dieu,

294

les chefs de la mi-lice ar-den-te.

les chefs de la mi-lice ar-den-te.

pp

pp

297

cresc. molto *f*

301

più f

ff

304

306

ff

Tout le ciel chan - - - - - te!

ff

Tout le ciel chan - - - - - te!

p *f*

Figure 5. Debussy, *Le Martyre de saint Sébastien*, mm. 290–309 (vocal score)

With Jankélévitch and Levinas's phenomenological ears, so to speak, Debussy's sonorous psychism, in *saint Sébastien*, can be heard and understood as an expression of both the trembling of human suffering and the yearning for salvation. At the same time, concealed within their acoustic reality, these musical traces of psychic life suggest something which is purely imaginary, but which, for all that, is no less real—the idea and the call of an inaudible, impossible music, the mysterious strains of the Other, the *thauma* of the One.

4.0 DRASTIC ECOMYSTERIOLOGY

In the years after the Occupation, Jankélévitch turned away from wartime representations of Debussy in France, reorienting what he saw as overly rationalistic readings of the composer's music. For him, Debussy's music left an impression of the human as perpetually outside of itself—in other humans; in nature (in plants, animals, minerals); and in artistic creations (such as musical objects). Within the pages of *Debussy et le mystère*, Jankélévitch traced its patterns, constructing what I call a drastic ecomysteriology of Debussy's music.²⁸⁸

Jankélévitch's text is drastic in the sense that it attempts, not to do without thinking, but to perform its thoughts, to bring together “doing and theorizing,” to demonstrate the unification in Debussy's work of “speculative lucidity and creative genius.”²⁸⁹ *Debussy et le mystère* is an ecomysteriology in the sense that it maps mystery in the aesthetically constructed relationships not only between human selves, but also between these selves and the nonhuman aspects of their environments.²⁹⁰

²⁸⁸In the task of “letting air into the changeless being of the Eleatics,” Jankélévitch implemented “cognates of the verb *draô*.” Llewelyn, 69. The word *drastique* (“drastic”) comes from the Ancient Greek δραστικός (*drastikós*, “active, efficient”) and from δράσις (*drâsis*, “strength, efficacy”), which itself comes from δράω (*drâô*, “to do”). By contrast, the word *gnostique* (“gnostic”) comes from the Ancient Greek γνωστικός (“of or for knowing, cognitive), γνώσις (“gnosis, knowing”), and γινώσκω (“I know”).

Abbate (in “Music—Drastic or Gnostic?”) has drawn these terms from Jankélévitch himself. In this chapter, I argue that the assertion that music is drastic means for Jankélévitch not that one should study live musical performances but that one should attempt to embody music's liveness, or its drastic nature, in scholarship itself, in the act of writing about music.

²⁸⁹Jankélévitch, *Music and the Ineffable*, 80.

²⁹⁰Ecomysteriology is the only true neologism ventured in this dissertation. Combining the prefix “eco-” with the word “mysteriology,” it refers generally to that branch of mysteriology which studies ecomysteries, or

From within an ecosystem in which pneumata and grammata coexist simultaneously, Jankélévitch attempts to adopt a perspective that thinks, acts, lives, and listens *between* them. In the following chapter, I rely on Maurice Merleau-Ponty's elucidation of an ecological perspectivism in order to cast further light on depictions of self-distantiation in Jankélévitch's Debussyan mysteriology. A fundamental de-centering, a process of "relearning" how to "look at the world," opened, for Merleau-Ponty, onto the miraculous and mysterious "network of relationships" that we ourselves *are* as human beings in the world.²⁹¹ Both Merleau-Ponty and Jankélévitch sought an understanding of Nature "at the jointure of Being and Nothingness," the former in the realm of sight, the latter in the sphere of sound.²⁹²

The static and geotropic tendencies of Debussy's aesthetic worked together, for Jankélévitch, to produce a musical experience of worldly otherness. And when he glanced at the various "countenances" of Debussy's music, he found that in some cases many sets of eyes—some human, some not—met his own while in others there were no eyes to behold, only the sightless features of landscapes, the midday sun over the sea, the play of waves, a cloud in the sky, a gentle breeze. There in all of these surfaces, whether ocular or mineral, he saw reflected

mysteries related to the environment and the interrelationships between organisms and their environments, and it may be used more specifically as well, to describe any individual study of ecomysteries. The major part of *Debussy et le mystère*, concerned primarily as it is with grammatic mysteries (i.e., ecomysteries) consists of Jankélévitch's depiction of Debussy's works as the expression of a musical ecomysteriology (though Jankélévitch does not himself use this term, of course). To be clear: I am using the prefix "eco-" only in its neutral sense (as short for "ecological"), which the Oxford English Dictionary gives as its primary sense. I am not using "eco-" in its other, activist sense, which would not be appropriate in this case, since Jankélévitch remains reticent, in his ecomysteriology, about the kinds of political commitments that might follow from the set of aesthetic and ethical ideals that he finds to be embodied in Debussy's music.

²⁹¹Merleau-Ponty, *Phenomenology of Perception*, xxiv. "We witness every minute the miracle of related experiences, and yet nobody knows better than we do how this miracle is worked, for we are ourselves this network of relationships. The world and reason are not problematical. We may say, if we wish, that they are mysterious, but their mystery defines them: there can be no question of dispelling it by some 'solution,' it is on the hither side of all solutions. True philosophy consists in relearning to look at the world, and in this sense a historical account can give meaning to the world quite as 'deeply' as a philosophical treatise. We take our fate in our hands, we become responsible for our history through reflection, but equally by a decision on which we stake our life, and in both cases what is involved is a violent act which is validated by being performed."

²⁹²Maurice Merleau-Ponty, *Nature: Course Notes from the Collège de France*, ed. Dominique Ségald, trans. Robert Vallier (Evanston, Ill.: Northwestern University Press, 2003), 70.

the fragility of human life and the inhuman forces, those vicissitudes of fate, that give shape to that life:

And thus, whereas the evil of the century involves the isolation of the ego in its self-regard, in its exceptionality, in its incomparable promotion, the Debussyan human, ceasing to privilege himself, remains in pantheistic communion with all of the creatures and various facts; he does not get lost in the abysses of soliloquy or introspective meditation; but he is alternately fish of gold, elephant of felt and General of the Punchinellos, dancer of Delphi and dancer with rattlesnakes, pagoda in China, Capri lemon, and little cloud in the sky. Samuel Pickwick, Little Shepherd, and Mustard Seed. He is mask and puppet.²⁹³

The faces of Debussy's music were many, and the performance of othering, of opening selfhood to the perils of otherhood, that produced this facial multiplicity, constituted, for Jankélévitch, an ethical act.

4.1 FROM RESISTANCE CLASSIC TO POSTWAR PROPHET

As he had for intellectuals across the political spectrum in France, for both “the nationalist right and the political left since World War I,” Debussy became, for Jankélévitch as well in the years after World War II, a “matrix through which to reconstruct the ‘French.’”²⁹⁴ A participant in the French Resistance during the Occupation, Jankélévitch promoted, after Liberation, a portrait of

²⁹³Ibid., 73: “Et ainsi, au lieu que le ‘mal du siècle’ implique l’isolement de l’ego en son quant-à-soi, en son exceptionnalité, en son incomparable promotion, l’homme debussyste, cessant de se privilégier lui-même, rest en communion panthéistique avec l’ensemble des créatures et des faits-divers; il ne se perd pas dans les abîmes du soliloque ou de la méditation introspective; mais il est tour à tour poisson d’or, éléphant de feutre et général des Polichinelles; danseuse de Delphes et danseuse aux crotales; pagode en Chine, citronnier à Capri et petit nuage dans le ciel. Samuel Pickwick, Little Shepherd et Grain-de-Sénévé. Il est masque et fantoche.”

²⁹⁴Jane F. Fulcher, “Debussy as National Icon: From Vehicle of Vichy’s Compromise to French Resistance Classic,” *Musical Quarterly* 94, no. 4 (2011): 468–9.

Debussy that prolonged the Resistance's wartime emphasis on "French classicism" and the "Western classic humanistic tradition."²⁹⁵

Yet Jankélévitch tied the aesthetic content of Debussy's music to a radically different aspect of those cultural ideals. If Debussy assimilated principles of classical Greek philosophy, he chose to espouse virtues other than the intellectualism and individualism that the heirs to the French Enlightenment had elected to accentuate. Rather than a disciple of Apollo, Debussy was, Jankélévitch avowed, a "mystic"—he was "Dionysus and love-sorcerer."²⁹⁶

In "Debussy as National Icon: From Vehicle of Vichy's Compromise to French Resistance Classic," Jane F. Fulcher delineates the ways in which the idea of Debussy served as a substantial site of symbolic "contestation over endemic or defining French national values" throughout the twentieth century, from the pre-WWI views of the Ligue de l'Action Française to Pierre Boulez's post-WWII interpretations of *Pelléas*. During the Vichy years in particular, writing about the music of Debussy became an instrument for the elaboration and promotion of widely divergent ideological and political agendas.

Through programs for commissioning new musical works, the Occupation government not only encouraged a return to earlier French models of composition (including that of Debussy, whose music played an archetypal role), but also emphasized, through concert programming, a stylistic affinity between Debussy and Wagner.²⁹⁷ At the same time and from the same material, the French Resistance constructed an opposing version of "French classicism," a "cultural counter-discourse" in which Debussy (both the man and his music) provided a "unified and

²⁹⁵Ibid., 471.

²⁹⁶Jankélévitch, *Debussy et le mystère*, 150.

²⁹⁷Leslie A. Sprout, "Music for a 'New Era': Composers and National Identity in France, 1936–1946" (Ph.D. diss., University of California, Berkeley, 2000). Fulcher, "Debussy as National Icon," 468–9.

competing representation of the authentic French community and its values, as well as the individual's and the artist's place within it."²⁹⁸

The Resistance press sought to attenuate any affiliation between Debussy and Wagner, to assert Debussy's embodiment of "true French classical values," and to extol the opera *Pelléas et Mélisande* as a "work that quintessentially liberated French music from German dominance."²⁹⁹ Unlike the wartime essayists of the Resistance, who worked actively in their writings to sever any conceptual ties between Debussy and German music, Jankélévitch refused even to acknowledge the existence of such associations. After the war, Jankélévitch made exceedingly scant reference in print to anything German.³⁰⁰ The atrocities of the Second World War, the Holocaust, and his own wartime experiences led to a repudiation of "nearly all of German culture."³⁰¹ By 1949, Jankélévitch seemed to have already excised the German from his thoughts on music. Thus in *Debussy et le mystère* the name of Wagner does not appear.³⁰²

Like the anonymous writers of Resistance pieces, Jankélévitch continued to find in Debussy a precious resource from which to extract a set of cultural values, a specifically French "cultural matrix" through which to institute a recovery and a reimagining of the universal human

²⁹⁸Ibid., 472. Fulcher examines three anonymous articles published in Resistance journals that had portrayed Debussy as an icon of French humanistic classicism. Two of the articles appeared in *Musiciens d'aujourd'hui*, the organ of the musical Resistance ("Debussy le libérateur" in June of 1942, and "Debussy. Musicien français," in October of 1942). The third—also titled "Debussy. Musicien français"—was published in *Les Lettres françaises* in August of 1944.

²⁹⁹Ibid., 473. Fulcher also notes that after the war some French composers, such as Olivier Messiaen and Pierre Boulez, perpetuated the rhetoric of the Resistance.

³⁰⁰For more on Jankélévitch's wartime experience, see note 204 above.

³⁰¹"Entretien," *Arc* 75 (1979): 9. See also "Vladimir Jankélévitch: la vie (Entretiens)," in Suarès, *Vladimir Jankélévitch*, 94.

³⁰²German culture is not completely absent, however. There are three references to the German philosopher Friedrich Nietzsche, whose poetic style of philosophical writing shares much in common with that of Jankélévitch. Jankélévitch, *Debussy et le mystère*, 80, 84, and 148. There are also occasional references in footnotes to works by German composers (e.g., note 1, pg. 47, mentions Richard Strauss's *Heldenleben* and note 1, pg. 121, Strauss's *Heldenleben* and *Alpensymphonie*).

condition.³⁰³ In Resistance polemics, Debussy served as a repository of “classical” French values, such as “moral integrity,” “universal rights,” and “human liberty.”³⁰⁴ In Jankélévitch’s estimation, however, the virtues of Debussy resided not in his personification of the principles of the French Revolution, but in his perception of the mystery of existence.

“Debussy senses mystery even there where there is no mystery,” Jankélévitch wrote.³⁰⁵ Debussy’s music arose out of an experience that was “characteristic of all poetry”—an experience of “the mysterious in the commonplace.”³⁰⁶ Debussy poeticized the commonplace, perceiving the extraordinary within the ordinary. According to Jankélévitch, Debussy possessed an “extra-lucid sensorium through which the shadow of the irrational surrounding the presence of the person and the existence of physical things became to him perceptible.”³⁰⁷ The sense of mystery was, for Jankélévitch, Debussy’s greatest gift.

4.2 JANKÉLÉVITCH’S DRASTIC

To make his points ever more emphatic, Jankélévitch strove to approximate, within his own oeuvre, the mysterious effects that he perceived when experiencing Debussy’s music. He conceived philosophy itself as a sort of drastic performance. When reading Jankélévitch’s writing, it helps to imagine him on a stage, performing his work.³⁰⁸

³⁰³Fulcher, 471.

³⁰⁴*Ibid.*

³⁰⁵Jankélévitch, *Debussy et le mystère*, 13.

³⁰⁶*Ibid.*

³⁰⁷*Ibid.*

³⁰⁸In an interview with Jacques Chancel, Jankélévitch discussed his relationship to the written word. “**Vladimir Jankélévitch:** The essence of my work comes under the oral. **Jacques Chancel:** There are nevertheless a lot of books. **VJ:** Certainly. But I am despite everything a philosopher who found expression through my teaching duties, orally. **JC:** This is true. **VJ:** My means of expression is spoken. Essentially. I’m a teacher. I am not a writer.

The following passage from *Debussy et le mystère* imparts a sense of the text's performative tenor and brings forth most of its idiosyncrasies, encapsulating its author's mode of expression and offering, as it were, a picture of Jankélévitch "in a nutshell":

At the outset of *La Mer*, the drawling theme, recognizable by its repeated notes, slowly emerges from the misty dawn like Anadyomene from the foam of the sea and rises gradually toward the first whiteness of morning. *De l'aube à midi sur la mer* ("From the dawn to midday on the sea"), which is a morning of world history, tells of the birth of music and the progressive prevalence of the melodious law over naturality. Ὡς φιλοσοφίας οὔσης μεγίστης μουσικῆς. The sounds are arranged in the formless nebula like, in the calls of the lyre of Orpheus, the obedient stones...

There was at first a large noise, immense, confused,
More elusive than the wind in the thickly covered trees.

And Franz Liszt—who, along with Victor Hugo, heard on the mountain the monstrous clamor of nature and humanity—elsewhere welcomes Orpheus as the first musician magus to tame wild beasts and waterfalls, becomes, like Francis of Assisi, the orchestra conductor of the birds, and submits the barbaric elements to the law of meter and Harmony. To tell the truth, Debussy is less optimistic, and the Orphic success is not so complete in him. The Cimmerian monsters have not found in *La Mer*, like the Huns in Liszt, their Catalan fields; all the dragons have not died. *Jeux de vagues* undoes once again what "midday over the sea" had accomplished, once again unleashes the fury of the elements... But if chaos finally prevails over civilization, the qualities remain nonetheless subject to a delectable and delicious order that is Beauty itself. And the "distant" is one of the forms that this modesty of physical presence takes on: presence is not tamed, but it is poeticized by absence and the mystery of the horizon.³⁰⁹

In style and structure, this is precisely the sort of thing one regularly encounters when reading Jankélévitch's *Debussy et le mystère*—long, complex sentences; evocative language; uncommon,

There is an important nuance. I have been heard to write books. But I'm not much a man of the pen. My craft is not writing. Writing today evokes the writer. In my time, it would have been applied to the schoolboy. Writing is not my field. My field rises from the word. It is oral communication that has been my main concern." In *Vladimir Jankélévitch: Qui suis-je?* ed. Guy Saurès (Lyon, France: La Manufacture, 1986), 65.

³⁰⁹Jankélévitch, *Debussy et le mystère*, 74–5. The passage in Ancient Greek is from Plato, *Phaedo*, 61a: "...ὥς φιλοσοφίας μὲν οὔσης μεγίστης μουσικῆς..." ("...as philosophy was indeed the greatest kind of music...") Platon, *Phédon*, ed. Paul Couvreur (Paris: Hachette, 1896), 12. The verses of poetry come from Victor Hugo, "Ce qu'on entend sur la montagne." Victor Hugo, *Oeuvres complètes: Poésie*, Vol. 4 (Paris: Eugène Renduel, 1838), 52.

but unspecialized terminology (rare, obscure, or archaic words); neologisms and philosophical concepts; poetic imagery; puzzling musical references.

At higher levels of structure, a different set of difficulties emerges—the ambiguity of genre, for example. Is this philosophy or poetry, musicology or a musical score? How are we meant to read this text? Like the poet or the composer, Jankélévitch seems to write more for our ears than for our eyes.

The chapters also defy convention. A brief prelude (“Debussy and Mystery”) and postlude (“Innocence and Springtime”) encircle three numbered chapters (“The Mystery of Fate,” “The Mystery of Midday,” and “The Girl with the Flaxen Hair”). Each chapter approaches Debussy’s musical constructions of mystery from a different angle. We do not learn until after the closing of the third chapter, not until the first lines of the postlude, that “The Girl with the Flaxen Hair” also designates a specific category of mystery—the mystery of innocence.

Dialectical inversions abound. On some level, Jankélévitch appears to be simulating that seemingly spontaneous play of opposites which he finds to be a general characteristic of musical discourse. On another level, these reversals demarcate his phenomenological method. In his writings on music, he seeks to record the twists and turns of the mind as it tries, often desperately, to keep up with the unremitting fluctuations of musical time.

4.3 ECOMYSTERIOLOGY

Despite the enigmatic form of its presentation, *Debussy et le mystère* follows and traces a logic—namely, that logic which Jankélévitch found to be regulating Debussy’s musical language of translucent mystery. This logic can be called ecomysteriological: it serves to communicate

environmental, ecological mysteries via the medium of musical art. For Jankélévitch, Debussy made audible a specific interpretation of the world, one which restored to nature what modernity had stripped from it—its depth, its unruliness, its mysteriousness.

Debussy's respect for nature's chaos substantiated itself, according to Jankélévitch, in figurations of discontinuity and simultaneity. Jankélévitch declared that "Debussyan discontinuity" was ultimately "imposed by nature and not by inner life, by mysterious multipresence and not by the lyricism of a subjective pathos."³¹⁰ Rather than attempting to tame the presence of nature, Debussy "poeticized" it through techniques of perspective and distance, through "absence and the mystery of the horizon."³¹¹

Jankélévitch detected a polarity at work in Debussy's musical explorations of the world of things (or what Jankélévitch called the realm of the "grammatic"). Horizontally, Debussy's music induced immobility, slowing time to a standstill; vertically, it descended to the depths of being. To fully perceive the interaction of these twin axes, it was necessary, from Jankélévitch's perspective, to adopt them, to embrace them, to come into contact with them, to project oneself into them—that is, to perceive them drastically. In this dimensionality, Jankélévitch's views chimed with those of Maurice Merleau-Ponty, his contemporary, colleague, and even one-time tenant.³¹²

³¹⁰Jankélévitch, *Debussy et le mystère*, 75, 70. There are exceptions, as we saw in our analysis of *Le Martyre de saint Sébastien* in the previous chapter. Traces of the subjective remain in Debussy's music, even in his music of grammatic mystery.

³¹¹*Ibid.*, 75.

³¹²Jankélévitch and Merleau-Ponty have not been compared often enough. They were colleagues at the Sorbonne from 1952 until Merleau-Ponty's death in 1961. During the Occupation, Merleau-Ponty had lived in Jankélévitch's Paris apartment. After Liberation, their thoughts would overlap in several areas. In this chapter, I focus on their ideas about aesthetic perception and worldliness.

4.3.1 Perspectivism: Vision and Intervisio

In Merleau-Ponty's *Phenomenology of Perception* (1945), philosophy emerged as the "reflection of pre-existing truth, but, like art, the act of bringing truth into being."³¹³ The work of philosophy was to posit mysteries, to identify them and make them explicit. Philosophy, for Merleau-Ponty acted to disclose a "phenomenological world," to articulate its ecological mysteries, to bring to awareness the intricacy of the intertwined, chiasmatic interactions between human beings and their environments, and to discern the perceptual embodiment through which we ourselves come to constitute this world.³¹⁴

Merleau-Ponty's philosophy, in Taylor Carman's view, addressed a specific mystery, the mystery of perception, or vision.³¹⁵ According to Françoise Dastur, the mystery of vision, for Merleau-Ponty, was an "enigma of *presence*, but "of a 'splintered' presence," one which could "no longer be referred to the unity of an agency of presentation."³¹⁶ This enigma was therefore the "mystery of *simultaneity*"—the "mystery of a coexistence of everything in and through distance," of that "deflagration of being" which "Cézanne attempted to paint."³¹⁷

This simultaneity spoke to the dynamism of all matter, a quality to which phenomenology ought to have been attuned. Rather than a "doctrine or a philosophical system," phenomenology, Merleau-Ponty claimed, was first of all a "movement."³¹⁸ As "painstaking as the works of

³¹³Maurice Merleau-Ponty, *Basic Writings*, ed. Thomas Baldwin (New York: Routledge, 2004), 77.

³¹⁴*Ibid.*

³¹⁵Carman, *Merleau-Ponty*, 7.

³¹⁶Françoise Dastur, "World, Flesh, Vision," in *Chiasms: Merleau-Ponty's Notion of Flesh*, ed. Fred Evans and Leonard Lawlor (Albany: State University of New York Press, 2000), 41. Merleau-Ponty, Dastur wrote, "hardly seems to have distanced himself" from the "exorbitant privilege" that the tradition of Western metaphysics has conferred upon the faculty of sight. *ibid.*, 40. Rather, this privilege seemed "to find its culmination in the unique question that the author of *Eye and Mind* continues to ask from his first to his last book: what is vision?"

³¹⁷*Ibid.*

³¹⁸*Ibid.*

Balzac, Proust, Valéry, or Cézanne,” phenomenology had the “same kind of attentiveness and wonder, the same demand for awareness, the same will to seize the meaning of the world or of history as that meaning comes into being.”³¹⁹ Phenomenology, like art, began in wonder.

The way in which Merleau-Ponty describes the perspectivist vision of Cézanne’s painting resonates with Jankélévitch’s construal of Debussy’s musical impressions. Merleau-Ponty’s conception of vision and the “glance” finds a sure counterpart in, and thereby helps to explicate, Jankélévitch’s notion of “intuitive intervision”—the glimpse, rather than the gaze, of philosophical sight/insight.³²⁰

What vision reveals, for Merleau-Ponty, is *mystery*—the object of philosophy that is not itself an object (that, in Jankélévitch’s terms, is *almost* an object). Vision alone, according to Merleau-Ponty, “makes us learn that beings that are different, ‘exterior,’ foreign to one another, are yet absolutely *together*, are ‘simultaneity.’”³²¹ This is precisely what Debussy’s music does (what it envisions) in Jankélévitch’s view:

There is an infinity of things that we do not know and that music alone can express because, not being held to opt, like logic, between impossibles and impenetrable contradictories, it knows how to translate elusive presentiments and conduct side by side, thanks to polyphony, several lines of independent discourse; the event is by it prophesied in its most tenuous premonitory symptoms, in its most imperceptible signs. Beyond the jealous circumscription of places in space, here is the trans-discursive language of omni-presence, which is also universal co-presence.³²²

³¹⁹Ibid., 77–8.

³²⁰Jankélévitch discusses *entrevision* (literally, “seeing between”) in *Philosophie première*. See, e.g., 71–6, 115–20, 156–60, 164–8, 169–73, 235–8, 260–6.

³²¹Maurice Merleau-Ponty, “Eye and Mind,” in *Basic Writings*, ed. Thomas Baldwin (New York: Routledge, 2004), 318.

³²²Jankélévitch, *Debussy et le mystère*, 14: “Il y a une infinité de choses que nous ne savons pas et que la musique seule peut exprimer parce que, n’étant pas tenue d’opter, comme la logique, entre les impossibles et les contradictoires impénétrables, elle sait traduire les pressentiments évasifs et conduire de front, grâce à la polyphonie, plusieurs lignes de discours indépendantes; l’événement est par elle prophétisé en ses prodromes les plus ténus, en ses signes les plus imperceptiblement précurseurs. Par delà la jalouse circonscription des lieux dans l’espace, voici le langage transdiscursif de l’omniprésence, qui est aussi bien universelle co-présence.”

For Jankélévitch, Debussy composed in a musical language that was “coextensive with the universal and innumerable simultaneity of existence.”³²³

Visual perspectivism, for Merleau-Ponty, constituted a “kind of world *in between*,” an “inter-relationality,” a “continuity of ourselves, others, and the natural world,” according to Wendelin Küpers.³²⁴ I argue that Jankélévitch grounded what can be called a theory of aural perspectivism in an experience of Debussy’s music. As Jankélévitch perceived the musical world that Debussy created, a multiplicity of simultaneous perspectives emerged and compelled him to move beyond himself, into the world of things, places, other people, and other times.

4.3.2 Grammatical Mysteries

The previous chapter dealt with pneumatic mysteries—mysteries of psychism, or inner life. This chapter mainly considers grammatical mystery, or the mystery of the landscape. The “language” of the landscape, according to Jankélévitch, is neither propositional nor representational. Rather than “allegorical and pneumatic,” it is “tautegorical, grammatical, and somatic.”³²⁵ Its voice is that of the “ambient mystery in which things bathe.”³²⁶

In its literal sense, *gramma* (“letter”) denotes written language. Within *Debussy et mystère*, Jankélévitch uses the term grammatical in two different ways. The first is that of linguistic symbol, which becomes a problem when it functions as an overly concrete inscription of the pneumatic. This form of the grammatical tries to make the illegible fully legible, a process

³²³Ibid. Jankélévitch is speaking specifically of *Pelléas et Mélisande* here, but what he says reflects his understanding of Debussy’s music in general.

³²⁴Wendelin Küpers, “Between the Visible and the Invisible in Organizations,” in *The Routledge Companion to Visual Organization*, ed. Emma Bell, Samantha Warren, and Jonathan Schroeder (New York: Routledge, 2014), 25.

³²⁵Ibid., 31.

³²⁶Ibid.

much like, for example, netting a “butterfly in an iron mesh,” in Abbate’s apt expression.³²⁷ The second refers to the iron mesh itself. The material world of concrete objects embodies a form of the grammatic that Jankélévitch embraces (i.e., he embraces the literalness of the sensible forms of natural phenomena).

Matter is mysterious, and the language that it “speaks” is no human language. When Debussy’s music speaks the language of things, it does so mysteriously. Jankélévitch initially insists that the “poetry of ontological mystery, in Debussy, is not a subjective reflection on this mystery: the music speaks directly, i.e., without symbolic mediation, the language of birds and springs.”³²⁸ Unlike the impressionist works of Gabriel Dupont, Debussy’s impressions of nature, for Jankélévitch, would appear to drive a wedge between the natural object and the human subject, separating *gramma* from *pneuma*. Unlike Dupont, it would seem that Debussy does not make the soul into a landscape, nor the landscape into a state of the soul. In his impressionism, Debussy somehow presents “inexhaustible nature” in “its most immediate form.”³²⁹

Subsequently, however, Jankélévitch revises his earlier, hyperbolic formulation that Debussy’s music spoke directly the language of physical things. It in fact, he now claims, only speaks this language indirectly: “Even if it adheres closely to things and noises, Debussy’s music is not going to identify with them.”³³⁰ Debussy avoids the “brutality and rawness of direct contact with their bitter harshness”: between the “sensible quality and the sensorium,” he admits the “modest ministry of art, a dampened art that sifts impressions and organizes sounds

³²⁷ Abbate, *In Search of Opera*, 181.

³²⁸ Jankélévitch *Debussy et le mystère*, 73.

³²⁹ Jankélévitch, *Music and the Ineffable*, 36.

³³⁰ Jankélévitch, *Debussy et le mystère*, 74.

according to a certain measured order”—a “certain measured order” which generates neither a simple allegory of the human psyche nor a literal mimesis of nature itself.³³¹

Debussy, then, postulates a physics of the ontological mystery, but “there is no place in this physics—at the same time objectivist and unrealistic—for the servile onomatopoeia.”³³² In Debussyan physics, “each noise, each sound, each breath is affected by an exhibitor (*exposant*) of transfiguration that sublimates it; so that the mystery of pure presence doubles as a mystery of unreality that we place poles apart from naturalistic imitation.”³³³ Transfiguring the grammatic manufactures that “muffled, approximate, infinite something which conditions like a halo or aura of mystery the most precisely drawn figures.”³³⁴ In Debussy’s music, “sensations are received indirectly or refracted through other sensations: ‘bells through the leaves,’ ‘reflections in the water,’ ‘imagery.’”³³⁵ Aesthetic transfiguration reveals Debussy’s musical art as an ecological medium.

For Jankélévitch, “all the noises in Debussy are filtered through the leaves.”³³⁶ The leaves through which Debussy filters all noises are, of course, not real leaves, not the actual appendages of photosynthetic organisms. They are the figurative leaves of Debussy’s musical imagination. They are the lamina through which Debussy’s musical art mediates the sensible qualities of phenomenal reality. This lamina, this thin layer between the faculty of sensation and its objects, envelops an active process—the metamorphosis of a purely grammatic phenomenon

³³¹Ibid.

³³²Ibid., 75.

³³³Ibid.

³³⁴Ibid.

³³⁵Ibid.

³³⁶Ibid.

into an aesthetic experience. “Thanks to the interposed medium,” Jankélévitch states, “the close moves away without moving, and the present is absent *sur place*.”³³⁷

The measured order of Debussy’s art produces something like an aesthetic hallucination of nature. In the impressionism of Debussy, the “truth of a blade of grass or a splash of water asserts itself to us in the most hallucinatory way of all,” Jankélévitch writes. “We live it, touch it, sense its presence,” for example, “in the miniscule black marks that race and shudder, like telegrams, over the staves of the *Rondes de printemps*.”³³⁸ In this musical hallucination of the natural landscape, we discover an impressionistic objectivity that is “discreetly evasive, idealist, and non-realist.”³³⁹ Thus the Debussyan landscape subtly engenders a “kind of spiritual state”—a disembodied state that, paradoxically, supports a process of re-embodiment.³⁴⁰

At the same time that it overtly excludes “all anthropomorphism, all reference to the subject,” Debussy’s music of ontological mystery unconsciously “humanizes nature.”³⁴¹ There is everywhere an implied subject, but a subject that has been de-centered and exteriorized. In this dream of nature, subjectivity has become unhinged, destabilized. We are compelled to recognize ourselves in and as nature via the aesthetic mediation of Debussy’s impressions.

How does Debussy accomplish this? Through what technologies does his aesthetic mediation operate?

³³⁷Ibid.

³³⁸Jankélévitch, *Music and the Ineffable*, 36.

³³⁹Ibid., 51.

³⁴⁰Ibid.

³⁴¹Ibid., 37.

4.3.3 Technologies of Musical Ecomystery

The remainder of this chapter constructs a comprehensive, yet critical taxonomy of the mysteries that Jankélévitch finds in the music of Debussy. *Debussy et le mystère* offers an analysis of the compositional techniques whereby Debussy forges a music that becomes other to itself, that becomes mysterious to itself.

A consideration of Jankélévitch's analysis of Debussy's music in the second and third chapters of *Debussy et le mystère* yields a clear, but unarticulated thesis: The combination of horizontal immobility and vertical descent produces what is for Jankélévitch the pivotal motion of the Debussyan aesthetic—that of spiraling downwards. Stagnance, decadence, translucence, and instantaneity serve as the distinguishing features of Debussyan “mysteriology.”³⁴²

4.3.3.1 Analyzing Mystery In *Debussy et le mystère*, Jankélévitch analyzes the way in which philosophical mysteries and musical moments illuminate one another. In the preface, Jankélévitch's adumbration of mystery proceeds primarily through a series of negative ascriptions, of designations of what the mystery *is not*. Jankélévitch's apophatic technics culminate in the proposition that mysteries are not secrets. Yes, but what *are* they? The few positive formulations of mystery that do appear are only slightly more substantive than the negations: Mystery, Jankélévitch asserts, is a “climate of our fate and, literally, a sacrament,” an “insolubility” that “is made to be worshiped.”³⁴³

Absent from these prefatory remarks, however, is most of what makes the book a compelling specimen of postwar French musicology. What is missing here, in other words, is precisely what permeates the majority of Jankélévitch's text—namely, how music specifically

³⁴²Ibid., 31.

³⁴³Jankélévitch, *Debussy et le mystère*, 11.

manifests mystery, how music invokes and reconnoiters the fate of humankind, how it actuates an apperception of the reality of the sacrosanct, of the palpable presence of an epistemic absence, of an acutely felt lack at the core of human knowledge. Also missing is any discussion of what a worship of insolubilities might consist, of what it would actually mean to employ the discursive methods of musicology and philosophy in order to answer music's call to worship, in order to respond to the musical sacrament with a suitable expression of love, adoration, and devotion.

A careful reading of *Debussy et le mystère* evinces that, for Jankélévitch, such an act of scholarly reverence still operates by means of an essentially analytical and critical procedure. There is, in *Debussy et le mystère*, no question of the compatibility of analysis and music, no question of the necessity of analytic intervention in order to reach the deepest levels of musical experience. There is only the question of *what kind of articulation*, of the form of analysis that will bring the listener as close as possible to the otherness of music without pretending to completely overcome this otherness, without mistaking the metaphor for the thing itself.³⁴⁴

In *Debussy et le mystère*, Jankélévitch's varied employment of the concept of mystery divulges its multiformity. The term "mystery" sometimes appears without qualification (as in, for example, "Debussy senses mystery even there where there is no mystery").³⁴⁵ More frequently, Jankélévitch ascribes the notion of mystery to a variety of topics, from the "mystery of fate" to "the mystery of a beauty that is indifferent and already supernatural simply by its presence."³⁴⁶ In a few cases, he uses qualifiers to refer to specific types of mysteries (e.g., "the occult mystery

³⁴⁴In "Mystères limpides: Time and Transformation in Debussy's *Des pas sur la neige*," Steven Rings demonstrates the compatibility of music analysis and the conceptual paradox of translucent mystery, but he does not examine the form of analysis that Jankélévitch himself practices in *Debussy et le mystère*. Rings, "Mystères limpides," *19th-Century Music* 32, no. 2 (2008): 178–208.

³⁴⁵Jankélévitch, *Debussy et le mystère*, 13.

³⁴⁶*Ibid.*, 13, 150.

and the limpid mystery” or “aquatic mysteries”).³⁴⁷ He also habitually puts into service the adjectival form of mystery—“mysterious things,” “the mysterious in the commonplace,” “the dying and mysterious vibrations of harmony”—and, less frequently, the adverbial form (e.g., “a bugle sounds mysteriously”).³⁴⁸ Finally, he enlists or generates compound words based on the term *mystère*, such as *mystèriologie* (“mysteriology”) and *mystériophanie* (“mysteriophany”).³⁴⁹ Appendix A (pages 205–7) contains a complete list of the types of mystery in the text (with references to page numbers).

For Jankélévitch, a sense of wonderment before the mystery of existence constitutes a uniquely human quality. Every facet of human reality contains a trace of mystery, and it is the challenge of metaphysics, Jankélévitch contends, to discern the mysterious in the least mysterious of places, in the mundane, the familiar, the everyday.³⁵⁰ What would seem to be completely devoid of mystery would be, for Jankélévitch, the ideal place for the metaphysician to seek out signs of the mysterious. Translucent mystery, that specifically Debussyan mystery which Jankélévitch elsewhere describes as the mystery “in full light,” the mystery of “clearness,” thus offers an apposite setting for mysteriological investigation.³⁵¹

Debussy et le mystère’s distillation of the translucent mystery constitutes a form of *philosophical analysis*. The breaking down of mystery into its essential elements and the correlation of these elements with musical gestures becomes a form of *musical analysis* from the moment Jankélévitch addresses the technical, stylistic means by which Debussy’s music implements its concretely mysterious effects. Though not always present, these means generally

³⁴⁷Ibid., 13, 54.

³⁴⁸Ibid., 11, 13, 105, 122.

³⁴⁹Ibid., 11, 32, 146.

³⁵⁰Jankélévitch, *Philosophie Première*, 252–3.

³⁵¹Jankélévitch, “Vladimir Jankélévitch: la vie (Entretiens),” 83.

saturate *Debussy et le mystère*. Jankélévitch frequently refers to the structural inventions and characteristic gestures of Debussy's musical style.

In each chapter of his study, Jankélévitch approaches Debussy's musical constructions of mystery from a different angle. The first chapter charts the interior world of human beings, the mystery of souls, the mystery of Psyche; the second surveys the exterior environment, the ambient mystery, the mystery of Physis. In these chapters, Jankélévitch moves from general philosophical concepts to particular musical examples. In the third chapter, he reverses his procedure, starting from a series of musical techniques (e.g., repeated notes, juxtaposed triads, juxtaposed sevenths and ninths) and traveling outward to abstract ideas (e.g., vertigo, sporadism, suddeny).

Rather than performing a microanalysis of a single piece, Jankélévitch undertakes a macroanalysis of compositional techniques across an aggregate of Debussy's works. Jankélévitch cites 118 individual works and movements from larger works, and he refers to many of them more than once. Appendix B (pages 208–11) lists these works (in the order in which they occur in the text) along with the total number of references. The second and third chapters of *Debussy et le mystère* contain the bulk of the analysis as well as the majority of Jankélévitch's hand-written music examples (twenty-seven of the thirty examples). Appendix Three contains a complete list of music examples. The following consideration of the nature of music analysis in *Debussy et le mystère* thus primarily focuses on Chapter Two ("The Mystery of Midday") and Chapter Three ("The Girl With the Flaxen Hair").

Jankélévitch employs three main types of assertions in his phenomenology of Debussy and mystery. First, he makes general statements about the nature of Debussy's music without reference to specific works. Three examples are quoted below:

1. "Each Debussyan 'image' is like an instantaneous and static view of the 'total presence'; each immobilizes, so to speak, one minute of the universal life of things, a slice of world history, and sets this vertical cut into its *aeternum Nunc*, beyond all becoming, unrelated to the before and after."³⁵²
2. "Debussy, like Verlaine and like Proust, does not know in fact of memory anything other than the instantaneous déjà vu, which is the glare of a millionth of a second; passeism [nostalgia for the past] tapers to presentism; where there had been a recapitulation of becoming, there is no more than the recognition of a sensible quality and the pulverization of punctual singularities."³⁵³
3. "Debussy is the poet of the dead water, the one where Narcissus contemplated his own image; he watches the reflections in the water, the puddles of golden brown light sleeping on the ponds and, like Tristan Lhermite, 'the dreams of water lying dormant.'"³⁵⁴

Second, Jankélévitch often denotes the significance of particular pieces without reference to compositional means. Examples include:

1. "As *Pelléas* expresses the mystery of souls, the twenty-four *Préludes*, the *Images* for piano and the *Images* for orchestra, the *Nocturnes* for orchestra, the *Estampes* express the ambient mystery in which things bathe."³⁵⁵
2. "The *Préludes* are the language of the ontological mystery, which is a mystery of gratuitousness, that is to say, of co-presence, of multi-presence and omnipresence."³⁵⁶
3. "Certainly midday is the hour of the rise of the subterranean, as this is the hour when, in the glowing illumination of its peroration, that first part of the *Mer* which recounts the eternal cosmogonic matinee of the ocean and the triumphal

³⁵²Jankélévitch, *Debussy et le mystère*, 32: "Chaque 'image' debussyste est comme une vue instantanée et statique sur la 'présence totale'; chacune immobilise pour ainsi dire une minute de la vie universelle des choses, une tranche de l'histoire du monde, et elle fixe cette coupe verticale en son *aeternum Nunc*, c'est-à-dire hors de tout devenir, sans relation à l'après." *La présence totale* is the title of a 1934 work of philosophy by Louis Lavelle.

³⁵³Ibid., 33: "Debussy, comme Verlaine et comme Proust, ne connaît en fait de souvenir que le déjà-vu instantané, qui est éblouissement d'un millionième de seconde; le passéisme s'effile en présentisme; où il y avait récapitulation du devenir, il n'y a plus que la reconnaissance d'une qualité sensible et la pulvérisation des singularités ponctuelles."

³⁵⁴Ibid., 47–8: "Debussy, lui, fut le poète de l'eau morte, celle où Narcisse contemple son image; il guette les 'reflets dans l'eau,' les flaques de lumières mordorée qui dorment sur les mares et, comme Tristan Lhermite, 'les songes de l'eau qui sommeille.'"

³⁵⁵Ibid., 31: "Comme *Pelléas* exprime le mystère des âmes, les vingt-quatre *Préludes*, les *Images* pour piano et les *Images* d'orchestre, les *Nocturnes* d'orchestre, les *Estampes* expriment le mystère ambiant où baignent les choses."

³⁵⁶Ibid., 32: "Les *Préludes* sont le langage du mystère ontologique, lequel est un mystère de gratuité, c'est-à-dire de coprésence, de multiprésence et d'omniprésence."

ascent of the chariot of light culminates; the angelus of midday, sensing the verdure, the wisteria, and the wetted roses, welcomes Pelléas at the end of the subterranean depths like the song of midday greets the sun, having finally emerged from the underwater depths.”³⁵⁷

Third, Jankélévitch ties philosophical ideas directly to specific musical details, for example:

1. “There is no end to describing the thousand ways that the Debussyan arabesque has of descending, as *saint Sébastien* says, ‘to the black doors.’ Sometimes the line swoops down from the heights onto the tonic like a sparrow hawk... Listen, at the beginning of the *Faune* from the *Fêtes galantes*, to the swift line of the flute that, plunging from the treble, serves as a prelude to the rhythmic obsession of the spell. In *Syrinx*, for solo flute, the ravishing melody hovers, twirls, rolls up its capricious triplets, then dives nose-down from the apices of the air as if to capture some prey below.”³⁵⁸
2. “In the *Suite Pour le piano*, the motif of the *Prélude*, after an immense collapse, is stripped of all melodic inflection and reduced to its basic rhythmic pattern, i.e., to its backbone. For just as chromaticism is the decomposition of the melos (*mélôs*) and, to the letter, the deliquescent arabesque, so pointillism is melos entirely decomposed and already mechanized, the arabesque after its return to materiality and molecular homogeneity: automatism seizes notes that have been vacated of all intentional signification; of the expressive and graceful arabesque there remains only a powder and a string of inert atoms in which the iterative staccato has taken the place of mobility. Here is thus where the melodic catabasis wants to come; here is the absolute, lethal, undifferentiated depth to which all elements return after a disintegration that standardizes them.”³⁵⁹

³⁵⁷Ibid., 81–2: “Certes midi est l’heure de la remontée des souterrains, comme c’est l’heure où culmine, dans l’éclairage éclatant de sa péroration, cette première partie de la *Mer* qui raconte l’éternelle matinée cosmogonique de l’océan et l’ascension triomphale du char de lumière; l’angelus de midi, sentant la verdure, les glycines et les roses mouillées, accueille Pelléas au sortir des profondeurs souterraines comme le cantique de midi salue le soleil enfin dégagé des profondeurs sous-marines.”

³⁵⁸Ibid., 91: “On n’en finirait pas de décrire les mille façons qu’a l’arabesque debussyste de descendre, comme dit *saint Sébastien*, “vers les noires portes.” Parfois le trait fond des hauteurs sur la tonique comme un épervier... Écoutez, au commencement du *Faune* des *Fêtes galantes*, le vélocé trait de flûte qui, plongeant de l’aigu, prélude à l’obsession rythmique du sortilège. Dans *Syrinx*, pour flûte seule, la cantilène ravisseuse plane, tournoie, enroule ses fantasques triolets, puis fond en piqué du haut des airs comme pour capturer une proie.”

³⁵⁹Ibid., 101–2: “Dans la *Suite Pour le piano* le motif du *Prélude*, au terme d’un vaste écroulement, reparaît indifférencié, dépouillé de toute inflexion mélodique et réduit à sa formule rythmique élémentaire, c’est-à-dire à son squelette. Car comme le chromatisme est la décomposition du mélôs et, à la lettre, l’arabesque déliquescente, ainsi le ‘pointillisme,’ c’est le mélôs tout décomposé, déjà mécanisé, l’arabesque après son retour à la matérialité et à l’homogénéité moléculaire: l’automatisme s’empare des notes que toute signification intentionnelle a quittées; de l’expressive et gracieuse arabesque il ne reste plus qu’une poudre d’arabesque et un chapelet d’atomes inertes auxquels le staccato itératif tient lieu de mobilité. Voilà donc où voulait en venir la catabase mélodique; voilà la profondeur absolue, létale, indifférenciée à laquelle tous les éléments font retour au terme d’une désintégration qui les uniformise.”

3. “Infallible magician, Debussy has minutely calculated the relations of the tonalities, affinities, and attractions that are established between these multiple universes: the juxtaposition of C major and F sharp (or G flat) at the end of the second part of *saint Sébastien* and in the third act of *Pelléas* exude an incomparable majesty and grandeur; when Pelléas tells Mélisande: “I no longer see the sky through your hair,” Debussy sets the barest key against the richest, the blank austerity of C major against the sumptuousness of F sharp major, the minimum against the maximum. *Ce qu’a vu le vent d’ouest* juxtaposes rising and falling chords in two sumptuous palettes: F♯–E♭–A and C–G♯–D.”³⁶⁰

This last type of proposition constitutes, in tandem with the notated music examples, the most concrete layer of Jankélévitch’s music analysis.³⁶¹

Behind the richly variegated renditions of Debussy’s soundscapes in the second and third chapters of *Debussy et le mystère* lies an integral juxtaposition of two apparently antipodal metaphors of movement. On the one hand, the second chapter adduces the *immobility* of Debussy’s compositions, their inability or their refusal to progress or regress. Instead of moving forward or backward in linear fashion from one place to the next, they simply spin in place, fixed to a spot, whirling around and around, endlessly moving but never going anywhere. The third chapter, on the other hand, returns again and again to the ubiquity of the “Debussyan Arabesque,” to the pervasive presence of a fundamental *descent* within Debussyan immobility, to the innumerable ways in which the works of Debussy, despite their horizontal suspendedness, assume a downward trajectory.

³⁶⁰Ibid., 107: “Magicien infallible, Debussy a minutieusement calculé les rapports de tonalités, affinités, attractions qui s’établissent entre ces multiples univers: la juxtaposition de do majeur et de fa dièse (ou sol bémol) à la fin de la deuxième partie de *saint Sébastien*, ainsi qu’au troisième acte de *Pelléas*, dégage une impression de majesté et de grandiose incomparable; lorsque Pélleas dit à Mélisande: “Je ne vois plus le ciel à travers tes cheveux,” Debussy confronte ainsi le ton le plus nu et le plus riche, la blanche austérité de do et la somptuosité de fa dièse majeur, le minimum et le maximum. *Ce qu’a vu le vent d’ouest* juxtapose des accords montants et descendants en deux palettes somptueuses: fa♯–mi♭–la and do–sol♯–ré.”

³⁶¹Where he does not cite concrete musical detail in the body of the text, Jankélévitch sometimes provides such detail in a footnote and often as a series of details from a variety of pieces. In fact, the majority of the footnotes in *Debussy et le mystère* are references of this kind.

4.3.3.2 Debussyan Horizontality For Jankélévitch, the static, the stagnant, and the stationary served as essential elements of a Debussyan aesthetics. The stagnancy of Debussy's music arose from its abnegation of temporal becoming and from its suppression of nostalgic impulses. Debussy's radicalism resided in his effort to efface from his musical creations all signs of development and recapitulation. At the core of Jankélévitch's reading was the notion that Debussy attempted to produce atemporality within an essentially temporal art form. Debussy's music aimed to arrest the continuous flow of time, to dwell outside of the passage of time, in the eternal "stillness of the present."³⁶²

Memory and the past, Jankélévitch argued, entered infrequently and unbidden, but, when they did, they embodied the spontaneous and spasmodic quality of Debussy's music: "Even the past," Jankélévitch wrote, "comes back in Debussy with lightning, not as a fanned-out reverie, as in that romantic melancholy which is only complacent rumination and harping regret, but through brusque flushes and sudden fulgurations."³⁶³ The frozen landscapes of Debussy's musical "poems of stagnancy" permitted memories of the past only in the form of an "instantaneous déjà vu," only as a kind of isolated sonorous snippet, ripped from the context of narrative remembrance, dislodged from the framework of temporal continuity, from the stable setting of "intensive duration."³⁶⁴

When Merleau-Ponty described Cézanne's paintings, he drew attention to the nexus of their depth and their instability. In some of Cézanne's work, it seemed that "things began to move, color against color," Merleau-Ponty wrote.³⁶⁵ Through the visual medium of painting,

³⁶²Jankélévitch, *Debussy et le mystère*, 33.

³⁶³*Ibid.*

³⁶⁴*Ibid.*

³⁶⁵Merleau-Ponty, "Eye and Mind," 311.

Cézanne portrayed a kind of spatialized time, a “vertical time” the experience of which led Merleau-Ponty to perceive a depth within the unfolding of time.

He came to understand time as chiasmatic rather than purely linear. Turning away from a conception of temporality as progressive, synthetic, and cohesive, Merleau-Ponty set his sights on a time “without fictitious ‘support’ in the psyche,” a time which was, in the words of Glen A. Mazis, “*lodged within the world* in its savage or brute being.”³⁶⁶ Certain depths, “held within landscapes,” caused the perceiver’s time to “burst, to reverse, to be released” into the world of things.³⁶⁷

Like Levinas, Jankélévitch, Brelet, and others, Merleau-Ponty had aimed to improve upon Bergson’s philosophy of time. For Merleau-Ponty, the internal structure of time itself was often disunitary and multi-directional. Temporality sometimes functioned according to what he termed the “barbaric principle.”³⁶⁸ There were moments, Merleau-Ponty claimed, in which past and present would “flash forth in transformative bursts,” leaping from one into the other, disrupting the continuity of Bergsonian duration.³⁶⁹ In such moments, the horizontal flow of time was disrupted; it seemed to stand still, even to move in reverse. In such moments, time became vertical; in such moments, what Merleau-Ponty called the “Memory of the World” enveloped bodily perception and exposed it to the depths of worldly time.³⁷⁰

A kind of deep time irrupted, for Jankélévitch, in Debussy’s music as well. The “stubborn past,” Jankélévitch claimed, tears delicately through the fabric of Debussy’s music as an

³⁶⁶Maurice Merleau-Ponty, *The Visible and the Invisible*, trans. Alphonso Lingis (Evanston, Ill.: Northwestern University Press, 1968), 267; Glen A. Mazis, “Merleau-Ponty and the ‘Backward Flow’ of Time: The Reversibility of Temporality and the Temporality of Reversibility,” in *Merleau-Ponty, Hermeneutics, and Postmodernism*, ed. Thomas W. Busch and Shaun Gallagher (Albany: State University of New York Press, 1992), 58.

³⁶⁷Mazis, 58.

³⁶⁸Merleau-Ponty, *The Visible and the Invisible*, 267.

³⁶⁹Mazis, 59.

³⁷⁰Merleau-Ponty, *Phenomenology of Perception*, 70; Merleau-Ponty, *The Visible and the Invisible*, 194.

expression of “obsession rather than memory.”³⁷¹ Figures of obsession—of *fixed ideas*, of assiduously maintained and unchanging thoughts—became one of the key devices whereby Debussy articulated musical stagnancy (i.e., the inability to *go forward* musically). Jankélévitch quoted examples of obsessive gestures in *Lindaraja* and *Nuages*.³⁷²

The past as obsession arrived in *Lindaraja* in the form of a “dissonant pedal C#,” an “unliquidated, undigested, unabsorbed *idée fixe*” which survived “from the key surpassed by F# major” and lingered “almost until the end.”³⁷³ The uncontrollable persistence of a tone as a symptom of musical preoccupation also transpired in *Nuages*, where, “two measures from the tonic final B, an F-natural still lingered,” feigning the initiation of a modulation to the key of C (figure 4.1).³⁷⁴ The tendency for specific pitches to linger after the supplantation of the harmonic contexts in which they first appeared and in which they had functioned logically displayed, for Jankélévitch, the persistence of an element from the past that constituted a musical representation of an obsessive quality.

³⁷¹Jankélévitch, *Debussy et le mystère*, 34.

³⁷²A piece for two pianos composed in 1901, *Lindaraja* was not published until 1926, eight years after the composer’s death.

³⁷³*Ibid.*

³⁷⁴*Ibid.*



Figure 6. Debussy, *Nuages* (Nocturnes, n° 1), mm. 98–102 (transcription for 2 pianos by Maurice Ravel)

Other techniques also signaled the presence of torpidity in Debussy's music. Table 3.1 collates the examples of musical stagnancy that Jankélévitch provides in the first section of his second chapter.

Table 1. Types and Techniques of Stagnance in Debussy's Music

Pieces by Debussy	Types of Stagnance	Musical Techniques
<i>Colloque sentimental</i>	“flagrant reminiscence”	—
	“the soft, the autumnal, the withered that is outside of time”	“loose rhythms”
the <i>Prélude Pas sur la neige</i> and the first <i>Ballade de Villon</i>	“icy landscape” “poems of stagnancy” “nothing matures, nothing becomes”	—
<i>Lindaraja</i>	“the stubborn past persists and clings...[as] obsession rather than memory” [fixation]	“a dissonant pedal C#, surviving from the tone surpassed by F sharp major lingers almost until the end”
<i>Nuages</i>	[fixation]	“at two measures from the tonic final B, an F# still lounges...and feigns initiating a modulation in C”
<i>Fêtes</i>	“disarray, dawdling, and general lassitude” [fixation]	“at the end...the rhythms unravel themselves: 3/4 and 2/4 alternate”
<i>Sirènes</i>	“disaggregation” [steadiness] [fixation]	“the final pianissimo”
<i>Canope</i>	“indolence...excluding any progress, floats...without basis” [fixation]	—
<i>Brouillards</i> and <i>Feuilles mortes</i>	“that kingdom of autumn...where the swift come to leave behind all nervousness”	“cottony” rhythms
<i>La Mer</i> and <i>Parfums de la nuit</i>	—	“trailing quarter-note triplets”
the first movement of the <i>Sonate de violon</i> , the Interlude from the <i>Sonate pour flûte, alto et harpe</i> , and <i>La neige danse</i>	“something hypnotic that invites sleep”	“repeated notes”
<i>Le son du cor s'afflige</i>	“dolence and languor”	—
“Golaud pleading in the fifth act” of <i>Pelléas</i> , the Hindu chant of <i>Boîte à joujoux</i> , the first <i>Ballade de Villon</i> , <i>La Grotte</i> , and <i>Des pas sur la neige</i>	—	“trailing rhythms”

Table 1 (Continued)

<i>En sourdine, Faune, Puerta del Vino, Colloque, Lindaraja, Soirée dans Grenade, Iberia</i> (Second Part, <i>Les parfums de la nuit</i> in 36–8. the B \flat pedal at the beginning of <i>Rondes de printemps</i> . Prélude of the Suite <i>Pour le piano</i> , p. 1–3 and 7–8.)	—	“the immobile axis of the pedals”
(<i>Iberia</i> I, in 19–20, 22–3; II. <i>Soirée dans Grenade</i> (B \sharp rubbing against a pedal of C \sharp). <i>Lindaraja. Rhapsodie pour saxophone et orchestre</i> , in 4–7 and 11–2. <i>Puerta del Vino</i>)	“rhythmic viscosity, indolent friction, and relaxed approximations of ‘three for two’”	“the formulas of the habanera rhythm”
<i>Vent dans la plaine</i> and the Epigraph <i>Pour remercier la pluie au matin</i>	“obsession”	“Ostinato”
<i>Voiles</i> and <i>Isle joyeuse</i>	“discontinuity”	“the hexaphonic scale” “rarefied notes” “spacing of...degrees”

Besides obsession (i.e., the inability to move away from a persistent idea, image, musical gesture) and indolence (i.e., the disinclination to alter a currently existing state of motion or to direct that motion toward a particular end), the guises of the immobile in Debussy included the dormant, the instantaneous, the interrupted, the languorous, the hypnotic, the soporific, the kinematic, the gyratory, the vertiginous, the voluble, the rhapsodic, the variational, the decorative, the atmospheric, the modest, the prefatory, the throttled, the dolorous, the discontinuous, the disjointed, and the decadent, among many others.

Appearing in a variety of conceptual manifestations, then, the central theme of Debussyan immobility mediated most of the interaction between philosophical thought and musical art in the second chapter of *Debussy et le mystère*. The table below contains a summary of the musical techniques that Jankélévitch associates with the “vain loopings of Debussyan immobility” in the second chapter of his book.³⁷⁵

Table 2. Musical Techniques of Debussyan Immobility (*Debussy et le mystère*, Ch. 2)

“cottony” rhythms	repetition	foreign notes	juxtaposed tonalities
“loose” rhythms	compound rhythms	foreign chords	pauses
“drawling” triplets	thematic variation	added sixths	alternating meters
repeated notes	descending arpeggios	“erratic notes” ³⁷⁶	melismas
pedals	trills	tonal relations	“aimless” quintuplets
ostinatos	glissandos	parallel ninths	“swirling” arpeggios
habanera rhythms	“quasi corni”	parallel sevenths	augmentation
hexaphonic scale	spacing of parts	dissonance	diminution

³⁷⁵Jankélévitch, *Debussy et le mystère*, 40.

³⁷⁶By “erratic,” Jankélévitch implies both that such notes deviate from the expected course of musical events (e.g., that they are outside the key or mode) and that they wander, seeming to come out of nowhere and then vanish, apparently returning whence they came and thus leading nowhere as well. Jankélévitch also refers to such notes as “aberrant” and as “escapees from the scale.” *Debussy et le mystère*, 68.

Certain techniques received more empirical justification than others. The second chapter's ten notated musical examples furnish the strongest evidentiary basis. All but two serve to compare two or more reduced fragments of music.³⁷⁷ All but two feature the music of Debussy.³⁷⁸

Table 3. Correlations of Music and Philosophy (*Debussy et le mystère*, Ch. 2)

Example	Musical Techniques	Philosophical Concepts
2	distant marches	interruption and discontinuity
3	the spell of the Siren song (three ninths of the parallel dominant and the triplet that connects them)	voluptuousness, lassitude, enchantment, mesmerism
4	oscillation between minor and major second, quarter-note triplets, drawling and repeated notes, chromatic descent	exaltation, sublime violence, voluptuousness, anguish, indolence, panic, vertigo
5	softly fading final chords	space, distance, fatigue, lassitude, somnolence
6	“quasi corni” sonorities	space and distance
7	pitches “very remote from the principal key”	space and distance
8	“très lointain”	space and distance
9	added sixths	space, distance, independence, and coexistence
10	abrupt gestures: “erratic notes” ³⁷⁹ and “luminous traits”	space, distance, and light
11	habanera rhythms and parallel sevenths	fragmentation and objectivity

Space and distance secured the greatest number of the second chapter's notated music examples (n°s 5–10). As the subject of the chapter's sixth section, they also engendered a wealth of impressionistic textual references: while some further illustrated the techniques introduced in the notated examples (i.e., softly fading final chords, “quasi corni” sonorities, pitches “very

³⁷⁷All but n° 4, which contains a single melodic passage from *Dialogue du vent et de la mer*, and n° 8, which presents an excerpt from Isaac Albéniz's *Fête-Dieu à Seville*).

³⁷⁸All but n° 7, which compares three pieces of Albéniz, and n° 8, above.

³⁷⁹See the previous note.

remote from the principal key,” “très lointain,” added sixths, and abrupt gestures), the rest exemplified two additional methods of generating musical impressions of space and distance—the extreme differentiation of register between parts and the protrusion of natural accidentals in flat and sharp keys.

Conventionally the province of the visual arts, space and distance were made to enter, in Debussy’s compositions, the essentially temporal medium of music. Creating an “effect of distance,” Jankélévitch wrote, was the “great magical specialty” of Debussy’s art:

No music in the world, except perhaps that of the two great national geniuses of Europe, Mussorgsky and Albéniz, has given us a comparable impression of immensity, of space, and of the open air. It is the principle of perspective and of cosmic ubiquity that thus distributes creatures, meteors, and minerals in the simultaneity of their coexistence.³⁸⁰

With purely temporal means, Debussy produced an illusion of spatial distribution. Debussyan distance thus referred to the amount of virtual space between simultaneously coexisting musical entities, between musical events that occurred at the same time, but in different places. For Jankélévitch, the proliferation of spatializing and distancing effects in Debussy’s music reflected the workings of an aesthetic that aimed to produce, within and through itself, what it was not—to encompass and to become that which was other than itself. Techniques for producing impressions of space and distance in music facilitated Debussy’s departure from the temporal continuity and sequential development of traditional conceptions of musical form. Such techniques also played an important role in Debussy’s creation of a music of “stasis, presentism, instantaneity on the one hand, objectivism on the other.”³⁸¹

³⁸⁰Jankélévitch, *Debussy et le mystère*, 60: “Aucune musique au monde, sauf peut-être celle des deux plus grands génies nationaux de l’Europe délivré, Moussorgski et Albeniz, ne nous donne une impression comparable d’immensité, d’espace et de plein air. C’est le principe de la perspective et de l’ubiquité cosmique qui distribue ainsi créatures, météores et minéraux dans la simultanéité de leur coexistence.”

³⁸¹*Ibid.*, 32.

As well as the “quasi corni” sonorities from the étude *Pour les sonorités opposées* and “*De rêve*” (*Proses lyriques*, n° 1) portrayed in music example n° 6 from *Debussy et le mystère*, Jankélévitch described the “distant Marseillaise” that arrived “in the last Prélude from the edge of the horizon, together with the dowsing of the final rocket” (figure 3.2); the “distant ringing of trumpets” in *Khamma* that “carries to the temple an echo of the siege that has put the city at stake” (figure 3.3); the “military bugle” that “sweetly sounds in the distance in *Boîte à joujoux*, a poetic and mysterious curfew” (figure 3.4) and in the third tableau the shepherd who “plays the chalumeau in the distance...” (figure 3.5); and the “nostalgic call that rings out from the horns in the interlude that precedes the last scene from Act III” of *Pelléas et Mélisande* (figure 3.6).

Like the “almost horns” in the examples above, several other musical devices corroborated the exhibition of space and distance. The wide “spacing of the parts,” for example, manufactured a similar “impression of immensity.”³⁸² Jankélévitch cited the expansive melodic range of several works: “the pianissimo of *Brouillards*, the *Terrasse des audiences*, and the étude *Pour les sonorités opposées* all occupy the extended keyboard” and “*Nuages* utilizes the scale in all its fullness.”³⁸³ Another citation combined the spacing of parts with the dissonance and “immobile axis of the pedals”: at the end of the *Hommage à Haydn*, the “theme in G major floats vertiginously high in the treble over a gently dissonant pedal C♯.”³⁸⁴

³⁸²Ibid., 63.

³⁸³Ibid.

³⁸⁴Ibid., 63–4.

Encore plus lent *de très loin*

8^{va} bassa
aussi léger et *pp* que possible

8^{va} bassa

pp

m.g.

(...Feux d'artifice)

Figure 7. Debussy, *Feux d'artifice* (Préludes II, n° 12), mm. 93–101



Figure 8. Debussy, *Khamma*, mm. 7–8

Gentiment militaire

p léger et lointain

pp

p molto dim.

pp

le plus doux du monde!

Enchaînez

Figure 9. Debussy, *Boîte à joujoux*, Prélude, mm. 39–54 (piano score)



Figure 10. Debussy, *Boîte à joujoux*, 3^e Tableau, mm. 27–36 (piano score)

ppp *très* *la basse un peu en dehors* *lointain* *ppp* *la basse un peu en dehors* *(très lointain)*

Figure 11. Debussy, *Pelléas et Mélisande*, Act III, scene iii, mm. 77–87 (vocal score)

Jankélévitch also stated that “nothing exudes the mysterious suggestion of distance like those brusque refulgences that, for several seconds, disclose a pitch very remote from the principal key.”³⁸⁵ Here he located an “Albénizian” streak in Debussy. In musical examples 7 and 8, Jankélévitch introduced several excerpts by the Spanish composer Isaac Albéniz in order to illustrate the “Albénizian” predilection for “brusque refulgences,” for sudden, unanticipated, and brief disclosures of remote pitch material.

The category of the “brusque refulgence” subsumed the remaining techniques of space and distance: the close temporal proximity of “chords issuing from very distant keys” in *Feuilles mortes*, the étude *Pour les degrés chromatiques*, the interlude between the first two scenes of Act III of *Pelléas*, and the *Sonate pour flûte, alto et harpe*; the luminous vibration of “added sixths” in “*De soir*,” “*La flûte de Pan*” (*Chansons de Bilitis*, no. 1), and *Lindaraja* (depicted in music example n° 9); the “erratic” or “aberrant” notes at the ends of “*De grève*” and “*Chevaux de bois*,” in the fourth act of *Pelléas*, from “one end to the other” of *Cloches à travers les feuilles*, at the “outskirts of the final coda” in *Gigues*, and in *The snow is dancing*, the étude *Pour les agréments, Fêtes*, “*De soir*,” the *Sonate pour flûte, alto et harpe*, *Canope*, *Jeux de vagues*; the “luminous traits” of *Feux d’artifice*, the études *Pour les arpèges composés* and *Pour les degrés chromatiques*, *Cloches à travers les feuilles*, *Poissons d’or*, *Damoiselle élue*, *Éventail* and *Placet futile* from the *Poèmes de Mallarmé*, *Ondine*, *Voiles*, and *Boîte à joujoux*.³⁸⁶

Some of Jankélévitch’s descriptions of Debussyan distance appear to contradict earlier postulations about the music’s fundamental immobility. In “Debussyan space,” for instance, Jankélévitch alleged that sounds “approach one another, move away from one another, going

³⁸⁵Ibid., 64.

³⁸⁶Ibid. 65–9.

from presence to absence before being definitively extinguished in the original silence.”³⁸⁷ The immobility of Debussy was not that of an absolute motionlessness; rather, it was that of a *relative* linear immobility, of a concerted diverting of the developmental tendency of musical temporality into a horizontally stationary whirlwind. This did not mean that it never moved upon the plane of linear progression, but that it exerted the better part of its energies in the effectuation of a different type of motion.

If horizontally stagnant, Debussy’s music was by no means vertically immobile. As it fell from the height of a trajectory the upward path of which remained largely unsounded, it attempted, albeit never fully successfully, to prolong the instant between the attainment of its vertical apogee and its falling back toward the perigee.

4.3.3.3 *Debussyan Verticality*

The third chapter of *Debussy et le mystère* inspected minutely this “falling back,” which, for Jankélévitch, constituted the most characteristic perpendicular orientation of Debussy’s compositions. The figure of the “descending arabesque” captured the Debussyan declination, a verticality of “disaggregation, fall, and catagenesis...to the letter, decadence.”³⁸⁸ A falling backwards from the light, a slow descent into darkness. A return to the earth. A “general heaviness makes all beings gravitate in parallel toward the underground and the dead water.”³⁸⁹

Géotropisme was the word that Jankélévitch chose to anoint the inherent decay of Debussy’s music. In *Debussy et le mystère*, the largest number of musical devices and examples populated the prophecies of “The Girl with the Flaxen Hair,” a chapter devoted to chronicling the varieties of Debussyan decline that followed upon the zenith of the midday sun as it began to

³⁸⁷Ibid., 61.

³⁸⁸Ibid., 89.

³⁸⁹Ibid.

recede toward the horizon. The following table recounts those compositional techniques that, for Jankélévitch, betrayed a geotropic tendency.

Table 4. Techniques of Geotropism (*Debussy et le mystère*, Ch. 3)

“crumbling” arpeggios	parallel chords	pedals	tremolos
superimposed tonalities	tonal relationships	unresolved dissonances	glissandos
staccato	juxtaposed sevenths and ninths	sharp pitches and keys	triplets
melodic descent	“processionary” consonances	“aberrant” notes	spacing of parts
chromatic descent	juxtaposed dissonances	the major triad	modulations
harmonic “collapse”	major seconds	“gently sonorous”	cadences
repeated notes	trills	pianissimo	parallel intervals
juxtaposed triads	bitonality	“muted”	contrary motion

Of the thirty music examples in *Debussy et le mystère*, seventeen appear in the third chapter (the most in any single chapter). All feature exclusively excerpts from Debussy’s pieces, and all illustrate variations of downward mobility. All describe one or more of the “thousand ways that the Debussyan arabesque has of descending.”³⁹⁰ Taken together, they demonstrate the heterogeneity of geotropic declension in Debussy’s music.

³⁹⁰Ibid., 90.

Table 5. Correlations of Music and Philosophy (*Debussy et le mystère*, Ch. 3)

Example	Musical Techniques	Philosophical Concepts
12	swift melodic descent of a solo flute	geotropism
13	curved contour, spacing of notes, rejoining of the keynote by movement of fourth and fifth	persuasiveness, voluptuousness, languidness, grace, flexibility
14	alteration of rate and depth of descent	regret, despair, non-being
15	“unstable” and “precarious” bass lines, parallel triads, “fleeting” dominant sevenths	panic falling, permanent insecurity
16	chromatic descent	desperation, flight from existence, the attraction of the abyss
17	parallel dominant chords, harmonic “collapse”	dread, flight, fright, the panic of modesty
18	chromaticism, “whirling” sixteenth-notes triplets	modesty and softness
19	chromaticism	modesty and softness
20	chromaticism	modesty and softness
21	delicate articulation, reduced harmonies, an incurvate phrase	autumnality and etiolation
22	juxtaposed triads, immense staccato chords	continuous discontinuity
23	contrary motion of triads	immensity (unlimited vastitude)
24	descending parallel sevenths	infinite adventure, irreconcilable dissonance
25	unresolved ninths	stabilized dissonance
26	juxtaposed ninths	stabilized dissonance
27	juxtaposed ninths	stabilized dissonance
28	juxtaposed ninths	stabilized dissonance

Depictions of descending arabesques pervaded the text as well. Though example n° 12 portrayed the “swift line of the flute...plunging from the treble” at the outset of *Le faune* from the second set of *Fêtes galantes* and the “ravishing melody” for solo flute that, in *Syrinx*, “hovers, reels, winds its capricious triplets, then melts away by diving from the heights of the air as if to capture some prey below,” the Debussyan arabesque more often fell, Jankélévitch averred, by “*feuille morte*, from an aerian and, so to speak, planar fall”:

For the material, which is submitted in Debussy to the attraction of the depths, is not heavy body, but winged creature—fairy of vapor and mist like the “exquisite dancers” in the sixteenth Prélude, imponderable gnome like Shakespeare's Puck, satin shuddering like the Fan of Mallarme, sails on the water.³⁹¹

Several musical gestures typified the motion of the dead leaf as it floated through the air toward the ground below: the “floating and slow descent” of the “long line of thirty-second notes” that moved downwards “from one end of the keyboard to the other in the *Terrasse des audiences*”; the “light garland of sixteenth notes” that floated through the first scene of Act II of *Pelléas* and was “lowered in stages to the grave”; the “descending succession of ascending arpeggios” in “*De rêve*” that fell in a “gliding flight like that of seagulls”; the “calm and slow abatement of triplets” that, in *Ondine*, described “circles in the air to at last gently pose themselves to the surface of the water”; the “progressive touching down to the original key of Db” at the end of *La puerta del Vino*; the “rapid arpeggios, crumbling from the heights,” deposited on the tonic F♯ at the end of *Poissons d’or*.³⁹²

From repeated notes and juxtaposed triads, sevenths, and ninths to the major second and bitonality, the musical features that organized Jankélévitch’s analysis in the third chapter served to further demonstrate the “downward inclination” of that arabesque which, in Debussy’s music,

³⁹¹Ibid., 91.

³⁹²Ibid., 91–2.

“as soon born, tended to die.”³⁹³ The “verticality” of Debussyan harmony confirmed a renunciation of horizontal progression: Debussy’s “harmony of mystery,” that is, resulted not from “meditative or dialectical depth,” but from “mere co-presence” and from the “pure fact of being there.”³⁹⁴

For Jankélévitch, Debussy’s compositional method relied “less on modulations than on the magical attraction of presences, on the radioactivity of chords, on harmonic resonances.”³⁹⁵ The displacement, replacement, and alternation of Debussy’s harmonies consisted above all in the “contrails of triads juxtaposed without transition,” in their generation of “heterogeneous tonalities that act on each other at a distance, to attract each other across the void.”³⁹⁶

Jankélévitch interpreted the phenomenality of Debussy’s “vertical style” in a number of examples.³⁹⁷ The juxtaposition of triads and other chords suffused Debussy’s creations. Example n° 22 of *Debussy et le mystère* rendered the “immense staccato chords” that “make the two pianos sob softly” in the second part of *En blanc et noir*.³⁹⁸ The text brimmed with further instances. In two cases—at the end of the second part of *saint Sébastien* as well as in the third act of *Pelléas*—Debussy apposed the “barest key with the richest, the blank austerity of C major with the sumptuousness of F♯ major, the minimum with the maximum.”³⁹⁹ Likewise, in *Ce qu’a vu le vent d’ouest* there was a concurrence of “rising and falling chords in two sumptuous palettes: F♯–Eb–A and C–G♯–D.”⁴⁰⁰ Juxtaposed vertical sonorities reverberated similarly in the third part of *Iberia*, at the beginning of the third act of *Pelléas*, at the end of *Clair de lune* from

³⁹³Ibid., 104.

³⁹⁴Ibid.

³⁹⁵Ibid., 105.

³⁹⁶Ibid.

³⁹⁷Ibid., 106.

³⁹⁸Ibid., 108.

³⁹⁹Ibid., 107.

⁴⁰⁰Ibid.

Fêtes galantes, at the end of *Prélude à l'après-midi d'un faune*, in the “distant ringing of the horn that resounds in *Feuilles mortes*,” at the end of *La soirée dans Grenade* (*Estampes*, no. 2), and in *Lindaraja* and the *Rhapsodie pour saxophone*, where they were chanted to a habanera rhythm.⁴⁰¹

Additional examples of juxtaposition recalled themes of Debussyan immensity and immobility. When juxtaposed triads deviated “by contrary motion,” spreading “forth in opposite directions toward the two ends of the scale,” they created an impression of “unlimited vastitude”; in this regard, example n° 23 compared excerpts from II.i, II.ii, and IV.ii of *Pelléas*, the second movement of *Pour le piano*, and *Gigues*.⁴⁰² When, on the contrary, juxtaposed chords fled “in parallel downwards either by collapsing or chromatic sliding,” they evoked—like those repeated notes into which the arabesque “decomposed” when it had “reached the absolute horizontal,” unable to go any lower—the “zero point,” the “zenith of the depth where all slope vanishes,” the “absolute Low.”⁴⁰³

Regardless of the motion, however, juxtapositions of triads and of seventh and ninth chords reinforced the *sporadisme* of Debussy’s musical ideation; they concretized the dissociation of spatio-temporal progressionality that defined Debussy’s artistic project. Nonetheless, the “stubborn past” occasionally interpolated Debussy’s juxtaposed tonalities and their transmission of the instant and of suddenity.⁴⁰⁴ Usually in the form of a pedal, obsession encroached, vitiating the impact of “instantaneous transport” and offering in place of the continuity and development of modulation a monotonous prolongation of the same.⁴⁰⁵

⁴⁰¹Ibid., 107–8.

⁴⁰²Ibid., 109.

⁴⁰³Ibid., 101.

⁴⁰⁴Ibid., 110.

⁴⁰⁵Ibid.

Traditional conceptions of consonance and dissonance became disfigured and reconfigured in Debussy's musical schema of static decline. Debussyan dissonance, according to Jankélévitch, "far from being the path between two tonalities, leads to further dissonance."⁴⁰⁶

There in Debussy's music

where consonant chords succeed each other as a series of immobilities of the instantaneous "Nunc" or of static positions, dissonant chords in turn lose their vectorial finality in order to become ends-in-themselves; they cease to designate other chords of which their entire anagogic intention would be to resolve. We touch here upon the analogic correspondence between Debussyism and Impressionism, between acoustics and optics: just as Impressionism dissolves the Manichean polarity of shadow and light, which is that of positive and negative, recognizing only splashes of color, solar vibrations, and an innumerable variety of shades, likewise Debussyan chords form a parade of all equivalent atmospheres, all valid in their irreducible heterogeneity, all equally superficial or equally deep, *according to the aspect in which they are considered.*⁴⁰⁷

Despite Debussy's emancipation of dissonance, a reign of some sort of pandiatonic relativism or atonality did not ensue. Instead, Jankélévitch argued that in Debussy's case "we should speak of an augmented hedonism" in which the composer has a taste for all the notes, loves them all with an "immeasurable dilection," but in which his appetite for the "very sharp" produced a predilection for "rich, sharp tones."⁴⁰⁸

Debussyan harmony incited, for Jankélévitch, a perspectival turn. The exteriorizing thrust of "Debussyism" radically undermined the sovereignty of the isolated and exceptional ego. Merleau-Ponty had similarly located in Cézanne's painting, as John Sallis has noted, not only a "depth of perspectivism," but also an enigmatic "exteriority consisting in the envelopment and mutual dependence of things."⁴⁰⁹ For both Jankélévitch and Merleau-Ponty, the de-centering

⁴⁰⁶Ibid., 111.

⁴⁰⁷Ibid., 111–2. Emphasis added.

⁴⁰⁸Ibid., 119.

⁴⁰⁹John Sallis, *Shades—Of Painting at the Limit* (Bloomington: Indiana University Press, 1998), 42.

operation of perspectivism served to attenuate egocentric behavior, flushing out the rational subject and driving it toward a position of ecocentrism.

Just as Jankélévitch had done with respect to Debussy, Merleau-Ponty identified something that could be called drastic in the aesthetic designs of Cézanne. Merleau-Ponty found that in Cézanne's paintings time deflagrated, bursting into flames, falling and rising ceaselessly like a phoenix from the ashes. Jankélévitch detected a similarly irruptive effect in the discontinuity and simultaneity of time in Debussy's music. Debussyan ecology fabricated, within a temporal medium, the space between things, their coexistence and their codependence.

5.0 MYSTERIES OF THE DIALECTIC

During the 1930s, the ideas of Hegel, Husserl, and Heidegger permeated intellectual activity in France. The success of German phenomenology's French reception threatened to eclipse the reign of Henri Bergson's philosophy, which had served in the early twentieth century as the most widely recognized and highly respected form of modernist French thought. The earliest French exponents of phenomenology called attention to the similarities between its fundamental claims and those of Bergson—both held that immediate experience yielded the most pertinent content for philosophical analysis, that intuition served as the faculty through which philosophy could gain access to such content, and that the elaboration of a new conception of time constituted philosophy's most urgent task. By the 1940s, as philosophers like Jean-Paul Sartre and Maurice Merleau-Ponty worked to develop original and distinctly French configurations of phenomenology, they increasingly emphasized their distance from Bergsonian ideas.

As phenomenology became French, those who carried out the transformation reckoned with the charge that had loomed over every new form of philosophizing in France since 1900—namely, that it was just another “warmed-over Bergsonism.”⁴¹⁰ French phenomenologists, in fact, departed from Bergson primarily on the issue of time, a crux of both Bergsonism and

⁴¹⁰Suzanne Guerlac, *Literary Polemics: Bataille, Sartre, Valéry, Breton* (Stanford, Calif.: Stanford University Press, 1997), 194.

phenomenology.⁴¹¹ French phenomenologists of music, likewise, defined the originality of their work by its difference from Bergsonian *durée*.⁴¹²

For Bergson, *la durée*, sometimes translated as “duration,” described the principal quality of “the immediate data of consciousness.” That is, human beings experienced psychic states (such as joy, desire, hope, or sorrow) not as distinct, isolated phenomena, but as a continuous temporal flux in which individual sensations became distinguishable only in retrospect. Within this flux, there was succession, but no distinction between the elements comprising it: “each, representative of the whole, is distinguished from it and isolated from it only for a thought capable of abstracting.”⁴¹³

We have already seen how Jankélévitch supplemented Bergsonian continuity with his own emphasis on discontinuity, or the “mutationism of the fiat.”⁴¹⁴ Other philosophers of music confronted Bergson as well. In 1949, in her lengthy treatise, *Le Temps musical: Essai d’une esthétique nouvelle de la musique*, musicologist Gisèle Brelet presented musical harmony specifically as an exception to Bergsonian *durée*; for her, Bergson’s “succession sans distinction” failed to account for the phenomenon of the “harmonic interval,” which, for Brelet, instituted a purely interior, qualitative, nonspatial distinction:

If it is true, as Bergson thought, that *durée* is continuity and fusion, every distinction effected in it would then appear as the expression of an intrusion of space; but there exists precisely a qualitative distinction that is properly temporal, which it is the very character of the *harmonic interval* to incarnate.⁴¹⁵

⁴¹¹Lyotard, *Phenomenology*, 113.

⁴¹²The second chapter of Bergson’s *Essai sur les données immédiates de conscience* considers the multiplicity of conscious states and the idea of duration. Henri Bergson, *Essai sur les données immédiates de conscience*, 6th ed. (Paris: Félix Alcan, 1908).

⁴¹³*Ibid.*, 77.

⁴¹⁴Jankélévitch, *Debussy et le mystère*, 32–3.

⁴¹⁵Brelet, *Le Temps musical*, 105. The translation is Lippman’s. Qtd. in Lippman, *History of Western Musical Aesthetics*, 444. Lippmann omits the original emphasis on *l’intervalle harmonique*. I have restored it above. All other translations of Brelet are my own unless otherwise indicated.

With *la durée*, Bergson was trying to indicate a time of pure becoming, a time which could not be measured or quantified (i.e., a time in which no distinctions could be introduced). What distinguished musical time from Bergsonian *durée* was, for Brelet, the “primary fact” of music itself—namely, that there was in sonority an immanent temporal logic, a naturally occurring network of distinctions and connections.⁴¹⁶

The harmonic interval, for Brelet, had two separate, but related meanings. The measurable distance between two or more distinct tones sounded simultaneously was a properly spatial relationship (i.e., that of pitch or frequency). Nevertheless, Brelet asserted, there was another kind of harmonic interval, one based on a nonspatial proximity—that of tonal kinship, or consonance. The interval of the second, for example, was, spatially, the smallest interval; harmonically, however, the “smallest” (i.e., the nearest-related or most consonant) interval was, for Brelet, the fifth. It was the “tonicity” of the latter type of interval that produced a “properly temporal” distinction within musical time.⁴¹⁷

Bergson served, for Brelet, as one of the two most important historical voices for understanding musical aesthetics. Implicit in Bergson’s philosophy of musical time was a notion that Brelet, in her own scholarship, sought to articulate and demonstrate—the fact that “the musical work is the lived duration of a consciousness.”⁴¹⁸ Brelet’s other inspiration-cum-challenge was 19th-century German philosopher Arthur Schopenhauer. In constructing her phenomenology of music, she set out to improve upon the insights of Bergson and

⁴¹⁶Ibid.

⁴¹⁷Lippman, *History of Western Musical Aesthetics*, 444–5. Brelet based her notion of tonal kinship on the overtone series. Thus the octave, according to this scheme, is virtually “one and the same tone,” and the fifth is the first, i.e., the “shortest,” interval.

⁴¹⁸Ibid., 53. See below note 434.

Schopenhauer, both of whom had, in her view, committed themselves to a transcendent, rather than an immanent, metaphysics of music.

Even before *Le Temps musical* (1949), Brelet had published *Esthétique et création musicale* (1947), a more concise philosophy of her aesthetics of new music. At least one musicologist has made light of the historical proximity of Brelet's philosophy of new music (*Esthétique et création musicale*, 1947) to that of another, much better known study, Theodore W. Adorno's 1949 *Philosophie der neuen Musik*.⁴¹⁹ Until now, however, there had been no attempts to shed further light on this proximity, none to consider its implications for our understanding of postwar music aesthetics, none to draw out and examine these implications concretely through a lengthy comparison of the ideas of Brelet and Adorno. Where the previous two chapters of this dissertation have detailed the dovetailing of philosophical ideas between Jankélévitch and his contemporaries, the current chapter explores the rift between postwar French and German conceptions of musical aesthetics, measuring the distance between Brelet and Adorno's philosophies of music.

On the surface, they would seem to have had much in common. Both practiced an immanent critique of music. Both assumed the dialecticality of music. Both emphasized the indispensability of history to the aesthetics of new music. Both judged music according to the ways in which it shaped time, the ways in which it generated truth-content, the ways in which it handled mystery. And yet, just below that shared surface, divergences quickly proliferated. Brelet and Adorno's differences came to a head in their views on the music of Igor Stravinsky.

⁴¹⁹In *La Recherche musicologique* (1980), Edith Weber wrote: "Gisèle Brelet revisited the problem of aesthetics, in 1947, with her work entitled *Esthétique et création musicale*; in 1949, Theodore W. Adorno defined his positions in his *Philosophie der neuen Musik*." Edith Weber, *La recherche musicologique: objet, méthodologie, normes de présentation* (Paris: Éditions Beauchesne, 1980), 22: "Gisèle Brelet relance le problème esthétique, en 1947, avec son ouvrage intitulé : *Esthétique et création musicale* ; en 1949, Th. Adorno définit ses positions dans sa *Philosophie de la musique nouvelle*."

Whereas, for Adorno, Stravinsky effectively eradicated all traces of mystery from his music, for Brelet, he brought the mysterious essence of music to life in a dynamic and singular fashion.

5.1 IMMANENT METAPHYSICS

As she made clear in *Le Temps musical*, Brelet had grown tired of the pervasiveness of “transcendental metaphysics” in philosophical analyses of Western art music. She advocated a different kind of metaphysics, one better suited to explaining the art of sound. Philosophers, Brelet declared, often “flattered themselves,” thinking that they had “grasped” the “hidden essence” of music.⁴²⁰ They had at least rightly recognized the value of seeking to grasp this hidden essence:

Music has not ceased to exert a sort of fascination for philosophical speculation, precisely through this enigma, in which all the others seem to be summed up, which offers up to human thought its nature at once double and profoundly singular. Philosophers in all civilizations have recognized the eminent privilege of musical experience among all other forms of human experience. They have seen there at once the order and harmony of the world as well as the passions of the human; and the Chinese, sensing the necessary reconciliation of two antinomic aspects of music in living music, have seen that through music the human can reform its soul to the image of that harmony of the world which music is designed to reflect.⁴²¹

⁴²⁰Ibid., 38.

⁴²¹Ibid., 39: “Car la musique n’a cessé d’exercer une sorte de fascination sur la spéculation philosophique, précisément par cette énigme, où semblent se résumer toutes les autres, qu’offre à la pensée humaine sa nature à la fois double et profondément une. Les philosophes de toutes les civilisations ont reconnu l’éminent privilège de l’expérience musicale, parmi toutes les autres formes de l’expérience humaine. Ils y ont vu à la fois l’expression de l’ordre et de l’harmonie du monde, et l’expression des passions de l’homme; et les Chinois, sentant la nécessaire réconciliation des deux aspects antinomiques de la musique en la musique vivante, ont voulu que par la musique l’homme puisse reformer son âme à l’image de cette harmonie du monde que la musique a pour mission de refléter.”

Yet philosophers in the West, Brelet implied, had failed to “clarify the intimate nature of musical art,” for, in their philosophies, music had only been the “point of departure and the pretext for a metaphysical adventure driving it far away from itself.”⁴²²

In her apologia of a new metaphysics, Brelet focused on Schopenhauer and Bergson because each offered, from her perspective, a compelling, even if ultimately unsatisfactory, philosophy of musical time. Schopenhauer’s “conception of music” contained “some brilliant insights,” Brelet maintained, but “always at a certain moment the insight is deformed, concrete experience is left behind, and metaphysics comes to inflect music according to its own decrees.”⁴²³

For Schopenhauer, musical time was the “irrational becoming of a dissatisfied will, always separated from itself and in search of itself, always striving for the unreality of an elsewhere.”⁴²⁴ In Schopenhauer’s philosophy, music unfolded the “history of the will” and revealed the “internal evolution of sensibility, oscillating ceaselessly between its two fundamental affective modes: pleasure and pain, peace and despair.”⁴²⁵

Yet within this oscillation music was, for Schopenhauer, “only dissonance and conflict—veiled but undoubtedly always apparent behind the veil that dissimulates them.”⁴²⁶ The “essential defect” of Schopenhauer’s aesthetics was “that of confounding psychological duration and musical time.”⁴²⁷ Schopenhauer’s aesthetics supported not “musical time in its most valuable

⁴²²Ibid.

⁴²³Ibid.

⁴²⁴Ibid., 45.

⁴²⁵Ibid.

⁴²⁶Ibid.

⁴²⁷Ibid.

metaphysical originality,” but the “pathological becoming of Wagnerism,” which was “precisely the inverse of musical time.”⁴²⁸

Brelet claimed that Bergson—like Schopenhauer before him—located in music the perfect “symbol” of “absolute reality.”⁴²⁹ Bergson appealed to “musical time” in order to explain the “essence of duration”—to convey an “intuition” of the “essence” of time.⁴³⁰ He argued that melody manifests an experience of that immediate continuity which defines the “succession without distinction” of pure duration.⁴³¹ In perceiving the pure movement of melody, we perceived the thing itself. In listening to movement that was not attached to a “moving thing (*un mobile*),” in listening to change wherein there was nothing that changed, we encountered “concrete duration, in its original purity, before it was contaminated by space and intelligence.”⁴³²

Brelet related philosopher Gabriel Marcel’s remark that “a certain philosophy of music [had been] enveloped in [Bergson’s] theory of concrete duration.”⁴³³ Unfortunately, Brelet lamented, Bergson’s theory distorted “beforehand the musical time that it invoked.”⁴³⁴ Rather than “questioning music objectively,” Bergson forced it to “testify in favor of pure duration.”⁴³⁵ For Brelet, musical time was a “decisive refutation of Bergsonian duration.”⁴³⁶ Bergson’s “theory of immediate duration” did not reflect our consciousness of music and the musical

⁴²⁸Ibid.

⁴²⁹Ibid., 46.

⁴³⁰Ibid., 46–7.

⁴³¹Ibid., 48.

⁴³²Ibid., 47.

⁴³³Ibid. Brelet was referring to Gabriel Marcel’s article “Bergsonism et musique,” *Revue musicale* (Mar. 1925): 221.

⁴³⁴Ibid.

⁴³⁵Ibid.

⁴³⁶Ibid., 48.

work—it abolished this consciousness, Brelet said. Like consciousness itself, music “is not in time, but contains it and generates it.”⁴³⁷

What Bergson described in his experience of the “unity of melody” was not, from Brelet’s vantage, an aesthetic experience: “For Bergson, listening to melody is to be ‘lulled’ by it, to surrender to flux, to the immediately sonic, to coincide completely with musical becoming in a sort of ecstasy and mystical fusion.”⁴³⁸ In Brelet’s view, Bergson’s philosophy demanded, in order to “experience lyrical and musical emotion,” the abdication of the will of the listening subject.⁴³⁹ The Bergsonian experience of music required temporarily incapacitating the ego’s “active and resistant powers,” inducing in the subject a “state of perfect docility.”⁴⁴⁰ That a single duration lay buried within the experience of music as its “hidden essence” was, for Brelet, an “illusion”: Bergsonian ecstasy distorted the perception of music and confounded the three durations of musical time (creator, work, and performer).⁴⁴¹

What was lost in Bergson’s metaphysics, according to Brelet, were the “most elementary data of musical experience”: Bergsonism inhibited that “*triple duration*”—of creator, work, and performer—which lived in musical time.”⁴⁴² And yet Bergson, in spite of the deficiencies of his theory, still pointed to an essential aspect of musical time, one which occupied a great deal of Brelet’s attention:

As we have attempted to demonstrate in *Esthétique et création musicale* and as we will show in more detail here [in *Le Temps musical*], it is indeed the intimate time of the musician that is inscribed in his work: here is the truth of Bergsonism. Bergson has grasped, in a profound intuition, that beyond its form, the musical

⁴³⁷Ibid., 52.

⁴³⁸Ibid., 49–50.

⁴³⁹Ibid., 50.

⁴⁴⁰Ibid.

⁴⁴¹Ibid., 51.

⁴⁴²Brelet, *Le Temps musical*, 50.

work is the lived duration of a consciousness, that melody truly resuscitates a duration that it imposes on our own.⁴⁴³

If Bergson had scrutinized music more thoroughly, pursuing it to its foundations, Brelet contended, he would have turned away from “immediate duration and directed his attention to an other metaphysics of time.”⁴⁴⁴

In the correct perception of musical time, its triple duration, and its metaphysical structure, Brelet placed the source of aesthetic experience, or the lived experience of mystery. To musical time belonged a “mysterious and wonderful power to unite the dynamism of time and the perfection of form, to cause them to become integral to one another, to withdraw into itself outside of time,” and yet to preserve of time “what in it is most alive, its power of eternal rebirth.”⁴⁴⁵ As both a principally temporal and a principally lived art, music was, for Brelet, a peculiar repository of mystery.

For her part, Brelet attempted to understand metaphysics as the “effect of musical time.”⁴⁴⁶ Whereas philosophy had typically used music as a mirror in which to see its own *a priori* convictions better reflected, making music into the “slave” of an “external” and

⁴⁴³Ibid., 53. The passage continues: “Musical form cannot be edified outside of the intimate duration of the musician: lived duration must be united to form through a perpetual assent; it must espouse the process in all its inflections. This is not however for musical time to descend into psychological duration, but for psychological duration to rise toward musical time, carrying along with itself in its ascension toward it all its living force, all the energy of its momentum. Intimate time is inscribed in the work only through transposition: but to this transposition it inwardly consents, because it causes it to rise simultaneously toward musical time and toward the essence of itself...”

[“Et pourtant, comme nous avons tenté de le montrer dans *Esthétique et création musicale* et comme nous le montrerons ici plus en détail, c’est bien le temps intime du musicien qui s’inscrit dans son œuvre: là est la vérité du bergsonisme. Bergson a saisi, en une intuition profonde, que par delà sa forme, l’œuvre musicale est durée vécue d’une conscience, que la mélodie vraiment ressuscite une durée qu’elle impose à la nôtre. La forme musicale ne saurait s’édifier hors de l’intime durée du musicien: il faut que la durée vécue s’unisse à la forme par un perpétuel assentiment, qu’elle en épouse le processus dans toutes ses inflexions. Ce n’est pas pourtant au temps musical de descendre en la durée psychologique, mais c’est à la durée psychologique de monter vers le temps musical, emportant avec elle dans son ascension vers lui toute sa force vive, toute l’énergie de son élan. Le temps intime ne s’inscrit en l’œuvre que transposé: mais à cette transposition il consent intérieurement, parce qu’elle le fait monter, en même temps que vers le temps musical, vers l’essence de lui-même...”]

⁴⁴⁴Ibid.

⁴⁴⁵Ibid.

⁴⁴⁶Ibid.

“transcendent” metaphysics that “exploited it for its own purposes,” Brelet aimed to extract philosophical principles from the inner workings of music.⁴⁴⁷ Rather than a “transcendental” metaphysics, like that of Schopenhauer or Bergson, Brelet aimed to produce an “immanent” metaphysics of music.⁴⁴⁸

In *Le Temps musical*, Brelet’s “immanent metaphysics of music” brought together two antinomic strands of aesthetic thought into dialectical tension. Traditionally, philosophy had offered a series of *transcendent* metaphysics of music.⁴⁴⁹ While philosophers had discerned correctly, in Brelet’s view, that the “rules of musical technique” embodied metaphysical principles, they invariably misidentified these principles, claiming to have found them not within

⁴⁴⁷Ibid., 39. “It is thus that music comes to support the mathematism of Plato, the intellectualism of Leibniz, the irrationalist voluntarism of Schopenhauer, serving by turns contradictory metaphysical systems. All philosophers agree that the privilege of music is metaphysical in nature, that the true philosophy is expressed in it. But what is this philosophy that is hidden in music? – Apparently that of each of the philosophers who took possession of it in order to extort from it the confirmation of their individual systems, even if that meant to mutilate and to disregard the most undeniable characteristics of musical form. This is not to say, however, that the vision of music that philosophers have made after their own philosophies has been entirely false: each system clarifies preferentially such and such aspect of musical experience; nonetheless, this has been to the detriment of other aspects and this because music has been subordinated to a metaphysics posited anteriorly to it.”

[“C’est ainsi que la musique vient appuyer le mathématisme de Platon, l’intellectualisme de Leibniz, le volontarisme irrationaliste de Schopenhauer, servant tour à tour des métaphysiques contradictoires. Tous les philosophes s’accordent à reconnaître que le privilège de la musique est de nature métaphysique, qu’en elle s’exprime la vraie philosophie. Mais quelle est donc cette philosophie cachée en la musique? – Apparemment celle de chacun des philosophes qui s’en emparèrent pour lui extorquer la confirmation de leur propre système, quitte à mutiler et à méconnaître les caractéristiques les plus indéniables de la forme musicale. Ce n’est pas à dire d’ailleurs que la vision de la musique que se faisaient les philosophes d’après leur propre philosophie fût entièrement fausse: chaque système éclairait avec prédilection tel ou tel aspect de l’expérience musicale; mais c’était au détriment des autres aspects et ceci, parce que la musique se trouvait subordonnée à une métaphysique posée antérieurement à elle.”]

⁴⁴⁸Ibid. See also *ibid.*, 57: “This is that method of immanence which we had already attempted to apply in our *mémoire de diplôme*, written in 1938–9 and entitled *la Musique et le Temps*, and in *Esthétique et Création musicale*, in which musical time appears as *le mobile profond* and the secret source of musical creation. In 1943, we became aware of the brief but remarkable article by Pierre Souvtchinsky, *la Notion de Temps et la Musique*, in which, with some rich and penetrating intuitions, some of the principle themes of the philosophy of musical time are expressed in very condensed form.” Brelet refers to Souvtchinsky’s article “La Notion du temps et la musique: Réflexions sur la typologie de la création musicale,” *Revue musicale* 20, no. 191 (1939): 70–80. For more on Souvtchinsky, immanent metaphysics, and Stravinsky, see Tamara Levitz, *Modernist Mysteries: Perséphone* (Oxford: Oxford University Press, 2012).

⁴⁴⁹See note 447 above.

but somewhere outside of music's technical rules.⁴⁵⁰ Schopenhauer, for example, detected in music's formal laws not the indication of an autonomous metaphysical logic, but the summation of his own philosophical ideas.

In reaction to philosophy's misappropriation of music, thinkers like Eduard Hanslick sought to banish all metaphysics from the domain of music aesthetics. In constructing an aesthetics without metaphysics, Hanslick restored the autonomy of music's fundamental principles, but, Brelet maintained, he left himself in a position in which he could no longer say anything meaningful about them. His "purely technical aesthetic" could offer only a "negative conception of musical time and musical thought."⁴⁵¹

Brelet emphasized the congruity between an immanent metaphysics of musical time and an "autonomous aesthetics" that purported to be "like a purely technical vision of music, taking sustenance solely from the analysis of musical structure."⁴⁵² Providing such an aesthetics with the "means for completing itself, or rather for constructing itself on a firm foundation," an immanent metaphysics gathered up the "fruits of Hanslick's formalism," conferring a "positive character" upon this formalism. "Brought back to the essence of music," Brelet wrote, "the technical becomes a living reality."⁴⁵³

Music's structural materials became truly significant (i.e., relevant to aesthetic experience), according to Brelet, upon the recognition that they did not require the invention of a new medium in which to suspend them, only the discovery of the one in which they were already suspended—namely, that of music itself. For Brelet, an immanent procedure, having penetrated to the very heart of musical being, permitted the discovery of musical time—the immanent

⁴⁵⁰Ibid., 55.

⁴⁵¹Ibid., 56.

⁴⁵²Ibid.

⁴⁵³Ibid.

metaphysical dimension of music and the “ultimate reason for its autonomy and self-sufficiency.”⁴⁵⁴

In adopting the turn from transcendence to immanence, Brelet aligned herself with a predominant trend of twentieth-century Western philosophical thinking, whose echoes resonated far beyond the phenomenology of her day.⁴⁵⁵ It also brought her, at least nominally, into intellectual proximity with Theodore W. Adorno, who also propounded an immanent method of philosophical analysis. Adorno characterized as “immanent,” for example, the “advanced dialectical method” that he employed in his *Philosophy of New Music*.

According to Max Paddison, Adorno’s brand of dialectical thinking aimed to “discover the universal within the particular, i.e., *immanently*, without doing violence to the particular by imposing the concept from the outside.”⁴⁵⁶ Thus an immanent analysis of the extremes of new music would focus on the particular elements of those extremes, immersing its concepts “within the materiality of musical works and within the tiniest, and apparently most insignificant details of musical life.”⁴⁵⁷ Such an analysis would seek in the objects of new music (in its works and its technical procedures) the means for expressing the relation of those objects to truth.

Adorno’s negative dialectic aimed at the nonidentical in things. As the “core concept” of Adorno’s philosophy, the nonidentical “paradoxically” designated “an empty space for a

⁴⁵⁴Ibid.

⁴⁵⁵In a 1981 interview, for example, Deleuze responded to Arnauld Villani’s questions about the end of metaphysics and its overcoming with a simple proclamation: “I feel that I am a pure metaphysician.” Gilles Deleuze, “Responses to a Series of Questions,” interview by Arnauld Villani, *Collapse III*, ed. R. Mackay (Falmouth: Urbanomic, 2007), 39–43. According to Villani, this meant for Deleuze that the end of metaphysics was only the end of that metaphysics which believed itself to be or pretended to be “transcendent”: in reality, there had “never been any other kind of metaphysics than an immanent metaphysics.” Arnauld Villani, “The Problem of an Immanent Metaphysics,” in *Gilles Deleuze and Metaphysics*, ed. and trans. Alain Beaulieu, Edward Kazarian, and Julia Sushytska (Lanham, Md.: Lexington Books, 2014), vii.

⁴⁵⁶Paddison, *Adorno’s Aesthetics of Music*, 15.

⁴⁵⁷Ibid.

concept” or even a “cipher.”⁴⁵⁸ Truth, for Adorno, was inseparable from the nonidentical—from “those objects of experience that reason occludes,” from “something that concepts fail to subsume.”⁴⁵⁹ The truth of the nonidentical occurred, for example, in the experience of a “trace of revelation” in certain artworks.⁴⁶⁰ Adorno grounded aesthetic experience in something mysterious—the enigmaticalness of artistic gestures in which works of art “say something and in the same breath conceal it.”⁴⁶¹

Adorno’s immanent method, like that of Brelet, ventured into the interior of musical phenomena not merely to describe music’s technical procedures but to interpret and explain them—to demonstrate their relation to musical truth. Unlike Brelet, Adorno resisted locating music’s truth-content in the category of musical time, placing its determination instead in the way in which individual works shaped through their “immanent law of form” the fundamental contradiction “between subject and object, between interior and exterior.”⁴⁶² This immanent law nonetheless always involved time in some fashion in Adorno’s philosophy of music, and it is on the plane of a dialectics of musical time that the philosophies of Brelet and Adorno come to intersect.

⁴⁵⁸Hent de Vries, *Minimal Theologies: Critiques of Secular Reason in Adorno and Levinas*, trans. Geoffrey Hale (Baltimore, Md.: John Hopkins University Press, 2005), 306.

⁴⁵⁹Owen Hulatt, *Adorno’s Theory of Philosophical and Aesthetic Truth* (New York: Columbia University Press, 2016), xv.

⁴⁶⁰Theodore W. Adorno, *Aesthetic Theory*, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1998), 106. “The theological heritage of art is the secularization of revelation, which defines the ideal and limit of every work.”

⁴⁶¹*Ibid.*, 120.

⁴⁶²Paddison, *Adorno’s Aesthetics of Music*, 21.

5.2 THE DIALECTICALITY OF MUSIC

For both Brelet and Adorno, it was Stravinsky who took center stage. In Gisèle Brelet's *Esthétique et création musicale* (1947), Stravinsky was the hero. In Theodore W. Adorno's *Philosophie der neuen Musik* (1949), he played the role of villain. The allure of Stravinsky, the baffling yet compelling nature of both his music and his fame, riveted Adorno and Brelet, though each came to different conclusions about the aesthetic and ethical implications of Stravinsky's mysterious power. Both heard in Stravinsky's music a movement toward origins and primordial experience. For Adorno, this movement was regressive; for Brelet, it was timeless.

Though neither Brelet nor Adorno discounted the stature of the composer, neither agreed upon the precise nature of this stature nor upon its ultimate significance. Neither agreed, that is, on the true status of Stravinsky's oeuvre. The level of disparity generated in reading side by side these logically incompatible but historically synchronous interpretations of Stravinsky's work itself quickly reaches drastic proportions, presenting a situation in which, with Fredric Jameson, one is wont to exclaim—"It's dialectical!"⁴⁶³

Despite the discrepancy in their particular conceptions of the dialectic, Brelet and Adorno both posited a general *dialecticality* as the first principle of musical aesthetics. For both, the success or failure of composers' works rested on the degree to which their music harnessed the productive capacity of dialectical contradiction. Stravinsky's music rose or fell with its ability to take what seemed to have been intractable and incommensurable—what seemed to have immobilized thought, permanently freezing its progress in a static antinomy—and to make of it

⁴⁶³ Fredric Jameson, *Valences of the Dialectic* (New York: Verso, 2009), 49–65.

the means for a dialectical compositional practice in which musical thought could find its proper movement and activity.

While Adorno, in *Philosophie der neuen Musik*, condemned Stravinsky's works for their abnegation of the dialectical, Brelet commended Stravinsky in *Esthétique et création musicale* (and two years later as well in *Le Temps musical*, 1949), and she did so, I argue in what follows, precisely because Stravinsky's compositions embodied, in her view, the consummation of the mystery of immanent metaphysics, or what I call a "phenomenological dialectics." Stravinsky's music enacted, in Brelet's words, a "complete union of intelligibility and reality"—a kind of timeless yet of-this-time musical present.⁴⁶⁴ Whereas for Brelet the process of creating such a union represented the dialectical progression *par excellence*, Stravinsky's "self-proclaimed order" was, for Adorno, "nothing but a mask for chaos."⁴⁶⁵ For Adorno, the only true dialectics—the one turned on its head—refused all pretense to "positive transcendence" and kept faith only with the binding of knowledge and its objects to the powers of "determinate negation."⁴⁶⁶

From the conceptual distance that separates the philosophical methodologies of Brelet and Adorno, as well as from the friction that exists between their treatments of Stravinsky, I fashion a dialectical portrait of oppositional dialectics, thus putting into motion a hitherto unacknowledged historical valence of the dialectic. In the years immediately following the Second World War, dialectical thought assumed various guises, and a comparison of positive and negative formations serves to bring the details of each into greater relief.

⁴⁶⁴Brelet, *Le Temps musical*, 681.

⁴⁶⁵Adorno, *Philosophy of New Music*, 4.

⁴⁶⁶*Ibid.*, 5, 25.

Such a comparison displays and clarifies the dialectical precepts of Brelet's phenomenology of music. It also provides an opportunity to pursue the fulfillment of Adorno's own wish, expressed in 1950, that "the Stravinsky section [of *Philosophie der neuen Musik*] would be read as carefully as the section on Schoenberg."⁴⁶⁷ Finally, complementing Jonathan Cross's investigation of the ways in which Stravinsky's modernism "informed, influenced, and provoked later generations of composers," it furnishes another context, both historical and philosophical, in which to not only interpret Stravinsky's peculiar brand of modernism, but also consider the relevance of that brand to contemporaneous French thought.⁴⁶⁸

5.2.1 A Tale of Two Dialectics

To determine the aesthetic value of any music, *dialecticality* served as the ultimate criterion for both Brelet and Adorno. Their conceptions of the dialectic differed radically, however. *Negative Dialectics*, the capstone of Adorno's philosophical project, explicated an "anti-system" aimed at ridding dialectics of its "affirmative traits without reducing its determinacy."⁴⁶⁹ Brelet's published writings, by contrast, included no purely philosophical works on system or method. In contrast to the negative dialectics of Adorno, Brelet employed, in her philosophical considerations of music, a different form of dialectical reasoning derived from the thought of the French philosopher Louis Lavelle.⁴⁷⁰

⁴⁶⁷Theodore W. Adorno, "'Misunderstandings': Adorno's Response to the Commentary on *Philosophy of New Music* (1950)," in *Philosophy of New Music*, trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 2006), 167.

⁴⁶⁸Jonathan Cross, *The Stravinsky Legacy* (Cambridge: Cambridge University Press, 1998), 10.

⁴⁶⁹Theodore W. Adorno, *Negative Dialectics*, trans. E.B. Ashton (New York: Continuum, 2007), xix–xx.

⁴⁷⁰According to Robert Jones, Lavelle, like Bergson and Sartre, served as a "leading light for an entire generation of French thinkers." Unlike Bergson and Sartre, however, Lavelle "never really caught on in the English-speaking world." Other than the brief *Introduction to Ontology* (1947), Lavelle's philosophical writings never

In an homage to Brelet, music sociologist Ivo Supićić noted that Brelet's philosophy resembled that of Lavelle "in many respects," an insight the depth of which has never been adequately established.⁴⁷¹ Indeed, Brelet voiced more than once her esteem for Lavelle; what's more, she was later chosen to introduce Lavelle's magnum opus *Manual de méthodologie dialectique* when it first appeared in print in 1962. She envisioned aesthetics and musical time through the theoretical lens of Lavelle's phenomenological dialectics, and her portrayal of Stravinsky as the composer of the eternal musical present also drew upon Lavelle's reflections.

In *Negative Dialectics*, Adorno charged philosophy with the task of deciding "whether and how" there could "still be a philosophy at all" after the fall of "Hegel's dialectics."⁴⁷² In the wake of Hegel's "unsuccessful attempt to use philosophical concepts" in order to manage everything "heterogeneous to those concepts," Adorno proposed a "movement of negation" incapable of synthetic closure, a negativity that ceaselessly undermined all "available positivities" until it had "only its own destructive energy to promote."⁴⁷³

Like Adorno, Lavelle set out to provide an "accounting" of philosophy's "relationship to dialectics" and to break from the methodological bases of traditional philosophy.⁴⁷⁴ In her preface to Lavelle's *Manual de méthodologie dialectique*, Brelet voiced the high regard in which

appeared in English translations. Robert Jones's "The Act of Presence: Key Readings from the Philosophy of Louis Lavelle" translates many representative passages from the writings of Lavelle and summarizes and extends the biographical information contained in Jean École, *Louis Lavelle et le renouveau de la métaphysique de l'être au XXe siècle* (New York: Georg Olms Verlag, 1997), 17–21.

Two other books by Lavelle were translated into English, *L'Erreur de Narcisse*, 1931 (as *The Dilemma of Narcissus*, 1973) and *Le Mal et la souffrance*, 1940 (as *Evil and Suffering*, 1963). The former is cited on page 48 of Jankélévitch's *Debussy et le mystère*.

⁴⁷¹Ivo Supićić, "Hommage à Gisèle Brelet," *International Review of the Aesthetics and Sociology of Music* 4, no. 2 (1973): 317.

⁴⁷²Adorno, *Negative Dialectics*, 4.

⁴⁷³Jameson, *Valences of the Dialectic*, 56.

⁴⁷⁴*Ibid.*

she held Lavelle's dialectical method.⁴⁷⁵ According to her, Lavelle rejected "not only the mathematical method [of philosophers such as Descartes], but in general that constructive and genetic method to which all great philosophies had committed themselves."⁴⁷⁶ Unlike the falsely synthetic methods of Hegel or Hamelin, which endowed the subject with a "creative efficacy that it did not possess," a "true method," such as that of Lavelle, heeded the "authentic subject," which could exercise its creativity only "at the level of participation."⁴⁷⁷

That which was dialectical in Lavelle took place within participation itself at the level of an irreducible contradiction between the "sensorial" and the "intelligible."⁴⁷⁸ In Lavelle's work, the "dialectic of participation" entailed "producing" the sensorial (as opposed to reducing it) by means of the intelligible. Lavellian dialectics aimed not to convert the given through rational construction, but to chart the correspondences that had "settled" between the constructive activity of the intellect and the given material of the sensorial realm. We produce the sensorial (i.e., what is given to us) through making sense of it. The given comes to be, for us, when we give meaning to it.

⁴⁷⁵Lavelle's manual of dialectical methodology was his final work, published posthumously in 1962. Lavelle's first published work, Brelet notes, developed a dialectic of the sensible world (*Dialectique du monde sensible*, 1921). In *Esthétique et création musicale*, Brelet makes reference to necessity of such a dialectic (without, however, citing Lavelle explicitly): "Art is choice. And it must take simple and even conventional forms if it is to surpass sensualism and realize that 'dialectic of the sensible world' which allows it to gain mastery over itself. For sensualism is the enemy of sensation; sensualism weakens sensation, whereas form strengthens its power." Brelet, *Esthétique et création musicale*, 35–6. According to Robert Jones, Lavelle's magnum opus is his four-volume *Dialectic of the Eternal Present*. For Brelet, the notion of the "eternal present" will come to be incarnated in the concrete rational time of Stravinsky's music, as discussed below.

⁴⁷⁶Gisèle Brelet, preface to *Manual de méthodologie dialectique*, by Louis Lavelle (Paris: Presses Universitaires de France, 1962), v.

⁴⁷⁷Ibid., vii. Octave Hamelin (1856–1907) was a French philosopher who, according to Gutting, "combined the spiritualism of [Charles] Renouvier [1815–1903] with something like Hegelian dialectic in his well-regarded *Essai sur les éléments principaux de la représentation* (1907)." Gutting, *French Philosophy in the Twentieth Century*, 15.

⁴⁷⁸Brelet, preface to *Manual de méthodologie dialectique*, xiii. Lavellian methodology, for Brelet, embraced "the entire life of the subject in its double operation of thinking and willing, but also in its sensible and affective powers." Ibid.

The word dialectical, for Lavelle, designated a “living method” for analyzing the “activity of consciousness,” ascertaining the different “levels” of the participating subject, determining structures of particularity on the “plane of individuality,” and recovering “common laws on the plane of rationality.”⁴⁷⁹ The dialectic should, at “each level of consciousness,” according to Lavelle, recover “horizontally the connections between things, between ideas, or between values, and vertically the connections between values, ideas, and things.”⁴⁸⁰ Only the comprehensiveness of a *multilinear* dialectical method, Lavelle contended, could hope to “embrace the articulations between all the elements of the real.”⁴⁸¹

Avoiding the “hubris” of the “synthetic method,” the Lavellian dialectic promoted the “attentive humility...[of] analysis.”⁴⁸² Even as a method that was itself “wary of the claims of method,” dialectical analysis for Lavelle inclined “toward a system,” but an “open” system, one which placed no absolute limits on the “progress of analysis” and never entertained the illusion of fully rejoining the “concrete in its qualitative richness.”⁴⁸³ Lavelle designed and employed his dialectical method in order to recover something of being at its source—in the subject itself and the “concrete actions” constitutive of that subject, including especially the “reflexive act” through which it freely participated in the “creative act.”⁴⁸⁴

Lavelle attempted to wed dialectics to a new form of ontological thinking, one which respected the sensorial dispositions that always underlie philosophy’s cerebrations. It is human beings who practice philosophy, and they do so for “reasons” that cannot be reduced to purely rational, logical incentives. Such pre-rational provocations to engage in philosophical speculation

⁴⁷⁹Louis Lavelle, *Manual de méthodologie dialectique* (Paris: Presses Universitaires de France, 1962), 108.

⁴⁸⁰*Ibid.*

⁴⁸¹*Ibid.*

⁴⁸²Brelet, preface to *Manual de méthodologie dialectique*, viii.

⁴⁸³*Ibid.*

⁴⁸⁴*Ibid.*, vi.

include surprise, wonder, and astonishment. Like Jankélévitch and a whole lineage of philosophers, Lavelle asserted that the “perpetual miracle of initiative” spurred the work of philosophy.⁴⁸⁵ For Lavelle, the mystery of having been thrown into the world was followed immediately by the mysterious act of intentionally throwing oneself into the world and by that nebulous interior process through which this act took place.⁴⁸⁶

5.2.2 Antinomies of Philosophy

Like the work of Heidegger, the later Husserl, and many French phenomenologists, Lavelle’s philosophy grounded the activities of consciousness in lived experience. Lavelle did not identify himself with the phenomenological movement, nor did he ever label his work as phenomenology. He would have referred to his own philosophy as an ontology.⁴⁸⁷ Like Bergson,

⁴⁸⁵Louis Lavelle, *De l’être* (Paris: Aubier, 1947), 9. Aristotle, in the second chapter of the first book of his *Metaphysics*, wrote that “it is owing to their wonder that men both now begin and at first began to philosophize; they wondered originally at the obvious difficulties, then advanced little by little and stated difficulties about the greater matters, e.g., about the phenomena of the moon and those of the sun and of the stars, and about the genesis of the universe. And a man who is puzzled and wonders thinks himself ignorant (whence even the lover of myth is in a sense a lover of Wisdom, for the myth is composed of wonders)...” Aristotle, *Metaphysics*, trans. W.D. Ross, accessed 3 March 2016, <http://classics.mit.edu/Aristotle/metaphysics.html>.143.

⁴⁸⁶Colin Smith has described the “two emotional attitudes underlying philosophical speculation” that Lavelle articulates: “In the first place surprise at the ‘perpetual miracle of initiative,’ or ‘my own insertion into the world.’ The mystery of this self-insertion resides less in the act performed than in the inner *fiat* whereby this act is brought about, in *ma présence active à moi-même*, in the feeling of responsibility toward myself and the world. This permanent initiative which is the point of insertion of myself into the world is the stuff of being; Lavelle holds that being and act are ultimately identical. The second striking factor of experience is ‘that ever actual presence from which I never succeed in escaping.’ This, to put it another way, is the *cogito* which enables me to pick out from the totality of being a being which is my own. These elements coalesce into self-consciousness apprehended as freedom of initiative.” Smith, *Contemporary French Philosophy*, 48.

⁴⁸⁷Louis Lavelle, *Introduction to Ontology*, trans. Wesley Piersol Murphy (New York: Carlton Press, 1966). The method that Lavelle employs to study existence is a phenomenological dialectics, however (as outlined in his *Manual de méthodologie dialectique*). In her introduction to the *Manual*, Brelet emphasizes the aesthetic and ethical thrust of Lavelle’s method: “The Lavellian method is not a pure logic: it appears to be more both an ethic and an aesthetic. The spirit of subtlety there unceasingly comes to balance the spirit of geometry, taste and a sense of the concrete there checks constructive ambition. Philosophical truth cannot be, according to Lavelle, enclosed in a system of syllogisms—and the Spinozist form adopted by the *Methodology* must not delude us. In a very curious and quite significant unpublished work, *Paradoxes on Method*, Lavelle confesses that there are no more rules for method than there are for the work of art. Like the artist, the mind cannot create under duress. It must be given the

Lavelle influenced the generation of thinkers who produced French phenomenology, even as those thinkers often attempted to distance themselves from him. French phenomenologists also sought separation from German phenomenology, however, and in some cases Lavelle offered them the means necessary to do so.

Levinas, for instance, turned to Lavelle's philosophy as a way to see beyond the "tragic despair" of the German philosophical tradition, phenomenological or otherwise. Lavelle's discernment that, "seen from within," the present always *is*, that it is neither replaced in the future nor captured in the past, that the future and the past exist "only to the extent that they participate through memory and anticipation in the present," provided, for Levinas, an "unexpected solution."⁴⁸⁸ Rather than a "return to idealism," Lavelle surmounted this despair through an "affirmation of being."⁴⁸⁹

Brelet took what she called the "exact measure of the Lavellian ontology" as its ability to "appease the traditional antinomies between active and passive, act and given, immanence and transcendence, being and appearance."⁴⁹⁰ For her, using phenomenology to go, as it were, beyond phenomenology provided a highly significant impetus for the movement, via a Lavellian

freest and most natural play, it must go at his own pace, in a perfect availability that allows it to accommodate the free gifts of inspiration. If the Lavellian method is wary of the claims of method, this is because it places its trust in the living mind." Brelet, *Manual de méthodologie dialectique*, v–vi.

[“La méthode lavellienne n’est pas une pure logique: davantage apparaît-elle à la fois comme une éthique et une esthétique. L’esprit de finesse y vient sans cesse équilibrer l’esprit de géométrie, le goût et le sens du concret y font échec à l’ambition constructrice. La vérité philosophique ne saurait selon Lavelle s’enclorre en quelque système de syllogismes—et la forme spinoziste qu’adopte la *Méthodologie* ne doit pas nous leurrer. Dans un inédit très curieux et bien significatif, *Paradoxes sur la méthode*, Lavelle confesse que selon lui il n’y a pas plus de règles pour la méthode que pour la création de l’œuvre d’art. Tel l’artiste, l’esprit ne peut créer sous la contrainte. Il faut lui laisser son jeu le plus libre et le plus naturel, il faut qu’il aille son train, dans une parfaite disponibilité qui lui permette d’accueillir les dons gratuits de l’inspiration. Si la méthode lavellienne se méfie des prétentions de la méthode, c’est qu’elle fait confiance à l’esprit vivant.”]

⁴⁸⁸Qtd. in Moyn, *Origins of the Other*, 112.

⁴⁸⁹Ibid.

⁴⁹⁰Brelet, preface to *Manual de méthodologie dialectique*, xiii.

dialectical phenomenology, toward an immanent metaphysics, toward a concrete understanding of musical ontology.⁴⁹¹

For Adorno, a living-breathing ontology would have been fundamentally incompatible with negative dialectics. Dialectics, Adorno argued, should serve to critique the principles of existing ontologies.⁴⁹² Despite its emphasis on negation, Adorno's dialectics attempted above all to avoid positing negation itself as just "another downright 'first,'" as one more first principle on which to build a philosophical system.⁴⁹³ To posit the "concept of nonconceptuality" as the foundation of some sort of nonontological ontology would be to hypostatize that concept and thus to act "counter to its meaning."⁴⁹⁴ It would transform the dialectic into a nondialectical configuration of thought.

Phenomenology served, for Adorno's dialectical reasoning, as another example of philosophy's failed attempts to reintegrate the fragmented identity of the modern subject.⁴⁹⁵ Phenomenology did too little, in Adorno's view, to distinguish itself from the "constitutive primacy of subjectivity, the old idealism" that lay concealed there.⁴⁹⁶ Adorno pronounced

⁴⁹¹Llewelyn discusses the notion of "ultra-phenomenology" in relation to Levinas's philosophy: "Levinas goes on to practice ultra-phenomenology when he interprets the ethical as the exteriority to itself of temporality, the invasion of dia-chrony into the unity of retentive and protentive time." Llewelyn, 69.

⁴⁹²Adorno, *Negative Dialectics*, 136.

⁴⁹³*Ibid.*

⁴⁹⁴*Ibid.*

⁴⁹⁵Galen Johnson describes some of the writings of Adorno and Walter Benjamin as antiphenomenologies in "Continental Aesthetics: Phenomenology and Antiphenomenology," in *Phenomenology: Responses and Developments*, ed. Leonard Lawlor (New York: Routledge, 2014), 87–110.

⁴⁹⁶Theodore W. Adorno, *Against Epistemology*, 179–80: "All the fundamental distinctions drawn by formal ontology and the theory of categories attached to it—the doctrine concerning the division of the regions of being and their categories of being, as also concerning the constitution of the material ontologies that fit them—are...the main headings of phenomenological studies."

phenomenology the “system in ruins.”⁴⁹⁷ Phenomenology became, in Adorno’s hands, a failed jailbreak:

In phenomenology, the bourgeois spirit strives mightily to break out of the prison of the immanence of consciousness, the sphere of constitutive subjectivity, with the help of the same categories as those implied by the idealistic analysis of the immanence of consciousness.”⁴⁹⁸

To the extent that phenomenologists deny the primacy of mediacy as the “demand to arbitrate dialectic concretely,” they participate “phantasmagorically,” Adorno claimed, in the material production of thought, exchanging the experiences of actual subjects for a “reification of the spiritual capacities of the subject.”⁴⁹⁹ To the extent that phenomenology eliminates the “activity of the experiencing subject from the determination of the cognitive significance of the object,” it evades the requirements of dialectical critique and lapses into the perpetuation of “flagrant” antinomies.⁵⁰⁰ In this failure lies phenomenology’s unconscious truth process—its unintended demonstration, through its historical content, that philosophical antinomies of cognition and experience cannot be appeased or reconciled *by means of thought alone*.

Antinomies tend to paralyze thought, preventing it from moving either forward or backward. They disclose an “absolute structural limit” in “either thought or reality,” as Jameson has observed.⁵⁰¹ The practice of a “truly dialectical thinking,” for Jameson, consists in the “dynamic and productive act of setting” antinomies “in motion.”⁵⁰² The “vocation of the dialectic itself,” according to Jameson, is to “hold two distinct dynamics, two distinct systems of

⁴⁹⁷Ibid., 212. “With phenomenology bourgeois thought turns to its end in dissociated, fragmentary determinations posited one after the other and resigns itself to the mere reproduction of what is. Husserl’s doctrine of ideas is the system in ruins...”

⁴⁹⁸Ibid., 189.

⁴⁹⁹Ibid., 24, 38; Roger Foster, *Adorno: The Recovery of Experience* (Albany: State University of New York Press, 2007), 96.

⁵⁰⁰Foster, 97. See also Adorno, *Against Epistemology*, 154. The subtitle of *Against Epistemology: A Metacritique* is “Studies in Husserl and the Phenomenological Antinomies.”

⁵⁰¹Jameson, *Valences of the Dialectic*, 43.

⁵⁰²Ibid.

law or well-nigh scientific regularities, together within the unity of a single thought,” a single thought which is furthermore a contradiction—i.e., a unity of opposites in which “tension and negativity divide as much as they relate, or relate as much as they divide.”⁵⁰³ Rather than something that “blocks and suspends movement,” dialectical contradiction is that “within which movement takes place,” and more precisely a movement away from the inveterate patterns of “common sense” or “non-dialectical thought.”⁵⁰⁴

Adorno’s dialectic of aesthetic modernism, for Jameson, locates the “truth content” of art in the “technical innovations” of specific works and in the deep-seated contradictoriness of these innovations.⁵⁰⁵ Though neither figures in Jameson’s history of the dialectic’s valences, both Lavelle and Brelet formulated and put into practice a distinct dialectical methodology that differed from Adorno’s in both its style of argumentation and its conclusions. Brelet employed the dialectic concretely, like Adorno, within the realm of musical aesthetics. She also attended carefully to history and to cultural practices. And yet she found that the application of a certain kind of phenomenological dialectics resulted not in the prolongation and exacerbation of antinomies, but in their appeasement and reconciliation.

5.3 ANTINOMIES OF NEW MUSIC

Adorno confined his *Philosophie der neuen Musik* to a study of “two protagonists”—Schoenberg and Stravinsky.⁵⁰⁶ For “only in the extremes,” he contended, did the essence of new music “take

⁵⁰³Ibid., 45.

⁵⁰⁴Ibid., 43 and 13.

⁵⁰⁵Ibid., 51.

⁵⁰⁶Adorno, *Philosophy of New Music*, 7.

shape distinctively”; only the extremes could impart “knowledge” of the “truth content” of new music.⁵⁰⁷ Adorno judged Schoenberg and Stravinsky according to their respective responses to the problem of new music—according to how they handled in their compositions the “objective antinomies” to which the “logical progress of music” had led.⁵⁰⁸

The antinomies of new music could only be overcome, Adorno argued, if “followed through, without any illusion, to their limit,” as in the works of Schoenberg.⁵⁰⁹ Against progress, Stravinsky’s attempted “restoration of the past,” in Adorno’s view, pretended to resolve the problem of new music by ignoring it, by hiding the uncertainties of the new behind the perdurable and unchanging façade of the old.⁵¹⁰

Brelet’s philosophy of new music emphasized the work of three composers. In *Esthétique et création musicale*, Brelet discussed Hindemith alongside Schoenberg and Stravinsky. She recommended the aesthetic systems of each composer, recognizing them as legitimate and viable responses to the demands of the new. Brelet also inspected new music with respect to its antinomies. The organization of her investigation followed the unfolding of her dialectical method of thought. Brelet divided her study of aesthetics and musical creation into two main sections, the aesthetics of sonic form and the aesthetics of temporal form.⁵¹¹ Within these sections, she delineated a series of dialectical relationships, between psychology and aesthetics, material and form, old and new. The movement of the dialectic is constant, the specific

⁵⁰⁷Ibid.

⁵⁰⁸Ibid., 3–4.

⁵⁰⁹Ibid., 4.

⁵¹⁰Ibid.

⁵¹¹Brelet’s *Le Temps musical*, completed in 1949, expands and develops the ideas introduced in *Esthétique et création musicale* in order to produce a philosophy not only of new music, but of *all* music. *Le Temps musical* is in two volumes, the first itself divided into two parts, “sonic form” and “rhythmic form,” the second on “musical form.” The first volume treats the acoustic materials of music, the second their formal organization in time.

relationships between concepts continuously shifting according to the demands of the underlying dynamic of cognition and its objects.

As it unfolds, the mechanism of the dialectic distinguishes between true and false antinomies, between those antinomies which, within a given historical moment, pertain to music and those which do not.

5.3.1 Antinomy 1: Psychology / Aesthetics

Brelet's attempt to thus construct an emphatically "*pluralistic aesthetics*" gainsaid Schoenberg's claim that "musical aesthetics cannot claim to be normative," that "it can only make note of what is without being able to prescribe what should be."⁵¹² For Schoenberg, Brelet wrote:

The discoveries of the creator cannot be the result of pure speculation; they are necessarily an expression of experience, that of the living act of creation, where they are proven intuitively. Preconceived theory, i.e., theory posited outside of the experience of the creative act itself, impedes its free development, and no longer allows it to reach those original values that are immanent to it and to which it spontaneously orients itself. Aesthetics must refrain from enacting statutes that would break the momentum of creative freedom by finally separating it from its intimate ideal.⁵¹³

A pluralistic aesthetics, however, would not merely reflect upon music passively, according to the standards set by works themselves; it would also seek to actively shape the direction of musical creation. It would seek to respect both the "eternal essence of music" and the "personal

⁵¹²Brelet, *Esthétique et création musicale*, vii.

⁵¹³Ibid.: "Les découvertes du créateur ne peuvent être en effet le résultat d'une pure spéculation, elles sont nécessairement l'expression d'une expérience, celle de l'acte vivant de la création, où elles sont éprouvées intuitivement. Toute théorie préconçue, c'est-à-dire posée hors de l'expérience même de l'acte créateur, entrave son libre développement, et ne lui permet plus d'atteindre ces valeurs originales qui lui sont immanentes et vers lesquelles il s'oriente spontanément. L'esthétique doit donc s'interdire d'édicter des préceptes qui briseraient l'élan de la liberté créatrice en la séparant définitivement de son idéal intime."

and historical” mission of each composer.⁵¹⁴ In constructing such an aesthetics, Brelet maintained that she began from an analysis of concrete musical works and only then turned to the “*a priori* conditions” that made these works possible, conditions which defined the essence of music.⁵¹⁵

As its main concern, Brelet’s musical aesthetics posited the “problem of music’s foundations,” a problem of “practical and concrete value” for anyone who experienced music.⁵¹⁶ The foundations that musical aesthetics revealed and described were neither purely “preexisting” nor “exempt from the movement of the concept.”⁵¹⁷ Rather than seeking to explicate what was “aesthetically right and wrong at the heart of the objects” of music, Brelet aimed to comprehend what was more and less aesthetically effective given the ontological requirements of music.⁵¹⁸

For Brelet, an aesthetic configuration, whether “conscious or unconscious,” underlay every act of musical creation.⁵¹⁹ It was a foundational aspect of musical reality, a “necessary condition for the existence of the work.”⁵²⁰ It was also true, however, that the creative act itself gave rise to a dialectical interaction that in turn affected the formation of aesthetic designs: in the act of creation, a connection materialized between the “personality of the artist” and an external “world of sensations and forms.”⁵²¹ There was an ongoing negotiation between the “immediate psychological motives” and “sovereignly free creative impulse” of the musician and the “inherent requirements of musical art.”⁵²² While exploring the world of musical “sensations and

⁵¹⁴Ibid., viii.

⁵¹⁵Ibid., 164.

⁵¹⁶Ibid., 3.

⁵¹⁷Adorno, *Philosophy of New Music*, 23.

⁵¹⁸Ibid.

⁵¹⁹Brelet, *Esthétique et création musicale*, 6.

⁵²⁰Ibid.

⁵²¹Ibid.

⁵²²Ibid., 7.

forms,” composers discovered an “aesthetic imperative” that came to regulate their “artistic will.”⁵²³

Two types of creational tendencies emerged, depending upon which pole, psychological or formal, a composer’s works accentuated.⁵²⁴ It was the aesthetic imperative that mediated these poles, that enabled musical creativity to travel between the “realm of pure experience” and the “world of musical forms.”⁵²⁵ The psychological type tended toward expression, the formal type toward construction. New music, however, appeared, in Brelet’s account, relatively free of psychological predilections and bent almost entirely in the direction of composition as an “intellectual act informing the universe of sounds.”⁵²⁶ Hindemith, Schoenberg, and Stravinsky seemed to concern themselves almost exclusively with that dialogue of material and form which Brelet designated as the essence of music.

Psychological experience still played a role in the aesthetic productivity of twentieth-century composers, but this role was largely a negative one. New music principally distinguished itself, for Brelet, in its awareness of “that dialectic of material and form which is immanent to the creative process.”⁵²⁷ The composers that Brelet chose to study had, from her perspective, engaged in “reflection and critical thinking,” submitted their “auditory intuitions to the dialectical experience of forms,” and constructed an aesthetic “system” that gave their work its

⁵²³Ibid.

⁵²⁴Ibid., 4: “One could distinguish, in a general fashion, two types of composers—those who create under the influence of formal considerations and those who obey the need to express. Thus, creation would be determined either formally or psychologically. Nevertheless, both the psychological type of musician and the formal type of musician are preoccupied with necessities of form: just as expression possesses form, form also possesses expression.”

[“On pourrait distinguer, de façon générale, d’eux types de compositeurs : ceux qui créent sous l’empire de considérations formelles, et ceux qui obéissent au besoin de s’exprimer; la création serait donc déterminée psychologiquement ou formellement. Cependant le musicien de type psychologique se préoccupe des nécessités de la forme aussi bien que le musicien de type formel: l’expression possède sa forme comme la forme son expression.”]

⁵²⁵Ibid.

⁵²⁶Ibid., 71.

⁵²⁷Ibid., 30.

“consistency.”⁵²⁸ They had each participated to some extent in aesthetic speculation, performing a “critical reflection that moves from auditory intuition” to the “form that takes shape in it and that mysteriously [*obscurément*] founds it.”⁵²⁹

Brelet thus minimized the relevance of what was an essential component of Adorno’s dialectics of new music. Psychological expression had been, for Brelet, the province of nineteenth-century composers and the music of romanticism. The expression of unconscious psychic states remained, for Adorno, a principal source of musical value in the twentieth century; moreover, the articulation of this latent content constituted one of the most important tasks for his aesthetic theory of new music.

While psychological expression “inspired” the works of the “radical Schoenberg,” the “antipsychological Stravinsky,” Adorno argued, patterned his work on a “damaged subject.”⁵³⁰ For Brelet, on the contrary, the egos of Stravinsky’s musical subjects were not “damaged,” the gestures of Stravinsky’s music did not, as Adorno claimed, rehearse a “comportment” that resembled “mental illness.” Rather, they reflected the workings of a compositional subject *compos mentis*. It could be said of Brelet’s Stravinsky exactly what Adorno said of Schoenberg: “The genuinely revolutionary element in his music is the transformation of the function of expression.”⁵³¹

In Stravinsky’s music, “passions are no longer faked.”⁵³² Yet neither are they real, “registered in the medium of music” as “undisguised, corporeal impulses of the unconscious,

⁵²⁸Ibid.

⁵²⁹Ibid.

⁵³⁰Adorno, *Philosophy of New Music*, 4.

⁵³¹Ibid., 35.

⁵³²Ibid.

shocks, and traumas.”⁵³³ In Stravinsky’s music, *passions are no longer*. For Brelet, this is what is *new* in Stravinsky’s music and what constitutes one of its chief aesthetic accomplishments.

5.3.2 Antinomy 2: Material / Form

Dialecticality, albeit twisted into a negative conformation, operated as the aesthetic paradigm for Adorno’s analysis of new music. The “guiding category” of this analysis, Adorno claimed, was “contradiction”: particular works of new music succeeded “to the extent that they shaped the contradiction” between form and material, construction and expression, subject and object.⁵³⁴ The efficacy of the shaping of contradiction in music depended on the ability of its formal organization to consistently capture the intrinsic and ceaseless movement that characterized this contradiction. In new music, the equidistant and static disposition of musical form reflected an increasing disintegration of musical material.

According to the narrative of Adorno’s *Philosophie der neuen Musik*, Schoenberg and Stravinsky provided antithetical responses to the dissolution of temporal progress in music. Schoenberg sought to actively break out of the stasis into which the dialectic of musical expression and construction had fallen. Stravinsky meanwhile shirked the demands of the antinomial situation of modern music, attempting to establish “static form” as the “immutable and obligatory law of the new musical language.”⁵³⁵

⁵³³Ibid.

⁵³⁴Ibid., 24.

⁵³⁵The quoted passage comes from Adorno’s 1942 essay “Neunzehn Beiträge über neue Musik” but succinctly captures one of the central claims of *Philosophie der neuen Musik*. Theodore W. Adorno, “Neunzehn Beiträge über neue Musik” [1942], *Gesammelte Schriften* 18, ed. Rolf Tiedemann and Klaus Schultz (Frankfurt/Main: Suhrkamp Verlag, 1984), 68–9. Qtd. in Paddison, *Adorno’s Aesthetics of Music*, 177. The translation is Paddison’s. In his 1942 essay, Adorno attempted to ascertain the fundamental idea “underlying the shaping of form in the new music.” The “extremes” of the “new-music movement” responded to the crisis of stasis

Brelet, like Adorno, examined the extremes of new music. She rendered these extremes differently than Adorno, however. For her, they found expression in Hindemith, at one extreme, and in Stravinsky, at the other. In between them lay the aesthetics of Schoenberg.

For Brelet, a dialectic of material and form had served as the “very essence of the creative process,” not only in new music, but throughout the “history of musical thought.”⁵³⁶

In this dialogue of material and form, which is the very essence of musical thought, initiative can come from one or the other. And we will distinguish between two fundamental creative approaches: that of material inspiration and that of formal inspiration. In the first approach, form seems to be inferred from the listening experience; in the second, form makes this experience possible. Tonality, which is justified both *a priori* and *a posteriori*, can be transformed by means of a disruption—in favor of empiricism or formalism—of the balance between the material and the form that it realizes. One may want to bend it toward a greater fidelity to acoustic truths or to maintain the rigor of its form and bend acoustic truths to its requirements. Art either overcomes its conventions or it affirms them: the mind aspires to the conquest of the sonic world, or else seeks only the conquest of itself, of its freedom and its constructive power; it wants to penetrate more deeply into the concrete, to overcome the *a priori* of its forms, or else to overcome the concrete and to turn itself toward its pure powers.⁵³⁷

in radically different ways: “Stravinsky underlines the ‘standing still’ character of his music through the deliberately undynamic structure of his phrases; in the twelve-tone technique stasis is produced almost against the will of the composer through the density of the material. Remarkably enough, it is precisely through this idea that the new music is most closely related to impressionism—to which in almost every other respect it is opposed. One could regard Schoenberg’s most recent work as an attempt to break out of this stasis, while Stravinsky is trying to ordain it as the immutable and obligatory law of the new musical language.”

For the philosopher of endlessly restless negativity, stasis served as a passing bell: to come to a standstill, to bring dialectical movement to a halt, was to capitulate to the concept (i.e., the whole, the totality, the universal), or, worse, to celebrate this capitulation (precisely what Adorno accused Stravinsky’s music of effectuating).

⁵³⁶Brelet, *Esthétique et création musicale*, 36.

⁵³⁷Ibid., 45: “Dans ce dialogue de la matière et de la forme, qui est l’essence même de la pensée musicale, l’initiative peut venir de l’une ou de l’autre. Et nous distinguerons deux démarches créatrices fondamentales: celle qui est d’inspiration matérielle, et celle qui est d’inspiration formelle. En la première de ces démarches, forme semble se déduire de l’expérience auditive, en la seconde, elle rend possible cette expérience. Si l’on considère la tonalité, qui se trouve justifiée à la fois *a priori* et *a posteriori*, celle-ci peut être transformée au moyen d’une rupture, en faveur de l’empirisme ou du formalisme, de l’équilibre entre la matière et la forme qu’elle réalise. On peut vouloir l’infléchir vers une fidélité plus grande aux faits sonores, ou bien vouloir maintenir la rigueur de sa forme et plier les faits sonores à ses exigences. L’art s’affranchit de ses conventions ou les affirme: l’esprit aspire à la conquête du monde sonore, ou bien ne cherche que la conquête de lui-même, de sa liberté et de son pouvoir constructeur; il veut pénétrer plus profondément dans le concret, s’affranchir de l’*a priori* de ses formes, ou bien s’affranchir du concret et recueillir vers ses purs pouvoirs.”

All new music essentially either extended tonality or transformed it. Attempts to transform tonality, to depart from its doctrines, began in reflections on either music's matter or on its form, in physics or in philosophy.

Brelet observed that most composers did not derive their aesthetic conceptions from "sonic material" in its "pure state"; rather, tradition delivered "sonic material" to them as a "composite of material and form."⁵³⁸ The "originality" of Hindemith and Stravinsky stemmed from their discovery of the extremes, their "particularly acute awareness of the wider possibilities involved in musical thought."⁵³⁹ At the empirical end of the spectrum, Hindemith founded a "new aesthetic precisely on the isolation of [purely sonic] material and its natural forms."⁵⁴⁰ Stravinsky, working from the opposite extreme, determined sonic material entirely through his conception of musical form. Schoenberg traversed the mean between these extremes: he devised a formalistic system of aesthetic construction that moved away "from immediate acoustic facts only in order to better reach them."⁵⁴¹

Brelet defined the "aesthetics of Hindemith" as "an attempt to eliminate from musical thought the *a priori* forms by which the mind seeks to impose upon sounds an order that does not come from those sounds themselves."⁵⁴² Hindemith wished to "read" in the "formal material" of sonority itself the signs of an originary, natural language of auditory experience, one "written" prior to the arbitrarily inscribed conventions of classical tonality.⁵⁴³ Hindemith's empiricist aesthetics amounted to a "determinate conception of sonic facts and not a mere enregistering of

⁵³⁸Ibid., 56. Adorno agrees: "...the 'material' is itself sedimented spirit, preformed socially by human consciousness." Adorno, *Philosophy of New Music*, 32.

⁵³⁹Brelet, *Esthétique et création musicale*, 56.

⁵⁴⁰Ibid.

⁵⁴¹Ibid., 62.

⁵⁴²Ibid., 46.

⁵⁴³Ibid.

these facts.”⁵⁴⁴ This aesthetics was not absolutely empirical, however. It did not “completely eliminate the *a priori*”; instead, it speculated on sonority’s “natural forms,” adopted or rejected them, and then arranged those which it had selected in order to make possible the “future construction of the musical work.”⁵⁴⁵

In Hindemith, form was discovered “within the material itself”; in formalist composers, like Schoenberg, the dialogue between material and form took place “under the authority of a very abstract aesthetic.”⁵⁴⁶ Schoenberg’s harmonic system began, like Hindemith’s, with the “natural forms immanent to sonic material,” but, unlike Hindemith’s, it departed from them in order to create not a new tonality, not a more natural “natural harmony,” but a “*factitious* harmony,” an “atonal harmony” in which the “superposition of thirds” gave way to the “superposition of fourths.”⁵⁴⁷ A harmonic schema built on the fourth encompassed the “totality of sounds of the chromatic scale,” leading to a system of musical thinking that achieved, “despite its factitiousness, greater fidelity to sonic facts [than that of classical tonality],” since it permitted “integral systematization.”⁵⁴⁸

⁵⁴⁴Ibid., 51.

⁵⁴⁵Ibid., 50–1. What Hindemith seeks, says Brelet, is “precisely not the abolition of musical thought, but its enfranchisement—its freedom to avoid the *a priori* frameworks of conventional tonality and enter into direct contact with the immanent forms of auditory experience.”

⁵⁴⁶Ibid.

⁵⁴⁷Ibid., 59–60. See also *ibid.*, 36: “Whatever the differences between the various harmonic systems, it seems that their shared ambition is always to reconstruct the sonic edifice from one of its fundamental forms. Just as classical harmony founds itself on the superposition of thirds by generalizing that principle, Schoenberg has attempted to envisage all acoustic facts from the angle of the fourth. And he locates evidence for the validity of his harmonic theory in the fact that, by the superposition of fourths, one attains entirely naturally all the tones of the chromatic scale. Thus sonic material as a whole is reduced to a single element.”

[“Quelles que soient les différences qui séparent les divers systèmes harmoniques, il semble que leur ambition commune soit toujours de reconstruire l’édifice sonore à partir de l’une de ses formes fondamentales. De même que l’harmonie classique se fondait sur la superposition des tierces, en généralisant ce principe, Schoenberg a essayé d’envisager la totalité des faits acoustiques sous l’aspect de la quarte. Et il trouve une preuve de la validité de son système harmonique en ce que, par la superposition des quartes, on atteint tout naturellement la totalité des sons de l’échelle chromatique. Ainsi la matière sonore tout entière est ramenée à l’unité.”]

⁵⁴⁸Ibid., 60. “Schoenberg demonstrates in effect that by the superposition of thirds it is impossible to encompass the totality of sounds of the chromatic scale, whereas construction by fourths can lead to a chord that contains the twelve tones of this scale.”

Hindemith and Schoenberg attacked conventional tonality from the same direction, but with opposite destinations in mind. For both, the “scandal of the concept of alteration” provided the instigation.⁵⁴⁹ Hindemith wanted to emancipate tonality from the accretions of history and culture, Schoenberg to free musical thought from the tyrannical order of tonality altogether. Whether overhauling tonality in order to save it or queueing it for demolition, their harmonic systems nonetheless shared the same conceptual foundation—the chromatic scale.⁵⁵⁰ Hindemith adopted the chromatic scale as the point of departure for a new tonal system; Schoenberg took the same collection of twelve tones and used it to underwrite an anti-tonal method.

In Brelet’s estimation, there was, however, an even more radical option, one which might appear at first to be reactionary: *It was not necessary to abandon the traditional framework of tonality in order to renew sonic material and musical thinking.* In Stravinsky, tonality appeared capable of “supporting the richest and most unexpected sonic sets,” so long as it allowed for the “indefinite extension of the use of foreign notes.”⁵⁵¹ Stravinsky constructed “new sensations by means of the most banal acoustic facts”: new sensations arose not from new material, but from

[“Schönberg montre en effet que par la superposition des tierces, il est impossible d’embrasser la totalité des sons de l’échelle chromatique, tandis que la construction par quarts peut conduire à un accord qui contient les douze sons de cette échelle.”]

⁵⁴⁹Ibid., 38–9.

⁵⁵⁰Ibid., 41–2. “Modern harmonic systems aim to embrace the full complexity of sonic facts, but they also seek to embrace it with a simple form. Whether the system of Schoenberg or that of Hindemith is considered, the one and the other, however differently they may be inspired, generalize tonality in order to make it both more comprehensive and simpler. The one and the other are based on the chromatic scale in order to achieve that comprehensive systematization of sonic material which is denied to classical harmony. And in them chromaticism for the first time truly acquires value as a scale insofar as it is harmonically founded, i.e., reduced to a simple form.”

[“Les systèmes harmoniques modernes veulent embrasser toute la complexité des faits sonores, mais ils cherchent aussi à les embrasser en une forme simple. Que l’on considère le système de Schoenberg ou celui de Hindemith, l’un et l’autre, si différents qu’ils soient d’inspiration, généralisent la tonalité afin de la rendre, à la fois plus compréhensive et plus simple. L’un et l’autre prennent pour base l’échelle chromatique afin de réaliser cette systématisation intégrale de la matière sonore qui est refusée à l’harmonie classique. Et le chromatisme pour la, première fois acquiert chez eux véritablement valeur d’échelle dans la mesure où il est fondé harmoniquement, c’est-à-dire ramené à une forme simple.”]

⁵⁵¹Ibid., 63.

new configurations of old material.⁵⁵² Producing unprecedented musical percepts from no less than the “most banal and worn material” was, for Brelet, truly drastic.⁵⁵³

Stravinsky’s “extreme formalism” corresponded to “one of the fundamental possibilities of musical thought”—the liberation of style from material.⁵⁵⁴ Style, from Brelet’s standpoint, expressed a coherent aesthetic, a consistent pattern of thinking “organized around a fundamental option.”⁵⁵⁵ Brelet detected in Stravinsky a renewal of music that concerned “neither harmonic principles nor harmonic language” but that arose solely from the “discovery of a new style, of new categories capable of organizing musical thought.”⁵⁵⁶

Whereas, in Schoenberg’s formalist aesthetics, the “creative power of form” gave rise to a “new sensoriality,” Stravinsky’s radical formalism emancipated musical thought from the tyranny of sensoriality, from the autocratic rule of the “sensorial perspective.”⁵⁵⁷ Indifferent to its material, Stravinsky’s compositional aesthetic fed on “itself and its pure powers.”⁵⁵⁸ From even the “most arid sonic material,” Stravinsky’s style caused a “profound musicality” to emerge.⁵⁵⁹ To depose the *sensorial* regime, Stravinsky inaugurated a new *temporal* order, an order drawn from an elevation and reconfiguration of the rhythmic and metric dimension of music.

⁵⁵²Ibid.

⁵⁵³Ibid., 64.

⁵⁵⁴Ibid., 65.

⁵⁵⁵Ibid.

⁵⁵⁶Ibid., 66.

⁵⁵⁷Ibid., 64.

⁵⁵⁸Ibid.

⁵⁵⁹Ibid., 65.

5.3.3 Antinomy 3: Old / New

Discerning the operation of the dialectic in new music, for both Brelet and Adorno, required coming to terms with the ways in which that music related to what came before it, the ways in which it incorporated and readministered elements from previous configurations of the tradition to which it belonged. For Brelet and Adorno, that is, history furnished a repository for a dialectical aesthetics of music. It was in its relationship to the musical past that the musical present revealed the extent of its dialectical reach. In music's materials and procedures, the operation of the dialectic manifested itself in the intermediation of the old and the new.

Understanding Stravinsky entailed comprehending the manner in which he subjected inherited materials of compositional practice to the procedures of his own modernist aesthetic. Brelet and Adorno sustained similar, but inverted emphases regarding some aspects of Stravinsky's inheritance. For both, the music of Wagner and Debussy provided a context outside of which Stravinsky's music could not be truly grasped. Differences in their individual assays of Stravinsky's works stemmed in part from deviations in their appraisals of Wagner and Debussy. Brelet, however, presented a wider array of precedents for appreciating Stravinsky. She discussed Stravinsky's classicism, and she focused upon another nineteenth-century composer whose experiential aesthetic, in her view, prefigured that of Stravinsky—Pyotr Il'yich Tchaikovsky.

In discussing Stravinsky's dialectical treatment of old and new, Brelet turned from the dialectic of material and form that governed the aesthetics of sonic form to a more general

dialectical relationship between the sonic form and the temporal form of music.⁵⁶⁰ Sonority has both an objective form (i.e., harmony) and a subjective form (i.e., temporality).⁵⁶¹ Harmony, in Brelet's philosophy, was an "Apollonian form"—the object of "pure speculation and contemplation."⁵⁶² Temporal form enclosed an "objective and formal aspect related to the sonic material," but it was of "Dionysian essence."⁵⁶³ In and through temporal form, "affectivity and all the indistinct powers of being" were introduced into music, for time, "even in its simplest forms," could only be "experienced."⁵⁶⁴

The following dialectical pairings accomplish a number of tasks. They clarify Brelet's understanding of the history of new music. They demonstrate, albeit more succinctly, the motion of Brelet's phenomenology of musical aesthetics. Through a juxtaposition of Adorno and Brelet's views on the relationships between pairs of composers, the importance of historical time in their respective philosophies becomes apparent. At the same time, the importance of an ahistorical element also crystallizes.

5.3.3.1 Wagner / Debussy Adorno employed the notion of "static form" to describe the central structural dilemma confronting twentieth-century music. For "different reasons" in "different schools" of composition, an equidistance of events characterized the structural organization of musical works, not only leading "concepts like development and progression" to

⁵⁶⁰Sonic form, in Brelet's terminology, means harmony, or the arrangement of tones in an imaginary pitch space. The arrangement of sonic forms (i.e., harmonies) in time is what Brelet calls temporal form.

⁵⁶¹Ibid., 73: "Sonic sensoriality possesses a double form—a harmonic form and a temporal form—and musical thought only realizes itself through the indivisible actualization of the one and the other." ["Le sensible sonore possède une double forme : une forme harmonique et une forme temporelle, et la pensée musicale ne se réalise qu'en l'actualisation indivisible de l'une et de l'autre."] See also *ibid.*, 79: "Thus, to the aesthetic of harmonic speculation that the work embodies must be added the aesthetic of the work itself, the aesthetic of temporal form and of lived time." ["Ainsi, à l'esthétique de la spéculation harmonique que l'œuvre incarne, doit s'ajouter l'esthétique de l'œuvre elle-même, l'esthétique de la forme temporelle et du temps vécu."]

⁵⁶²Ibid., 74.

⁵⁶³Ibid.

⁵⁶⁴Ibid. "To listen to sonority," Brelet writes, is "to accompany its temporal deployment of the living momentum of our interior duration, is to live with it, instant by instant, its becoming, at the same time embracing the total curve."

“increasingly lose their meaning,” but also creating a situation in which music related “indifferently to time.”⁵⁶⁵ The roots of the new music’s formal stasis reached back, as Adorno traced them, most saliently to the music dramas of Wagner, and they found an environment especially conducive to growth in the impressionist music of Debussy.

For Adorno, the “spatialization” of temporal movement—that “pseudomorphism of music on painting” cultivated by Debussy and carried to fruition by Stravinsky—had its origins in the self-abnegating qualities of Wagner’s music.⁵⁶⁶ Stravinsky learned the art of “timelessness” from Debussy, whose musical impressions routinely frustrated the expectations of “those listeners schooled in German and Austrian music.”⁵⁶⁷ When the “guileless ear” listens to a work of Debussy, Adorno noted, it “strains through the breadth of the piece to hear whether ‘it is coming’; everything seems to be preparation, a prelude to musical fulfillments, to the ‘swan song’ that never arrives.”⁵⁶⁸

From Adorno’s vantage, Wagner’s operas appeared as “giant packages” partitioned in advance according to the notion of the “beat.”⁵⁶⁹ The abstract temporal framework of the music drama presaged the “temporally disparate parallelism” that came to dominate the styles of both Debussy and Stravinsky.⁵⁷⁰ For Brelet, Wagner cleared a space in which “harmonic thinking and

⁵⁶⁵Qtd. in Paddison, 177.

⁵⁶⁶Adorno, *Philosophy of New Music*, 141.

⁵⁶⁷Ibid., 138.

⁵⁶⁸Ibid.

⁵⁶⁹Theodore W. Adorno, *In Search of Wagner*, trans. Rodney Livingstone (New York: Verso, 2005), 22. A decade before finishing *Philosophy of New Music*, while in exile in New York and London during the war, Adorno had treated the temporal stagnancy of Wagner’s music in greater detail. Written in 1937–8, the first edition of Adorno’s *Versuch über Wagner* was published by Suhrkamp in 1952. For Adorno, the “gesture of striking a blow” regulated everything in Wagner’s compositional design, for which “the whole idea of beating” was “fundamental.” The “notion of striking, of beating time” apportioned the “giant packages [i.e., containers]” of his music dramas. *ibid.*, 20. Yet, Adorno declared, for all his striking and beating, Wagner produced nothing but a purely abstract and empty notion of time. Though perfectly suited to the needs of performers and conductors, the beat served, for the composer, as a “fallacious method of mastering the empty time” with which he started. *ibid.*, 23.

⁵⁷⁰Adorno, *Philosophy of New Music*, 140. Theodore W. Adorno, *Philosophie der neuen Musik*, 73: “des zeitlich disparaten Nebeneinander.”

musical time, in their freshness, could be born anew.”⁵⁷¹ Wagner himself, in Brelet’s view, failed to fulfill the promise of restoration; instead, it was Debussy who, through the “chord-timbre of impressionism,” would “rediscover” musical time.⁵⁷² While retaining the general “instantaneism” of Wagnerian harmony, Debussy’s music nonetheless enacted an inversion of the basic temporal experience of Wagner’s music.⁵⁷³

Rather than using the newly won “autonomy of sonic material” as a means for expressing the inquietude of ordinary human time (i.e., psychological duration), Brelet’s Debussy fashioned from the self-sufficiency of individual chords and timbres an impression of their inherent temporality—an impression of purely musical time “having only itself as an end.”⁵⁷⁴ Rather than yoking sonority to the “momentum and desire of an obscure and perpetually unsatisfied sensoriality,” Debussy distributed musical becoming into a collection of “precious and incomparable instants,” each complete unto itself.⁵⁷⁵

⁵⁷¹Brelet, *Le Temps musical*, 693.

⁵⁷²*Ibid.*, 694.

⁵⁷³*Ibid.* “Like Wagnerism, Impressionism is an *instantaneism* in which the chord became as absolute as it had been relative in the tonal regime and discovered itself as self-sufficient timbre. But because it is not based on psychological duration [like Wagnerism], the chord-timbre of Impressionism reveals its essential and specific intelligibility, a concrete and qualitative intelligibility that rises from the depths of itself, and not that intelligibility of borrowing which confers upon the classical chord its submission to the *a priori* framework of tonality. Yet this concrete intelligibility of the chord reveals not only sonic form, but the natural temporal form of sonority: and *the ephemeral instant of psychological duration flourishes in the eternal present of sonic duration*, immediate musical time, enriched by a brand new music that will rediscover musical time as it is immediately given in sonority and sonic relations.”

[“Comme le wagnérisme, l’impressionnisme est un instantanéisme où l’accord, de relatif qu’il était en régime tonal, devient absolu, se découvre comme timbre à soi-même suffisant. Et parce qu’il n’est plus rapport à la durée psychologique, l’accord-timbre de l’impressionnisme révèle son intelligibilité essentielle et spécifique, une *intelligibilité concrète et qualitative* qui monte des profondeurs de lui-même. et non cette intelligibilité d’emprunt que confère à l’accord classique sa soumission au cadre *a priori* de la tonalité. Or, cette intelligibilité concrète de l’accord révèle non seulement la forme sonore, mais la forme temporelle naturelle de la sonorité: et *l’instant éphémère de la durée psychologique s’épanouit en l’éternel présent de la durée sonore*, temps musical immédiat, rich d’une musique toute neuve qui retrouvera le temps musical tel qu’il est immédiatement donné dans la sonorité et à l’intérieur des rapports sonores.”]

⁵⁷⁴*Ibid.*

⁵⁷⁵*Ibid.*, 694–5.

Where Wagner's music had, for Brelet, only passively reflected to listeners the mercuriality of temporal flux, Debussy's music offered human consciousness the opportunity to realize "its most profound vow, that of living in time and out of time, of rejoining, despite time, the actuality of its act, of tasting finally that perfect repose which resides in the sufficiency of the present."⁵⁷⁶ As the "negation of musical time," the psychological duration of Wagnerism had engendered, "from the *temporal* point of view," only a "*negative* form"; nevertheless, Brelet argued, this same psychological duration also generated a "*sonic* form that would prove to be [temporally] *positive* in Debussy."⁵⁷⁷

Wagnerian becoming failed to realize the original temporal possibilities of its sonic innovations. Dispelling the "disquieted psychological duration of romanticism," Debussyan becoming embodied the perpetual rebirth, "beneath the psychological instant that passes and flees," of the "eternal instant," an instant which endured, according to Brelet, because it was "*the Epicurean instant of a sensorial pleasure*," an instant which seemed "to arrest time."⁵⁷⁸ In actualizing an "Epicurean duration," Debussy's "auditory imagination" reacquired musical time in the "immobile mobility of the *harmonic instant*," in the "immediate incarnation" of the "*musical present*."⁵⁷⁹

As a way of conceptualizing the relationship between the dimensions of sound and time in musical art, Debussy's impressionism represented, from Brelet's perspective, one of the reliable aesthetic possibilities available to the composer.⁵⁸⁰ Yet the impressionist aesthetic presented the possibility of danger as well: since the music of impressionism derived its

⁵⁷⁶Ibid., 692.

⁵⁷⁷Ibid. Emphases in the original.

⁵⁷⁸Ibid., 695. Emphasis in the original.

⁵⁷⁹Ibid. Emphasis in the original.

⁵⁸⁰Brelet, *Esthétique et musical création*, 84.

temporality from the “objective time of sonic material,” it would always possess a tendency to “detach itself from lived duration” and thereby “come to be dissolved in static harmonic relations, wherein all becoming vanishes.”⁵⁸¹

5.3.3.2 *Debussy / Stravinsky*

In France, Adorno claimed, the “development of painting’s productive forces so prevailed over those of music” that French composers like Debussy “sought refuge in great painting,” appropriating its techniques to compensate for the paucity of their own compositional resources.⁵⁸² To musically simulate the “luminous effects” of impressionist painting, Debussy assimilated one of its principal procedures—the “juxtaposition of spots of color.”⁵⁸³ Instead of strokes of paint, Debussy lightly dabbed the canvas of his musical impressions with “fundamentally static and temporally exchangeable harmonic complexes.”⁵⁸⁴

In organizing music according to a principle that belonged not to it, but properly to the visual medium of painting, Debussy “spatialized” music, presenting an art of time as an art of space. Debussy’s music nonetheless retained a trace of becoming and temporal progressivity. Some connection still existed between his “individual timbre complexes.” Despite their discreteness, these complexes “merged while resounding,” their tones “swimming” into one another and producing “something like a sensual infinity.”⁵⁸⁵

It was in Stravinsky’s music that the process of spatialization became absolute. According to Adorno, Stravinsky acquired from Debussy the “spatial conception of sonorous

⁵⁸¹Ibid. Adorno makes a similar observation: In the “undynamic” nature of his impressionist music, Adorno contended, Debussy offered an important response to the “illusory and futile” dynamism of Wagner’s style. For Adorno, Debussy’s compositions exhibited an ever increasing “atomization of the thematic substance,” until the melodies had been “reduced, as in a laboratory, to elementary combinations of tones.” Adorno states, moreover, that the “radicalism” of atomization in some of Debussy’s “most masterful pieces cost them their popularity” and that “Debussy’s late style,” in reaction, amounted to an “attempt once again to indicate a kind of temporal musical progression without sacrificing the ideal of hovering.” Adorno, *Philosophy of New Music*, 139 and 186, note 10.

⁵⁸²Ibid.

⁵⁸³Ibid.

⁵⁸⁴Ibid., 138.

⁵⁸⁵Ibid., 141.

planes of music,” the atomistic conception of “melodic models,” and the technique of “partial complexes.”⁵⁸⁶ Stravinsky took these things from Debussy and squeezed the remaining life out of them, severing the “bonds between the complexes” and demolishing the “vestiges of the dynamic-differential procedure.”⁵⁸⁷ In thus extinguishing the light from Debussy’s “luminous effects,” Stravinsky purged the last signs of “subjective experiential time” from musical impressionism.⁵⁸⁸

Debussy’s music, for Brelet, represented not a pseudomorphism of painting, but a metamorphosis of temporal experience. Debussy drew his compositional technique not from the visual arts, but from “sound in itself and for itself,” from sound “as a sufficient absolute and *as a stable system* resting only on itself.”⁵⁸⁹ Debussy constructed “sonic form” through an analysis and presentation of the “*image of the musical present of sound.*”⁵⁹⁰ To loosen the grip of the musical theme was not, in Brelet’s consideration, to spatialize music. It was, in Debussy’s case, to reconceive progress in terms of a “harmonic *Stimmung*,” allowing musical time to “spontaneously flow” from the “natural relationships” between sonorities.⁵⁹¹

In the “atmospheric” development of Debussy’s impressionism, musical duration sprang “from the harmonic instant.”⁵⁹² The reasons for temporal stasis in Debussy’s music were, Brelet averred, musical reasons. Debussyan duration was “in a certain sense *static* insofar as it” tended to be “only *the explicitation of a harmonic simultaneity.*”⁵⁹³ In itself, harmony was “immobile” and negated the “becoming of melody”; thus impressionistic melody imprisoned the listener

⁵⁸⁶Ibid.

⁵⁸⁷Ibid.

⁵⁸⁸Ibid.

⁵⁸⁹Brelet, *Le Temps musical*, 698.

⁵⁹⁰Ibid. Emphasis in the original.

⁵⁹¹Ibid., 699.

⁵⁹²Ibid.

⁵⁹³Ibid.

within the harmony.⁵⁹⁴ In Debussy, the “melodic motif,” according to Brelet, arose from the harmony and returned thereto: it was “only, so to speak, *the epiphenomenon of harmony*.”⁵⁹⁵

Debussyan melody dispersed itself in “melodic atoms.”⁵⁹⁶ Yet, within the “complete unfolding of the work,” within the becoming of pure harmony, these atoms “came together, intermingled, and secretly communicated.”⁵⁹⁷ They no longer spoke the language of thematic development. Their sussurations reflected the schematism of impressionistic harmony, in which each chord received a “meaning and an original color scheme,” acquiring a richness that “tonal schematism” had suppressed:

The triad is no longer a gaunt skeleton—pure form—but a dense and living substance: freed from the formal veils with which tonality had masked it, it glistens and gleams, shines from its natural and original brilliance, which musical thought had always ignored—which it had itself switched off; and similarly the isolated sonority, no longer the banal and replaceable element of a form valuable outside of itself, recovers its flesh, becomes alive and vibrant, sensory and colorful: and each sonority, each chord is now a unique and precious individuality that sonic form respects and confirms.⁵⁹⁸

In the temporality of impressionism, the “present flourishes in becoming” and “becoming is condensed in the present,” and these two inverse movements produce the same effect—the “supremacy of the present,” the “*absorption of becoming within an eternal present*.”⁵⁹⁹

In his attitude toward musical time, Stravinsky presented, in Brelet’s thought, not a reflection of Debussy, but a reversal. Where Debussy deployed harmony “according to its internal rhythm, in a strictly sonic musical time that was sufficient outside of rhythmic form,”

⁵⁹⁴Ibid.

⁵⁹⁵Ibid., 700.

⁵⁹⁶Ibid.

⁵⁹⁷Ibid.

⁵⁹⁸Ibid., 700–1: “L’accord parfait n’est plus squelette décharné, pure forme, mais substance vivante et dense: délivré des voiles formels dont le masquait la tonalité, il scintille et respandit, brille de son éclat naturel et originel qu’avait toujours ignoré la pensée musicale, qui l’avait elle-même éteint; et semblablement la sonorité isolée, n’étant plus l’élément banal et remplaçable d’une forme valant hors d’elle, retrouve sa chair, devient vivante et vibrante, sensible et colorée: et chaque sonorité, chaque accord sont maintenant des individualités uniques et précieuses que la forme sonore respecte et confirme.”

⁵⁹⁹Ibid., 701.

Stravinsky excavated and promoted an inherent temporality, a temporality buried deep within the heart of music itself:

In Stravinsky, in his latest manner most of all, the musical material becomes dissolved in temporal form. Through the diversity of styles and sonic conceptions that by turns he adopts, the temporal conception that his music realizes remains unchanged. And, alone among all composers to have perceived that essential and stripped down (*dépouillé*) musicality which resides in temporal form, he abandons little by little the sonic riches of *Sacre* in order to keep only that original conception of time expressed therein, a conception which he will endeavor to realize more and more in its purity. Thus the evolution of Stravinsky toward a stripped down style seems to be a withdrawal into the properly temporal originality of his music.⁶⁰⁰

For Brelet, rather than developing a temporary rhythmicity, Stravinsky's music absolutized temporalization.

In Debussy, the fluidity of rhythm marked "the victory of concrete musical time, sprung from sonority, over the abstract form of rhythm, the victory of the eternal present of sonority over rhythmic becoming."⁶⁰¹ In impressionist rhythm, "*la carrure* [periodic phrasing] and the measure, with its preformed framework of equal instants, vanish."⁶⁰² In Stravinskyan time, everything sonorous fell away in an experience of "that elemental power of homogeneous time...expressed in the *carrure*."⁶⁰³ Meter became the sole source of musical form in Stravinsky's music of "concrete rational time."⁶⁰⁴

⁶⁰⁰Brelet, *Esthétique et musical création*, 152: "Il semble que chez Stravinsky, en sa dernière manière surtout, la matière musical se dissolvait en sa forme temporelle. A travers la diversité des styles et des conceptions sonores que tour à tour il adopte, la conception temporelle que sa musique réalise subsiste inchangée. Et, seul entre tous les compositeurs à avoir perçu cette musicalité essentielle et dépouillée résidant en la forme temporelle, il abandonne peu à peu les richesses sonores du *Sacre* pour ne garder que cette conception originale du temps qui s'y exprimait et qu'il tentera de plus en plus de réaliser dans sa pureté. Ainsi l'évolution de Stravinsky vers un style dépouillé semble être un repliement sur l'originalité proprement temporelle de sa musique."

⁶⁰¹Brelet, *Le Temps musical*, 702.

⁶⁰²Ibid.

⁶⁰³Brelet, *Esthétique et musical création*, 152. For Brelet, *la carrure* referred to the general metrical framework of the music. See section 5.4.5, below.

⁶⁰⁴Brelet, *Le Temps musical*, 680.

While the measure was lifeless in other music, it came to life in Stravinsky's music. "In other music," Brelet wrote, the measure was "only the virtual marker of a rhythm that corresponded solely to a lived content."⁶⁰⁵ In Stravinsky's works, "rhythm and measure converged"; the measure, no longer a "virtual marker," became "directly actualized."⁶⁰⁶ Stravinsky displaced the "center of gravity of musical form" from rhythm to meter:

...for in homogeneous time—in that central temporal experience which is the basis of the music of concrete rational time—rhythmic reality and metric intelligibility are confounded, or, rather, *it is the intelligibility of meter that constitutes the very reality of rhythm.*⁶⁰⁷

Brelet found that the "living content" of Stravinsky's compositions resided in the paradox of homogenous time.⁶⁰⁸

5.3.3.3 *Stravinsky / Wagner*

"Violently, Stravinskyan rhythm proclaims its identity with meter; in a frenzy, meter shows itself to be capable of constructing rhythm through its virtues alone."⁶⁰⁹ For Brelet, Stravinsky's music was violent, but its violence was a constructive violence. Stravinsky directed the severity of his compositional techniques not toward a destruction of impressionistic sonority, but toward an intensification of classical rationality.

Stravinsky founded his aesthetics of music on a conscious decision to "entrust to music the mission of realizing 'rational time.'"⁶¹⁰ Stravinsky was, for Brelet, a "classic in the strongest sense of the word," a classic who penetrated to the "very heart of classicism—the experience of a time essentially obedient to the acts of reason."⁶¹¹ Stravinsky's classicism thus consisted not in

⁶⁰⁵Brelet, *Esthétique et musical création*, 158.

⁶⁰⁶*Ibid.*

⁶⁰⁷Brelet, *Le Temps musical*, 681: "...car dans le temps homogène, expérience temporelle centrale qui est à la base de la musique du temps rationnel concret, se confondent la réalité rythmique et l'intelligibilité métrique, ou plutôt *c'est l'intelligibilité du mètre qui constitue la réalité même du rythme.*"

⁶⁰⁸*Ibid.*, 681.

⁶⁰⁹*Ibid.*, 679.

⁶¹⁰*Ibid.*, 678.

⁶¹¹*Ibid.*, 678.

the use of “certain formulas or classical forms (such as the symphony or the sonata),” but in “*the kinship of his temporal experience with that of the classical*.”⁶¹²

Adorno depicted Stravinsky’s aesthetic as a stylization of archaic violence with purely destructive consequences. By way of the “palpable melancholy of impressionism,” which had inherited “Wagner’s philosophical pessimism,” Stravinsky became, for Adorno, the ultimate heir to Wagnerian renunciation.⁶¹³ Stravinsky earned, “with some exaggeration,” Adorno claimed, the title of a “Wagner who has come fully into his own, who has intentionally surrendered to the repetition compulsion,” who has capitulated to the “vacuity of the musical progression of the ‘music drama’ without using the bourgeois ideals of subjectivity and development to mask the regressive impulse.”⁶¹⁴

For Brelet, however, the true scion of Wagner was not Stravinsky but Schoenberg, whose compositions fully realized the dissipative tendencies of Wagnerian romanticism. As an “originally negative form,” Schoenberg’s atonality ensued directly from Wagner’s expressionism, Brelet argued, and, “in a manner more consistent than the latter,” sought to “achieve a music of pure becoming.”⁶¹⁵ Stravinsky, by contrast, had more in common, in Brelet’s assessment, with Tchaikovsky, a Russian composer who also possessed a fondness for the music of the classical period. Despite stylistic dissimilarities, they shared a fundamental aesthetic and ethical value—the implementation of discipline in music.

⁶¹²Ibid. Emphasis in the original.

⁶¹³Adorno, *Philosophy of New Music*, 140. If, for Adorno, Schoenberg salvaged and reaped the subjective vestiges of music’s dialectical promise in the wake of Wagner’s razing of tonality, the fulfillment of the objective implications of Wagnerian regression awaited the “empty eyes” and the “angry gaze” of Stravinsky’s “music about music.” Ibid., 132, 137.

⁶¹⁴Ibid. Adorno further noted that Stravinsky recommenced, acknowledged, and openly celebrated the technique that had given rise to the “older critique of Wagner,” that of having used his “motivic technique” to “hammer the music into the heads of the musically stupid, the kind of listener destined for industrial mass culture.” (This “older critique” is Nietzsche’s.)

⁶¹⁵Brelet, *Esthétique et création musicale*, 101.

5.3.3.4 Wagner / Tchaikovsky

Adorno and Brelet agreed on the source of deficiency in Wagner's music: Wagner's works, they both claimed, suffered from an inadequate supply of dialectical process. For Brelet and for Adorno, Wagner's one-sided musical dualism produced repetition, expression, stasis, and becoming without adequately exploring the relationships between these aspects and their opposites.

Brelet and Adorno both imputed the falsity of Wagner's compositions to a distortion of music's essential capacities. Adorno concluded that the "exteriorization" of the "quasi-physical intensity" of the pervasive beating gesture of Wagner's music coincided with a "reflex" that imitated a "reified, alienated reality."⁶¹⁶ This, for Adorno, explained the music's lack of temporal development.

For Brelet, the central problem of Wagner's music also resulted from a category mistake—not that of subordinating musical time to the conductor's baton, but of enchainning it to "psychological duration," by which Brelet meant the irrational, unpredictable, unsatisfactory temporal realm of immediately intuited experience.⁶¹⁷ Because of its disproportionate elevation of psychological duration, Wagner's music could not be experienced temporally, as it were, on its own terms; the excessive promotion of a purely intuitive, pre-reflective conception of time came at the expense of any truly concrete and living experience of musical time. The musical simulation of psychological becoming projected only a false, mechanical impression of time.⁶¹⁸

⁶¹⁶Adorno, *In Search of Wagner*, 25. Which, Adorno claimed, Wagner falsely put forward as though it were the "utterance of undivided man."

⁶¹⁷The notion of psychological duration plays a significant role in Brelet's aesthetics of music. Bergson's "immediate duration" may be its closest conceptual counterpart. *Durée* in Bergson's philosophy refers to pure time, to "Real Duration," the notion of which becomes accessible "only through inner states," through "immediate, or purely qualitative, experience." Bergsonian duration thus constitutes a "notion of time radically independent of space and for this reason completely inaccessible to reflective consciousness." Suzanne Guerlac, *Thinking in Time: An Introduction to Henri Bergson* (Ithaca, N.Y.: Cornell University Press, 2006), 66 and ff.

⁶¹⁸Musical time, from Brelet's perspective, was in truth an essentially contemplated, formal, and constructive entity. For Brelet, the "omnipotence of psychological duration" in Wagner's musical aesthetic entailed

In Brelet's account, an essential quandary of form beset every composer of romantic music. Temporal experience in art only became possible through the mediation of form. Although romantic music would like to transform itself into a music "no longer of the act and actuality, but of the unknown and unrealized," a music that aimed to be "faithful to becoming," to adhere to a sphere of temporal reality whose "obscure virtualities" resisted acts of determination and form, Brelet asked whether such a music could really express becoming without annihilating the very thing it was trying to express.⁶¹⁹ Did not the act of expressing becoming also determine it—i.e., destroy it?

In the case of Wagner, whose music captured a mere phantasm of true becoming, the answer was certainly yes. When romantic composers attempted to inscribe within their works the "gropings, the pentimenti, the improvised look of the creative process," they only reconstructed becoming, instead of immediately expressing it.⁶²⁰ Even in a "music of becoming," Brelet stated, the musical work escaped from "real becoming."⁶²¹ Even if form arose *in* the realm of pure becoming, it did so *through* the mediating "activity of the artist," and it could only be constructed on the "level of actions, not of sentiments or pure sensations."⁶²²

a dismantling of the "frameworks of the harmonic thinking and rational time of classicism" but proposed in its place no viable scheme for rebuilding and reorganizing music's formal and temporal edifice. Brelet, *Le Temps musical*, 693.

Wagner's romantic art had an "essentially negative and negating character"; it served to systematically undermine "harmony and melody, tonality and rhythm, and finally thematism—i.e., all the determinations of classical form that had introduced intelligibility into musical becoming." Where there had been rationality, order, objectivity, Wagner posited the "imprecision," "fluidity," and "instantaneity" of psychological becoming. He created a "new sonic material" in the "image of psychological duration," using the materials of musical sound to drive a wedge between the parameters of form and expression, effectively carrying out a negation of musical time in the process. Brelet, *Esthétique et création musicale*, 101.

⁶¹⁹Ibid., 101, 97.

⁶²⁰Ibid., 98.

⁶²¹Ibid., 99.

⁶²²Ibid. Brelet argued that romantic music, as an attempt to express pure becoming, implicitly payed "homage to intelligible form" in the same way that "Bergsonian analyses of immediate duration" indirectly deferred to the very intelligence they had set out to devastate. Brelet often likened Wagner's music to the philosophy of Bergson. Both, she claimed, manifested but failed to resolve the fundamental contradiction between intelligence and

Wagner presented only one aspect of musical romanticism, however. “There are two romanticisms,” Brelet wrote.⁶²³ One, the destructive path, had been cleared by Wagner; the other, the constructive course, had been charted by Tchaikovsky.⁶²⁴

Wagnerian music, along with “German music in general,” emphasized, for Brelet, the “Dionysian aspect of time.”⁶²⁵ As a result, it tended to assimilate a “diversity of psychological content,” a content “irreducible in its materiality and its *humanity*” and “necessarily opposed to form.”⁶²⁶ In Wagner, the “obscure forces of becoming” eclipsed the Apollonian quality of time, permanently disrupting the internal equilibrium of his work.⁶²⁷ In Tchaikovsky, however, romanticism overcame the “conflict of the formal and expressive within psychological duration itself” through the “discipline of musical time.”⁶²⁸

Rather than German music’s reification of “immediate human experience,” which sacrificed “artistic form” to the demands of “extrinsic expression,” Tchaikovsky’s romanticism

becoming. In the romanticism of Wagner, as in Bergsonism, “pure becoming” appeared “unthinkable”: “either thought, in determining it, annihilates it, or, refusing to determine it, recognizes that it is beyond all possible determination.” Wagner’s attempts to impose form on his romantic evocations of pure becoming, like attempts to formulate conceptions of Bergsonian duration, thus withered under the corrupting influence of his object. Brelet, *Esthétique et création musicale*, 102.

⁶²³Ibid., 120.

⁶²⁴Ibid., 141: “There are thus two musics of becoming: a music of pathological becoming, wherein the soul surrenders to the passivity of its states and no longer knows anything of time but its destructive powers; and a music of formal becoming, wherein the soul, identifying itself with its internal momentum, recovers the creative powers of time and the harmony of musical form. Unlike pure empiricism, which destroyed the intrinsic requirements of musical time, the lyricism of subjective duration, as we find in Tchaikovsky, is made to agree with it and rejoin it; yet this is because a secret formalism animates this second sort of empiricism.”

[“Il est donc deux musiques du devenir: une musique du devenir pathologique, où l’âme s’abandonne à la passivité de ses états et ne connaît plus du temps que ses pouvoirs destructeurs; une musique du devenir formel, où l’âme, s’identifiant à son élan intérieur, retrouve les pouvoirs créateurs du temps et l’harmonie de la forme musicale. A l’inverse de l’empirisme pur qui détruisait les exigences intrinsèques du temps musical, le lyrisme de la durée subjective, tel que nous le trouvons chez Tchaïkovsky, s’accorde avec lui et le rejoint: mais c’est qu’un formalisme secret anime cette deuxième sorte d’empirisme.”]

⁶²⁵Ibid.

⁶²⁶Ibid.

⁶²⁷Ibid.

⁶²⁸Ibid.

successfully merged the “expressive and living content” of the music with its form.⁶²⁹ While Wagner only achieved a “synthesis between experience and form” *outside* of musical time (which, according to Brelet, he essentially failed to create), Tchaikovsky inaugurated a “living and creative temporal scheme” that appeased the “antinomy of becoming and form.”⁶³⁰ He discovered a “premusical form” that “spontaneously” appealed to the “sonic content” of his music.⁶³¹ His *pathétisme* was not *pathologique*, like that of Wagner; its essence was active, not passive, and it gave expression to a musical form that unfolded in an “autonomous musical time,” wrenching the music’s “emotional content” from the “passivity of pure duration” and transforming it into a positive and creative force of affectivity.⁶³²

To balance the competing demands of psychological duration and musical time, Tchaikovsky harnessed the formal powers of empirical time. Unlike Wagner, in whom the “experience of time as given” precluded the “experience of time as activity and creation,” Tchaikovsky, according to Brelet, uncovered the “formal qualities” of becoming, demarcating a constructive role for psychological duration in musical creation. Whereas Wagner created an “irreducible duality between theoretical form and expressive content,” elevating expressionism to the level of “abstract theory,” Tchaikovsky brought “subjective duration into agreement with musical time.”⁶³³

⁶²⁹Ibid., 121.

⁶³⁰Ibid., 121, 118.

⁶³¹Ibid., 121–2.

⁶³²Ibid., 122.

⁶³³Ibid., 125–6. See also *ibid.*, 136: “While the passive duration of Wagnerian music only passed by and fled irremediably, the positive becoming of Tchaikovsky develops and progresses. And like the duration of *Creative Evolution* [i.e., Bergson], it soars upwards toward the future while preserving its past. The instants accumulate instead of being liquidated and compose by their sum a duration that escapes the elapsing of time and in a certain manner rejoins eternity. Thus becoming is realized within a present that performs its positive and creative virtues.”

[“Alors que la durée passive de la musique wagnérienne ne faisait que passer et fuir irrémédiablement, le devenir positif de Tschaïkowsky est épanouissement et progrès. Et comme la durée de *L’Évolution créatrice*, il s’élance vers l’avenir tout en conservant son passé. Les instants s’ajoutent au lieu de se détruire et composent par

Having sundered form and expression, Wagner's pathological romanticism collapsed—unable to muster the discipline necessary to reach the shores of musical time, it sank beneath the waves of psychological becoming. The “originality of Tchaikovsky's romanticism” was to have “overcome the conflict of the formal and the expressive within psychological duration itself, to have recognized that this duration, for its completion, required the discipline of musical time.”⁶³⁴ Thus in addition to successfully aestheticizing psychological experience, the expressionism of Tchaikovsky fulfilled an “ethical function”—the “role of producing discipline.”⁶³⁵

5.3.3.5 Tchaikovsky / Stravinsky Expression, in Tchaikovsky's romanticism, preserved the equilibrium of musical form: “concrete schemes of duration” conciliated the “conflict between thought and experience.”⁶³⁶ Tchaikovsky transmuted the immanent forms of his own psychological material according to the requirements of musical duration in order to express original musical forms.⁶³⁷

Genuinely musical creation, Brelet claimed, consisted solely in the individual work's “reconquest” of the “musical time of sonority.”⁶³⁸ This movement toward musical time took place through the “askesis of the creator from psychological duration to musical time”—a

leur somme une durée qui échappe à l'écoulement du temps et rejoint d'une certaine manière l'éternité. Ainsi le devenir se réalise à l'intérieur d'un présent qui accomplit ses vertus positives et créatrices.”]

⁶³⁴Ibid.

⁶³⁵Ibid.

⁶³⁶Ibid., 132.

⁶³⁷Ibid., 133: “In Tchaikovsky, on the contrary, sonic form is not simply deduced from psychological content; rather, the latter is relived according to the intuition of musical time. Thus experience is fully transmuted into form: expression no longer has anything of the extrinsic; rather than inducing a relinquishment of musical time, expression now resides within musical time itself.”

[“Chez Tchaïkowsky au contraire, la forme sonore n'est pas simplement déduite des contenus psychologiques, mais ceux-ci sont revécus selon l'intuition du temps musical. Ainsi le vécu se transmue-t-il intégralement en forme: l'expression n'est plus rien d'extrinsèque, elle ne nous contraint pas à désertier le temps musical, mais nous la trouvons à l'intérieur de ce temps musical même.”]

⁶³⁸Brelet, *Le Temps musical*, 424.

practice of self-discipline that, having “purified” all the sentiments of psychological duration, came to dance in the “elation [*l’allégresse*] of the musical time of the work.”⁶³⁹

Such an ascetic purification became meaningful, in Brelet’s view, as an “instrument of realization”:

Musical time, far from being the pure negation of psychological duration, is the askesis of the latter toward its highest powers; psychological duration discovers in musical time the secret essence of itself, for it aspires to shake off that vacuity, inertia, and inefficiency that too often characterizes it and to conquer that plenitude and creative dynamism that belong to musical time.⁶⁴⁰

In Brelet’s account, Tchaikovsky tapped into a “latent formalism” within his own “empirical duration,” and the formal empiricism of his music succeeded to the extent that it simultaneously occupied two parallel planes of temporality, that of particularized human subjectivity (i.e., psychological or expressive duration) and that of objective musical time.⁶⁴¹ Brelet held that Tchaikovsky’s “best works” maintained a “harmonious balance between psychological duration and musical time,” but that, “in itself,” this balance was “fragile and unstable.”⁶⁴² Tchaikovsky’s music sometimes lapsed into the unruliness of a “vulgar pathetism” or, conversely, into the mechanical regularity of a “purely technical” formalism.⁶⁴³

It was left to Stravinsky’s music to jettison the elements of fragility and volatility in Tchaikovsky’s aesthetics, completing the ascetic process that Tchaikovsky’s music had initiated. Stravinsky stripped away the bits and pieces of the particular, the individual, and the human that still obstructed, in Tchaikovsky, the materialization of the pure formalism of musical

⁶³⁹Ibid.

⁶⁴⁰Ibid., 425: “Le temps musical, loin d’être pure négation de la durée psychologique, est ascèse de celle-ci vers ses plus hauts pouvoirs; la durée psychologique découvre dans le temps musical l’essence secrète d’elle-même, car elle aspirait à secouer cette vacuité, cette inertie et cette inefficacité qui trop souvent la caractérisent et à conquérir cette plénitude et ce dynamisme créateur qui appartiennent au temps musical.”

⁶⁴¹Brelet, *Esthétique et création musicale*, 143.

⁶⁴²Ibid., 142.

⁶⁴³Ibid.

temporality. Tchaikovsky had located in his own “psychological experience” some “temporal schemata” that conformed to the laws of musical time. Because of the limitations of their inherent subjectivity, however, they lacked the “universal objectivity of Stravinsky’s.”⁶⁴⁴

5.4 STRAVINSKYAN DIALECTICS

In Adorno’s view, a genuinely musical time could not be drawn from the “reified order of time itself,” could not result from an abstract temporal gesture, but only from the application of a constructive principle which transformed that gesture into a moment within the “dialectical progression of substance” of a musical work, into a moment of *expression* within a work’s “inner historicity.”⁶⁴⁵ To wit, truly musical *time* could only come into existence, in Adorno’s conception, through the creation of musical *form*.

For Brelet as well, musical creation invariably and inseparably entwined time, form, and expression. Brelet emphasized the relationship between the concrete reality of the musician (in terms of subjective experience and psychological duration) and the temporal progression of the musical work (in terms of “objective time” and “intrinsically musical form”).⁶⁴⁶ That which mediated this relationship was the “vocal act,” in which the “soul” of the musician made “an

⁶⁴⁴Ibid., 134.

⁶⁴⁵Adorno, *In Search of Wagner*, 23, 32. The “temporal form of every music,” Adorno wrote in an essay on the relationship between philosophy and music in 1953, constituted its “inner historicity,” a temporal process that was immanent in the musical work, but that also echoed “real, external time”—that *was* in fact “real historical time, reflected as appearance.” Theodore W. Adorno, “On the Contemporary Relationship of Philosophy and Music,” in *Essays on Music*, trans. Susan H. Gillespie (Berkeley: University of California Press, 2002), 144. In *Aesthetic Theory*, Adorno made a similar statement about artworks more generally: “The latent processes in artworks, which break through in the instant, are their inner historicity, sedimented external history.” Adorno, *Aesthetic Theory*, 85–6.

⁶⁴⁶Brelet, *Esthétique et création musicale*, 107.

impression of itself.”⁶⁴⁷ Through the voice, sonority created the “sensorial thing that will come to affect it and that, once produced, instead of being imposed passively, will awaken the act that created it.”⁶⁴⁸

The voice, as the medium of the will, made of sonority its instrument and its work. It freed sound from its enchainment to signification and delivered it to “intelligence for the purpose of disinterested knowledge.”⁶⁴⁹ Liberated from an obligation to signify, to *represent* something external, sounds *presented* themselves to consciousness. Within the musical imagination, they came to express themselves as actions. “Musical expression,” Brelet wrote, was not “the expression of sentiments, of particular modalities of the soul, but the expression of its acts, of its ability to invent itself, to create its own forms.”⁶⁵⁰

According to Brelet’s phenomenology, Stravinsky returned to the primordial phenomena of music—to sound and time. In desublimating and decorticating music’s contents, he made possible an active contemplation of the hyletic (i.e., incalculably sensorial) data of music. And thus, through the “living content of the measure,” his music furnished an aesthetic experience of the mystery of the eternal present.

5.4.1 Desublimating Music

For Adorno, all music originated in gesticulation and gesture, but, in the Western musical tradition, the “pre-linguistic” and gestural beginnings of music had been progressively

⁶⁴⁷Brelet, *Le Temps musical*, 410.

⁶⁴⁸Ibid.

⁶⁴⁹Ibid., 402.

⁶⁵⁰Ibid., 421.

“sublimated” and “interiorized” into *expression*.⁶⁵¹ Composers of “great music,” according to Adorno, had always aimed at creating an equilibrium between expression (into which they diverted the archaic physical impulse of gesture) and construction (the subjection of the “overall flow of the music to a process of logical synthesis”).⁶⁵² Yet, beginning with Wagner in the nineteenth century, a tendency toward expressional desublimation had begun to overtake the composition of modern music.⁶⁵³

From Wagner to Stravinsky, via Debussy, Adorno traced the breakdown of musical form.⁶⁵⁴ In addition to the propensity to dissociate the “musical continuum of time,” Wagner’s music anticipated the desublimational inclination of Debussy and Stravinsky in other specific ways, including the fragmentation of melodic material, the expansion of harmonic vocabulary, and the dissolution of tonally harmonic functionality.⁶⁵⁵ Wagner instituted a profound melodic-harmonic disparity, and the various ways in which composers responded to this Wagnerian

⁶⁵¹Adorno, *In Search of Wagner*, 24.

⁶⁵²*Ibid.*, 24.

⁶⁵³In the “Viennese antiphony” of Beethoven, for example, “everything of a gestural nature” had already been “transmuted into intellectual development.” Yet in Wagner the expressive dimension of music regressed into gesture. Wagner, however, made the “intermittent gesture” his “fundamental principle of composition,” and, instead of developing (i.e., sublimating and interiorizing) the gestures of his music, he merely repeated them, presenting them as “essentially immutable and atemporal.” In refusing to submit them to a “process of transformation,” he circumvented the “necessity to create musical time.” Adorno, *In Search of Wagner*, 26. Desublimation is not a word that Adorno himself uses. Yet it aptly conveys the processes that he describes.

⁶⁵⁴In terms of compositional technique, as Max Paddison has noted, Debussy linked, in Adorno’s view, “Wagner’s lack of true dynamic development through emphasis on the essentially ‘static’ and symbolic leitmotif and on instrumental colour” and “Stravinsky’s obsessive repetitions.” In terms of the philosophical, historical, and social “relationship of Subject to Object,” Debussy’s music embodied a “capitulation to the Object,” and the music of Stravinsky extended the “capitulation of the Subject to the ‘culinary’ objectivity of ‘elementary tonal combinations’” in Debussy’s mature works. Wagner, Debussy, and Stravinsky all renounced the aesthetic demands of adequately responding to the historical situation of the modern subject, seeking instead to “represent the archaic, mythical, and ahistorical in music, and to signify ‘nature’ and ‘fate.’” All three, Adorno argued, produced music that was “essentially undialectical in its relation to its material.” Paddison, *Adorno’s Aesthetics of Music*, 256–7.

⁶⁵⁵Adorno, *Philosophy of New Music*, 138.

conundrum largely determined, from Adorno's perspective, the course of Western musical aesthetics in the twentieth century.⁶⁵⁶

For Brelet, however, an investigation of the historical process of what Adorno described as musical sublimation and interiorization revealed not the logical necessity of such a process, but its arbitrariness. Instead, Brelet imparted to music a radical agency:

Music had been able to be language, language of ideas or emotions: *it has not wanted it*; and to banish once and for all that temptation, it created sound, essence of itself...⁶⁵⁷

As if music had somehow effected, of its own accord, a retrogression—a return to its ontological origins, to *sound*, and, more precisely, to the “sounds of the voice.”⁶⁵⁸ To follow music

⁶⁵⁶As the “young Schoenberg” had discovered, the “tonal system” foundered under attempts to combine Wagnerian harmony with truly independent melodic lines. Two basic options remained to composers who decided to retain Wagner's extended harmonic vocabulary: they could “dilute the melody” to the point where it became a “mere harmonic function,” or they could “violently decree melodic expansions” that clashed with the “harmonic schema.” While Debussy pursued the former possibility, it was Stravinsky, Adorno claimed, who fully drew its consequences: “Conscious of the weakness of the melodic implications, which actually no longer existed, he abolished the concept of melody entirely in favor of a truncated, primitivistic model.” Adorno, *Philosophy of New Music*, 186, note 10. The “calculatedly thin melismata” of Stravinsky, for example, descended directly from the “quasi-physical motif” of Debussy. *ibid.*, 193. Only Schoenberg, in Adorno's mind, actually succeeded in emancipating “*melos* and, by doing so, the harmonic dimension itself.” *ibid.*, 186, note 10.

Philosophically, Debussy and Stravinsky also evinced a genealogical connection to Wagner. In its “palpable melancholy,” Debussy's music inherited Wagner's “philosophical pessimism.” According to Adorno, French music in general, including that of Debussy, had “renounced all metaphysics, even its pessimistic forms.” Yet even in doing so, its physics nonetheless advocated Wagner's “fundamental metaphysical category” of renunciation: in the objective musical structure of their compositions, Debussy and other French composers articulated a form of the Wagnerian “denial of the will to life,” and they did so “all the more strongly,” Adorno argued, the more their music exhibited signs of contentment with a form of “happiness” so severely impoverished that—reduced to a “simple being here,” to “absolute momentariness”—it was “no longer any happiness at all.” The “resignation” of Wagner and Debussy prepared the way for the “liquidation of the individual,” a cause which Stravinsky's music celebrated. *Ibid.*, 140.

For Brelet, Debussy and Stravinsky renounced not metaphysics itself, but a certain form of metaphysics—namely, that metaphysics which Brelet names “transcendental.” Each embraced instead an immanent metaphysics. Debussy derived his metaphysics from the immanent properties of musical sound, Stravinsky from those of musical time.

⁶⁵⁷Brelet, *Le Temps musical*, 399: “La musique eût pu être langage, langage des idées ou des émotions: *elle ne l'a point voulu*; et pour bannir une fois pour toutes cette tentation, elle a créé le son, essence d'elle-même...”

⁶⁵⁸*Ibid.*, 400.

backwards was to regress, but not in a pejorative sense. It was, in Brelet's view, to find in the "creation of sound" the "essential act of music," the essence of music *as* activity.⁶⁵⁹

Music, for Brelet, ideally expressed only itself: "Music embodies the pure act of expressing itself—the voice and the gesture."⁶⁶⁰ Of bodily gestures, sonic form preserved only a generalized rhythm (the alternation of the body's "tensions and relaxations") and an "imaginary and symbolic curve in sonic space."⁶⁶¹ The "musical gesture *par excellence*" was, as mentioned above, the "vocal gesture."⁶⁶² "Immediately embodied in sounds," the gesture of the voice represented a "spiritualized" movement of the body—a gesture expressed both "materially and spiritually" in music.⁶⁶³

For Brelet, twentieth-century musical aesthetics registered not a breakdown of form, but a deliberate dismantling of expression. A progressive desublimation of musical expression culminated in the return to the "subtlest of gestures"—the voice.⁶⁶⁴ Rather than the "liquidation of the individual," desublimation facilitated the rediscovery of the ground of individuation itself, the ground upon which the subject became conscious of itself as a subject.⁶⁶⁵ To return to the voice was to return not only to the origin of music (i.e., sound) but also to the origin of the reflecting self. For Brelet, to turn away from the contingency of any historical tradition of music making was to pinpoint the "first act of music and musical thought"—to "think sound as such."⁶⁶⁶

⁶⁵⁹Ibid.

⁶⁶⁰Brelet, *Le Temps musical*, 411. The second volume of *Le Temps musical* treats the topic of *la forme musicale*, its first chapter tackles the "problem of musical expression," and its third chapter takes on the relationship between "form and expression."

⁶⁶¹Ibid.

⁶⁶²Ibid.

⁶⁶³Ibid.

⁶⁶⁴Ibid., 412.

⁶⁶⁵Adorno, *Philosophy of New Music*, 140.

⁶⁶⁶Brelet, *Le Temps musical*, 402, 404.

Thinking sound *from within* resolved, for Brelet, the problem of musical expression; such thinking removed the ostensible conflict between “expression and musical thought.”⁶⁶⁷ Thus the antinomy that Adorno identified as the key to understanding and evaluating Western art music appeared necessary only from a specific vantage point. From a different point, at an “angle to the German stem,” the dispensability of this antinomy became apparent. It was no longer a necessity but a mere contingency.⁶⁶⁸

Stravinsky’s music, from Brelet’s perspective, adopted such an angle. In choosing not to “convey sentiments in their contingent particularities,” but only to project a “universal and active schema,” Stravinsky expressed in music the understructure of subjectivity itself—he expressed “abstract subjectivity, i.e., the essential and fundamental acts through which the subject is posited.”⁶⁶⁹ In Stravinskian form, “at once both pure and concrete,” subjectivity subdued itself from within; the subject, in Stravinsky’s music, consented to its own inner objectivity, its properly objective essence.⁶⁷⁰ The subject acceded to the “forgetting of itself—to the forsaking of its contents in order to be identified with its actions.”⁶⁷¹ The subject, in other words, transformed itself into the “pure momentum of activity.”⁶⁷²

For Adorno, Schoenberg’s “formal innovations” made music’s “emotional content” real for the first time. Through the mediation of form, Schoenberg transmuted that which is expressed in music from a semblance of emotions into their reality. For Brelet, Schoenberg simply heightened the effects of what was, to her thinking, an ultimately vain compositional project.

⁶⁶⁷Ibid., 403.

⁶⁶⁸Igor Stravinsky and Robert Craft, *Dialogues* (Berkeley: University of California Press, 1982), 30. “...I relate only from an angle to the German stem (Bach-Haydn-Mozart-Beethoven-Schubert-Brahms-Wagner-Mahler-Schoenberg), which evaluates largely in terms of where a thing comes from and where it is going. But an angle may be an advantage.”

⁶⁶⁹Ibid., 151.

⁶⁷⁰Ibid., 144.

⁶⁷¹Ibid.

⁶⁷²Ibid., 145.

Even if Schoenberg's music had been capable of expressing actual human emotions, Brelet would have argued that such affects were not truly musical (i.e., that they misconstrued, even if sometimes productively, the expressive possibilities of music itself).⁶⁷³ It was a mistake to think that music could serve as a suitable medium for the sonic transliteration of human emotions or that music could somehow be the immediate expression of such emotions. Rather than the "deposition" of psychic states, musical expression should be the "decortication" of psychic contents and the propagation of purely musical forms.

"Music in truth only knows one sentiment," according to Brelet—"that of appeasement and joy."⁶⁷⁴ This "appeasement," this "joy," was, moreover, the same sentiment that came as a result of "thought freely exercising itself" in aesthetic contemplation.⁶⁷⁵ Harmony and rhythm could not effectively translate the "sentiments and passions of everyday life."⁶⁷⁶ If anything, Brelet maintained, the only things that musical sounds could express without mediation were the "pure forms of the mind"—not concepts or images, to which musical sounds always retained a dialectical relationship (i.e., a relationship that required constant mediation), but the formal *categories* of the intellect.⁶⁷⁷

For Brelet, it was not Schoenberg but Stravinsky who revolutionized the function of musical expression. In her view, Stravinsky's music operated as an objective expression of

⁶⁷³In a memorable depiction, Albright writes that "Adorno, an Apollonian in wolf's clothes" argues that a "dissonant chord is not a representation of a spasm in the brain, but *is* a spasm in the brain." Daniel Albright, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago: University of Chicago Press, 2000), 14–21.

⁶⁷⁴Brelet, *Le Temps musical*, 408. "This is at least its fundamental emotional tone, as Hegel profoundly saw."

⁶⁷⁵*Ibid.*

⁶⁷⁶*Ibid.*, 409.

⁶⁷⁷*Ibid.*, 406. "Musical form, like the idea, is invisible, and, like the idea, it is the perfect form. And the mystery of musical thought is cleared up when it is discovered that in sounds, pure forms of the mind, like invisible sounds, are translated immediately without intermediaries and without display."

[*"La forme musicale, comme l'idée, est invisible et, comme l'idée, elle est la forme parfaite. Et le mystère de la pensée musicale s'éclaircit lorsqu'on découvre que dans les sons, les formes pures de l'esprit, comme le son invisibles se traduisent immédiatement, sans intermédiaire et sans écran."*]

music's fundamental laws. Therein the creative human subject expressed itself, seemingly paradoxically, by not expressing itself. In intentionally suppressing itself, in disciplining itself, in ascetically purifying itself of the personal and the particular, the human subject expressed, through the materials of music, only the essence of the musical object and its innermost laws. And, in doing so, it came to be, at least momentarily, no longer merely a human subject, but a musical subject as well. If, for Adorno, Schoenberg's music was passion itself, Stravinsky's music, for Brelet, was action itself.

In Brelet's philosophy, music carried the potential to shape a new humanity. It "awakens passions," but does not express them.⁶⁷⁸ It "suscitates" them only "in order to sweep us away more completely toward the serene regions in which its forms move."⁶⁷⁹ It "instills in us a *musical being* who thinks and feels according to the logic of the universe of sounds."⁶⁸⁰ It takes us apart and then reconstructs us, fashioning anew our desires and sentiments. "When we listen to music," Brelet says, "our desires and sentiments...become others":

We desire and feel music in accordance with the laws of musical thought; the joys and sorrows of the soul, all of its habitual dynamic comes to nourish sonic form, but *it is the logic of musical discourse that regulates this dynamic* and decides sovereignly. To think sounds is to live with them in their universe, is to make their appeals the law of our desires, chain ourselves to their forms, make our own their attractions and repulsions; and the desires that the musical work awakens in us, are they not filled so easily because they are founded on the fundamental desire that is itself accomplished according to musical laws? In order to taste the musical work, it is necessary that we be complicit in its designs, that its desires be our own. It is a new being who is suscitated by the work of art in which it is included, as it was necessary to create a new being, purified of the human and living according to aesthetic law.⁶⁸¹

⁶⁷⁸Ibid., 409.

⁶⁷⁹Ibid.

⁶⁸⁰Ibid.

⁶⁸¹Ibid.: "Nous désirons et sentons en la musique selon les lois de la pensée musicale; les joies et les douleurs de l'âme, toute sa dynamique habituelle viennent nourrir la forme sonore, mais *c'est la logique du discours musical qui règle cette dynamique* et en décide souverainement. Penser les sons, c'est vivre avec eux en leur univers, c'est faire de leurs appels la loi de nos désirs, nous enchaîner à leurs formes, faire nôtres leurs attractions et répulsions; et les désirs que l'œuvre musicale éveille en nous, ne les comble-t-elle pas si aisément que parce qu'ils

The Stravinskyan being obeyed not the whims of psychological duration, but the immanent laws of musical time. It desublimated expression and decorticated the psyche.

5.4.2 Aesthetic *Dépouillement*

Already in 1932, Adorno had noted that the “virtuosity of Stravinsky and his followers” formed “an exact antithesis to the “mastery of Schoenberg and his school.”⁶⁸² Where Schoenberg’s music expressed alienation, Stravinsky’s music, pretending to extinguish it, succeeded only in repressing it. Where Schoenberg’s music entered into a dialectical relationship with the social situation, Stravinsky’s music refused involvement in “any social dialectic.”⁶⁸³ Where Schoenberg’s music represented “social antinomies,” Stravinsky’s music offered only an imaginary representation of a “non-existent ‘objective’ society.”⁶⁸⁴

For Brelet, Stravinsky’s music had more to do with *presenting*, with enacting the possibility for an aesthetic experience of the ontological reality of musical time. Brelet did not look to Stravinsky for sociological analysis. The antinomies that his music activated were nonetheless social, Brelet maintained, in the sense that they were universally shared by human

se fondent en le fondamental désir qu’elle-même s’accomplisse selon les lois musicales? Pour goûter l’œuvre musicale, il faut que nous soyons complices de ses desseins, que ses désirs soient les nôtres. C’est un être neuf que suscite l’œuvre d’art en qui la comprend, comme il fallut pour la créer un être neuf, purifié de l’humain et vivant selon la loi esthétique.”

⁶⁸²Theodore W. Adorno, “On the Social Situation of Music,” in *Essays on Music*, trans. Susan H. Gillespie, ed. Richard Leppert (Berkeley: University of California Press, 2002), 403.

⁶⁸³*Ibid.*, 396.

⁶⁸⁴*Ibid.* Adorno charged composers with the impossible but necessary task of “developing a dialectical method” from the standpoint of a “self-reflective subject,” but in a context in which that subject’s “own attempt to liquidate everything outside of itself” had brought about its own liquidation as well. Shierry Weber Nicholson and Jeremy J. Shapiro, introduction to *Hegel: Three Studies*, by Theodore W. Adorno (Cambridge, Mass.: MIT Press, 1993), xiv. In putting this method into practice, composers should not, Adorno argued, reinforce the “illusion of reconciliation” between subject and object, but maintain and sharpen the antagonism between them. Adorno, *Philosophy of New Music*, 25. They should likewise resist the inclination to simply “resurrect the liquidated subject,” but strive to attain that very “otherness” which a “subject-oriented dialectic” would categorically deny. Nicholson and Shapiro, introduction to *Hegel: Three Studies*, xiv.

beings—they were the same antinomies that comprised the dialectical framework of human consciousness. In the temporal organization of his music, Stravinsky manufactured a dialectical operation that corresponded to the “creative process” of “consciousness itself.”⁶⁸⁵

For Brelet, a Lavellian dialectic of temporal experience thus governed Stravinsky’s musical aesthetic.⁶⁸⁶ Stravinsky constructed a specific dialectical movement of being and becoming in his music, wherein “obstinate repetitions of the same motives” demonstrated a commitment to the temporal presentation of atemporal themes.⁶⁸⁷ Rather than a stifling of becoming, Stravinskyan repetition maintained and renewed the music’s “creative momentum”; essentially active, such repetition avoided falling into a form of “stagnation in the past.”⁶⁸⁸ As activity rather than “pure content,” as the “incessant return of the act to itself,” Stravinskyan repetition spontaneously generated the “eternity of musical time” from the “elementary becoming of life,” insofar as the temporal fabric of Stravinsky’s music merged completely “with its own becoming instead of being distinct from it.”⁶⁸⁹

By means of the Stravinskyan temporal dialectic, consciousness conquered time, conquered “itself in time in order to finally regain control over time itself and attain the eternal.”⁶⁹⁰ To return to the eternal, to find once again the “essential purpose,” to recover the origin—the process of returning was one of aesthetic “stripping away” (*dépouillement*).⁶⁹¹ In order to incarnate the essential categories of musical time, Brelet’s Stravinsky followed a creative path that traversed the Lavellian conceptions of duration and eternity.

⁶⁸⁵Brelet, *Le Temps musical*, 687–8.

⁶⁸⁶Brelet never explicitly connects Stravinsky’s music with Lavelle’s dialectical method; the connection is an implicit one in her writing.

⁶⁸⁷*Ibid.*, 684.

⁶⁸⁸*Ibid.*

⁶⁸⁹*Ibid.*, 684, 689, and 689, note 1.

⁶⁹⁰*Ibid.*

⁶⁹¹*Ibid.*

For Lavelle, duration, in contrast to becoming, represented the means by which the subject legitimately *conserved*, takes possession of itself in time through a living act. It was itself a dialectical process of temporal participation: in Lavellian duration, as Colin Smith has observed, “the self builds itself up by a process of progressive enrichment; but there is also a parallel process of stripping away (*dépouillement*) and it is through this elimination of what is not required that the highest forms of being [i.e., the eternal forms] are attained.”⁶⁹²

For Brelet, it was as a result of this decorticating procedure that the structures of Stravinsky’s music produced an “image of the eternal present”:

Although the creative act, in Stravinsky, is experienced in the created object, it perpetually withdraws from that object, returning to itself and to its possibilities. And just as each work is a complete universe based on an original and irreducible thought, wherein it seems that music itself is called into question, so in each particular work the various instants, always original and irreducible—regardless of their kinship or likeness—each appear to be the expression of a new thought, of a thought that is not afraid of venturing beyond its previous manifestations, of rejecting its previous conquests, of being caught in and of losing its resources, but on the contrary is eager for a decortication that preserves its original freshness.⁶⁹³

For Lavelle, time and eternity came to coincide in the instant, in that non-place where “liberty operates,” where the subject decides between becoming (i.e., “pure change”) and eternity.⁶⁹⁴ The instants of Stravinsky’s works effectuated, for Brelet, a further process of *dépouillement*, one in which eternity liberated “the self from its creations...and its identification with the creative

⁶⁹²Smith, 69.

⁶⁹³Brelet, *Le Temps musical*, 685: “L’acte créateur, chez Stravinsky, bien qu’il s’éprouve dans l’objet créé, perpétuellement s’en retire, retourne à soi et à ses possibles. Et de même que chaque œuvre de Stravinsky est un univers complet, fondé sur une pensée originale et irréductible, où il semble que la musique même soit remise en question, de même en chaque œuvre particulière les différents instants, toujours originaux et irréductibles—quelle que soit leur parenté ou leur ressemblance—semblent chacun être l’expression d’une pensée neuve, d’une pensée qui ne craint pas, en s’aventurant hors de ses précédentes manifestations, en rejetant ses précédentes conquêtes, de se perdre et de perdre ses ressources, mais au contraire est avide d’un dépouillement qui préserve son originelle fraîcheur.”

⁶⁹⁴Smith, 70. The concept of the instant, which has been discussed here in relation to Jankélévitch and Levinas, is an important one for Lavelle. It, the instant, is, as Smith notices, a “more complicated idea than that of a minute fraction of time, and is more related to qualitative judgement and quasi-Gestalt psychology than to any mathematical conception of time.” Ibid., 71.

act.”⁶⁹⁵ The Stravinskyan instant simulated eternity, yielding in music that “cutting edge of sense-giving activity, never at rest, always ahead of the forms which it engenders.”⁶⁹⁶ The Stravinskyan instant exposed the listener, Brelet said, to the eternal.

In Adorno’s reading, the eternalizing gesture of Stravinsky’s music became a symptom of infantilism. Of those “works grouped around *The Soldier’s Tale* and the period of World War I,” the ballet burlesque *Petrushka* (1910–11; revised 1947) exemplified Stravinsky’s regressivity.⁶⁹⁷ The absence of an “affirmative ideology” in these works constituted, for Adorno, the “truth content” of this early phase of Stravinsky’s oeuvre.⁶⁹⁸

Adorno compared Stravinsky’s *Petrushka* to Schoenberg’s *Pierrot Lunaire*. Like philosophy itself, “*Pierrot* and *Petrushka*...[survived] their own demise.”⁶⁹⁹ In treating the “clown whose tragedy registered the dawning powerlessness of subjectivity” but who still clung “ironically” to the “primacy” of his “condemned subjectivity,” the “historical trajectories of new music” set off in opposite directions.⁷⁰⁰ Schoenberg’s music emphasized “solitary subjectivity, withdrawn into itself,” recovering itself “on an imaginary plane” as the “quasi-transcendental subject, liberated from the ensnarements of the empirical.”⁷⁰¹ Stravinsky’s music, by contrast,

⁶⁹⁵Ibid., 71.

⁶⁹⁶Adorno, *Philosophy of New Music*, 121.

⁶⁹⁷Ibid. Adorno designated *L’histoire du soldat* (1918) as the fulcrum, the “pivotal work,” upon which Stravinsky turned from one type of objectivist music to another, from folklore to neo-classicism. It occupied the “center of his work” because it led to the “very threshold of consciousness” of the fact that his music played “*temps espace* against *temps durée*,” that his music prepared the “end of Bergsonianism in music.” By this, Adorno meant that Stravinsky’s musical setting of a text that concerned itself with the nature of time and memory simulated an artistic act of self-reflection.

Charles Ramuz’s tale of a soldier who perished because he refused to “live only for the moment,” who died for the “coherence of experience in memory,” expressed, for Adorno, the fate of the subject in Stravinsky’s musical aesthetic. The renunciation of the particularity of the human, of all those things that characterized human consciousness and its relationship to past experience, infected all of Stravinsky’s works, both before and after *L’histoire du soldat*.

⁶⁹⁸Ibid., 123.

⁶⁹⁹Ibid., 109.

⁷⁰⁰Ibid.

⁷⁰¹Ibid.

presented subjectivity not in the “image of hope for the hopeless” but in the guise of a sacrifice, identifying “not with the [individual] victim but with the annihilating authority” of the collective.⁷⁰²

Brelet also stressed the significance of *Petrushka*: she located in its “astonishing” and “paradoxical” technique the quintessence of Stravinsky’s musical aesthetic.⁷⁰³ Brelet cited the French anthropologist and ethnomusicologist André Schaeffner’s 1931 monograph on Stravinsky, in which Schaeffner depicted a dialectical experience of Stravinsky’s music:

Everything there [in *Petrushka*] conspired to bring about a general shortcut of expression. Never had music known concision so vehement nor celerity of language so evocative. A few notes of the work and here is the Russian exhibition, the Magician, *Petrushka*, and the Moor; just a few minutes later, everything has been said and another object already occupies our attention. Succession of unique moments...(of an) audacious brevity...with the quality of that which always seems to be *sketched* and yet is dense and engraved to perfection. Stravinsky has abridged, but by no means abolished, everything: a restless preciseness of terms suffices for his swift and strict thinking; the thread of the work has been beautifully severed, a pure sense of form always shows through. There is nothing more paradoxical in this music yielded in shreds than that of seizing in each of them equally a shred of symmetry (*la carrure*), perpetual gridlines whose sharpness resists fragmentation.”⁷⁰⁴

Schaeffner described an experience in which a musical dialectic “unexpectedly proposes itself,” i.e., in which, “like a ship in the ice,” Stravinsky’s music immobilizes listeners, compelling them to reorient their attention to the very paradox, the “irresolvable binary opposition” that underlies experience itself.⁷⁰⁵

From Brelet’s standpoint, Stravinsky did not annihilate the subject; he activated it, making it aware of itself as the dynamic source of musical dialectics. What appeared as cold and

⁷⁰²Ibid., 109–10.

⁷⁰³Brelet, *Le Temps musical*, 686.

⁷⁰⁴André Schaeffner, *Stravinsky* (Paris: Rieder, 1931), 32. Qtd. in Brelet, *Le Temps musical*, 686.

⁷⁰⁵Jameson, *Valences of the Dialectic*, 51.

calculated to Adorno was, under Brelet's gaze, the result of a "fervent sagacity," a sagacity which was the "stimulation and intensification of the very spontaneity of life":

In Stravinskian form, the theme is repeated or varied, or a multiplicity of themes succeed one another; but in any case the work progresses only through "total and continual renewal," and, like a sage, the musician incessantly parts, without regret, from the most beautiful objects and their enjoyment in order to regain the purest and noblest enjoyment of the activity that generates them.⁷⁰⁶

Stravinskian subjectivity had not only the character of a sacrifice, but of a resurrection as well.⁷⁰⁷

Stravinsky's "music of the eternal present" did not, in Brelet's view, disavow time: "not only did it endorse the unpredictability that it [i.e., time] provides, but it discovered in its very flux, which ceaselessly delivered it [i.e., Stravinsky's music] from its past, the basis of its constant resurrection."⁷⁰⁸ Stravinsky's music bore witness to the dialectical action of the conscious subject:

Stravinskian time expresses consciousness in the purity of its fundamental act, not in the world of empirical content in which that act is more or less dissolved. And this is what explains both the formal rigor of this music and its living plenitude: human consciousness is presented therein, but, victorious over all its modes, it identifies itself with its act.⁷⁰⁹

Stravinsky thus expressed the "pure act" of being; his music *was* the ontological act. In overcoming the "ontological deficiency" of time, the Stravinskian act gave voice, in Brelet's thought, to something like the Plotinian thauma, that mysterious entity, beloved by more than

⁷⁰⁶Brelet, *Le Temps musical*, 686: "Dans la forme stravinskyenne, le thème se répète ou se varie, ou bien une multiplicité de thèmes se succèdent; mais de toute façon, l'œuvre ne progresse que par 'total et continuuel renouvellement;' et, comme un sage, le musicien sans cesse quitte sans regret les plus beaux objets et leur jouissance pour retrouver la jouissance plus pure et plus noble de l'activité qui les engendre."

⁷⁰⁷Adorno, *Philosophy of New Music*, 109.

⁷⁰⁸Brelet, *Le Temps musical*, 687.

⁷⁰⁹Brelet, *Esthétique et création musicale*, 158: "Le temps stravinskien exprime la conscience, dans la pureté de son acte fondamental, et non pas le monde des contenus empiriques où cet acte plus ou moins se dissout. Et c'est ce qui explique, en même temps que la rigueur formelle de cette musique, sa plénitude vivante: la conscience humaine y est présente, mais, victorieuse de tous ses modes, elle s'identifie à son acte."

one post-WWII French phenomenologist, which served as the “cause of itself and of all things.”⁷¹⁰

5.4.3 Stravinsky’s Music of Phenomenology

Brelet argued that Stravinsky, having risen “above his individuality and his limitations,” navigated “upwards to the pure ‘I think,’” to the “pure categories” through which the construction of musical form became possible in the first place.⁷¹¹ In Stravinsky’s pure formalism, “musical time, constructed according to impersonal categories,” became “rigorously objective.”⁷¹² Upon arriving at the summit of an ascending dialectic, Stravinsky returned to the realm of sensibility once again via the gradations of a descending dialectic. A multilinear dialecticality characterized Stravinsky’s “concrete formalism,” which arose not merely from “intellectual combinations,” but from “profound acts” of the conscious self.⁷¹³

For Adorno, the neoclassical Stravinsky’s attempts to restore music’s authenticity—to “reinstall the binding quality in music”—verged toward the obliteration of the very possibility of grasping aesthetic necessities under the conditions of modernity.⁷¹⁴ For Brelet, however, Stravinsky’s “archaism” could not be reduced to Hegel’s dictum regarding the futile resumption

⁷¹⁰Louis Lavelle, *De l’acte* (Paris: Fernand Aubier, aux Éditions Montaigne, 1946), 200; Smith, 63. Smith remarks that “being,” for Lavelle, “is not an attribute, because as act it is the source of all attributes, and cannot become one of them,” and that “Jankélévitch’s *quoddity* is to all intents and purposes its equivalent.”

⁷¹¹Brelet, *Esthétique et création musicale*, 143. also *ibid.*, 678: In the “living rational time” of Stravinsky’s music, the “I think” of musical thought is no longer an “imaginary pole,” no longer an “empty form, as it appears in Kant,” but the “*living me of Fichte*, which has consciousness of uniting in itself supreme intelligibility and supreme reality.”

⁷¹²*Ibid.*

⁷¹³*Ibid.*

⁷¹⁴Adorno, *Philosophy of New Music*, 105.

of past world-views in artistic creation.⁷¹⁵ In her view, Stravinsky never adopted an archaic aesthetic perspective in order to employ it anachronistically as the foundation for modernist works of art. Contrariwise, he rediscovered in the musical past the “purity and universality of certain fundamental musical categories.”⁷¹⁶ In other words, it was never anachronistic, Brelet might have said, to convey music’s “essential” and “eternally current” laws.⁷¹⁷ The passage of time failed to diminish the sheen of their legitimacy.

For Brelet, the creation of the new depended on an original response to the past. To “think the works of the past,” she wrote, was to “become conscious of the aesthetic imperative of the present era.”⁷¹⁸ To locate in the works of the past a concrete “source of inspiration” was to discover in such works the “substantiation of a particular aesthetic.”⁷¹⁹ To “recover in the present a certain style from the past” was to “reconstruct it from within a completely different sonic world” and to retain from it “only a universal and timeless element.”⁷²⁰

Stravinsky’s study of Bach, for example, culminated in the discovery of a “style that, inspired by Bach, nonetheless transcended what Bach himself had made of it.”⁷²¹ Rather than a regressive movement away from the aesthetic demands of the modern, Stravinsky’s return to Bach represented, for Brelet, a particularly felicitous response to those demands. A reinstitution and transformation of the past thus constituted a potentially viable project for new music.

⁷¹⁵Ibid. in which Adorno quotes the following passage from Hegel’s *Aesthetics*: “It is therefore no help to him to adopt again, as that substance, so to say, past world-views, i.e., to propose to root himself firmly in one of these ways of looking at things, e.g., to turn Roman Catholic as in recent times many have done for art’s sake in order to give stability to their mind and to give the character of something absolute to the specifically limited character of their artistic product itself.” G.W.F. Hegel, *Aesthetics: Lectures on Fine Art*, trans. T.M. Knox (Oxford: Oxford University Press, 1975), 606.

⁷¹⁶Brelet, *Esthétique et création musicale*, 21.

⁷¹⁷Ibid., 22.

⁷¹⁸Ibid., 19.

⁷¹⁹Ibid.

⁷²⁰Ibid.

⁷²¹Ibid.

5.4.4 Playing with Sound

In Stravinsky's music of restoration, Adorno perceived a "game" in which the "identical but empty" participants put on and took off a series of masks in a "seductively arbitrary" fashion.⁷²² In direct opposition to a "responsible dialectics" of music, Stravinsky's "objectivism" attempted to "correct the alienation of music from within," without regard for "social reality," not through pursuit of the music's "immanent dialectic," but through "regression to older, totally pre-bourgeois musical forms."⁷²³ Stravinsky's compositional aesthetic sought and failed to "affirm an original natural state of music."⁷²⁴

To Brelet's ears, this distorted what Stravinsky's music actually did. Music itself was the most serious of games for Brelet. *Contra* Adorno, Stravinsky's music was not a masquerade, but a game without masks, a game that unmasked nature:

Art is above all creation, new life in an autonomous universe, which the mind does not receive but gives freely. It is therefore liberation with respect to practical life, access to a disinterested life in which things only exist in view of themselves. In producing sound, the living being *thwarts* (*déjoue*) the calculations and artifices of nature: it *plays* (*joue*) in some way with the primitive work of nature in the constitution of meaning. Art is no doubt play, but we would gladly say that this *play* alone manifests the *seriousness* of life, its essence and its intimate and ultimate justification.⁷²⁵

⁷²²Adorno, "On the Social Situation of Music," 403.

⁷²³Ibid.

⁷²⁴Ibid. Unsuccessfully, Stravinsky had, in Adorno's view, attempted to restore in the present an "absolutely valid" image from the past, a timeless image that could be "realized here and now just as at any other time."

⁷²⁵Brelet, *Le Temps musical*, 401: "L'art est avant tout création, vie nouvelle dans un univers autonome, que l'esprit ne reçoit pas mais se donne librement. Il est donc libération à l'égard de la vie pratique, accès à une vie désintéressée où les choses n'existent qu'en vue d'elles-mêmes. En produisant le son, l'être vivant *déjoue* les calculs et les artifices de la nature: il *joue* en quelque sorte avec l'œuvre primitive de la nature dans la constitution du sens. L'art est jeu sans doute, mais nous dirions volontiers que ce jeu seul fait apparaître le *sérieux* de la vie, son essence même et sa justification intime et ultime."

In Stravinsky, sound laid down “its signifying *mask*, its livery, abdicating its task and rejecting its message.”⁷²⁶ In Stravinsky, sound became itself, came to recognize itself as sound for the first time.

For Brelet, Stravinsky not only freed sound from its “original natural state,” but also delivered it from its bondage to a second nature—the one that Adorno imposed on music from the outside, the one that the “German stem” overlaid on music, making artifice appear natural, inevitable, binding. Despite pretensions to authority, the historical tradition that evaluated “largely in terms of where a thing comes from and where it is going” did not have absolute jurisdiction over “pure sonic sensoriality.”⁷²⁷ Sound as such knew nothing of “progress.”

Adorno’s disdain stemmed from the perception that Stravinsky treated music as a game. What should be serious became, in Stravinsky’s hands, a plaything. Stravinsky’s music constituted, for Adorno, a “game of masks,” and its characteristic movement was that of “hovering” continually between “game and seriousness”: within the oscillatory motion of Stravinsky’s music, a “game might become seriousness at any moment and change suddenly into satanic laughter, mocking society with the possibility of a non-alienated music.”⁷²⁸

What Adorno described were the actions of someone who refused to play by the rules of the game. From inside the game itself, from inside the German tradition, what Stravinsky was doing sometimes appeared ludicrous, absurdly comical. To Adorno, for whom music was deadly

⁷²⁶Maurice Pradines, *Traité de Psychologie*, II, *Le Génie humain, ses oeuvres* (Paris: Presses Universitaires de France, 1946), 222. Qtd. in Brelet, *Le Temps musical*, 401.

⁷²⁷Stravinsky and Craft, *Dialogues*, 30; Brelet, *Le Temps musical*, 403.

⁷²⁸*Ibid.*, 406. Yet sometimes this undialectical hovering became “socially dialectical.” In Adorno’s 1932 essay “On the Social Situation of Music,” Stravinsky’s “best and most exposed works” redeemed themselves through the provocation of “contradiction.” Works like *L’histoire du soldat* (1918) “absorbed social contradictions into artistic antinomy and gave them form.” They articulated “Stravinsky’s despair,” expressing a “subjectivity achieved only through fragments and ghosts of past objective musical language.” According to Adorno, Stravinsky drove his “totally historical despair” to the “boundary of schizophrenia in *L’histoire du soldat*.” By the time of *Philosophie der neuen Musik*, Adorno’s view of *L’histoire du soldat* had changed. *Ibid.*, 407.

serious, Stravinsky's irreverence quickly passed over into irresponsibility and moral depravity. To Brelet, for whom music was also serious, but serious in its very playfulness, Stravinsky's bounce looks not at all sacrilegious.⁷²⁹ From Brelet's perspective, Stravinsky's music plays a game that has little to do with the one envisioned by Adorno.

This game derived its rules, Brelet said, from a deeper understanding of musical time. Time revealed, in Stravinsky's music, "its ability to create musical form of its own accord."⁷³⁰ Time became, in Stravinsky, both the form and the content of music, Brelet claimed. Rather than primarily melodic or harmonic, Stravinskian development was "rhythmical in nature," i.e., "purely temporal."⁷³¹ Brelet discovered in Stravinsky's "formalism" a musical language based on the "primary and constructive power of rhythm."⁷³² Adorno made a similar observation, but, for him, the supremacy of rhythm in Stravinsky led to the destruction rather than the renewal of musical time. In Stravinsky's "archaic" modernism, the confluence of "taste," "stylization," and rhythmic dominance resulted, in Adorno's account, in the "impoverishment of the compositional procedures" themselves and the "deterioration of technique."⁷³³

Where Adorno denied the structural role of Stravinsky's elevation of rhythm, Brelet insisted that the rhythmic dimension guided development and that it did so insofar as the "formal

⁷²⁹Brelet, *Le Temps musical*, 277: "The essence of musical rhythm is to reside, as Johannes Volkelt says, in a 'play delivered from the real and from the object,' of being free from all extrinsic significance. And once could say that in it the *properly rhythmic* is illuminated, this essential and stripped down rhythm that signifies itself."

[*"L'essence du rythme musical, c'est de résider, comme le dit Johannes Volkelt, dans un 'jeu délivré du réel et de l'objet,' d'être libre de toute signification extrinsèque. Et l'on peut dire qu'en lui s'illumine le proprement rythmique, ce rythme essentiel et dépouillé qui se signifie lui-même."*]

⁷³⁰Brelet, *Esthétique et création musicale*, 159.

⁷³¹Ibid. In this regard, Brelet cites Schaeffner on the *Rite of Spring*: "The sole form of development in the *Sacre* thus appears to be entirely rhythmic and is implemented by elimination or metric amplification. On rare occasions, Beethoven made use of such a mode of rhythmic development, but he never converted it as Stravinsky has done into the immediate, atomic material of musical language." Schaeffner, 52.

⁷³²Ibid.

⁷³³Adorno, *Philosophy of New Music*, 116. According to Adorno, "Stravinsky's stalwarts carefully accommodate themselves to the discomfort with this [deterioration of technique] by proclaiming him most of all a rhythmist and attesting that he has restored to honor the rhythmical dimension of music, which had become overshadowed by the melodic-harmonic dimension, and has thus unearthed the stifled origins of music."

and active powers of time are manifested in it in their purity.”⁷³⁴ Ordinarily, Brelet maintained, “temporal form is only thought mediately, i.e., through the intermediary of sonic material.”⁷³⁵ Stravinsky’s “rhythmic development,” however, nearly dissolved the “sonic material within its temporal form,” making the latter into the “immediate material” of musical thought.⁷³⁶

Adorno alleged that there was no rhythmic development in Stravinsky, only a sort of random, senseless series of rhythmic “displacements” of what was “always the same and entirely static,” a “marching in place in which the haphazard recurrence” replaced the “new”:

Not only does the invariably, rigidly maintained meter, in Stravinsky’s music, beginning with *The Rite of Spring*, lack all subjective, expressive flexibility, but it also lacks any coherently successive rhythmical relation to the structure, to the inner compositional makeup of the work, to the “whole rhythm” of the form. The rhythm is emphasized but detached from the musical content.⁷³⁷

Brelet held that precisely the opposite was true of Stravinskian rhythm. To Adorno’s statement above, she would have replied that, in fact, it *was* the musical content, that Stravinsky reoriented the rhythmic aspect such that, turning its gaze upon itself, it largely ignored what for Adorno was the “musical content” (i.e., pitch) and made of itself its own material. Rhythm worked upon itself; form became content. When rhythm and meter came to dominate the aesthetic design of Stravinsky’s music, Brelet claimed, the “most impoverished sonic material, animated by a temporal form, generated a musical depth.”⁷³⁸

Rhythm consisted, for Brelet, in an essential “*dialectic of freedom and form*,” and this “antinomy of rhythm” embodied the “antinomy of musical time” itself, an antinomy composed of “form and duration”—an antinomy in which form attempted to take possession of duration

⁷³⁴Brelet, *Esthétique et création musicale*, 159.

⁷³⁵*Ibid.*, 160.

⁷³⁶*Ibid.*, 159–60.

⁷³⁷Adorno, *Philosophy of New Music*, 116–7.

⁷³⁸Brelet, *Esthétique et création musicale*, 153.

“without ever managing to capture it completely.”⁷³⁹ For Brelet, respecting both rhythm and meter *through accepting the irreducibility of their conflict* served as an essential precondition for all aesthetically valuable music. Rhythm was inherently metrical, and meter inherently rhythmic—rather than discrete entities, they formed inseparable and antithetical components of an indissoluble dialectical configuration. Their conflict was both necessary and productive: “the conflict of rhythm and meter,” Brelet wrote, can never be “resolved entirely,” since “this conflict is inscribed at the very heart of living music.”⁷⁴⁰

5.4.5 *La Carrure* and the Mystery of the Eternal Present

According to Brelet, Stravinsky derived his conception of musical time from the “eternal,” i.e., from the “actuality of an act always sufficient and equal to itself.”⁷⁴¹ The “intensely living musical time” of Stravinsky’s works bestowed, for Brelet, a lasting “image of the eternal present” in which the unity of music and the human attained its fullest realization. Embodying the consummation of human consciousness, Stravinsky’s synthetic music fashioned from “eternal duration” an “expression of intense and superabundant life.”⁷⁴²

Brelet’s understanding of Stravinsky’s music as embodying the plenitude of an “eternal present” can be seen as an elaboration of Lavelle’s reflections on the dialectical nature of perception and time, and in particular his notion of an atemporal present.

⁷³⁹Brelet, *Le Temps musical*, 302.

⁷⁴⁰*Ibid.*

⁷⁴¹Brelet, *Le Temps musical*, 687.

⁷⁴²*Ibid.*, 689.

“Where perception occurs, there is no longer any time,” Lavelle wrote.⁷⁴³ Inextricable from the act of participation, time emerged, in Lavelle’s thought, from a “non-coincidence of the self with the present of the object.”⁷⁴⁴ The experience of time was the experience of this non-coincidence, this gap, this interval between self and object. To overcome time, then, was to perceive actively, to negate time by filling it “with our activity,” to “live in an eternal present.”⁷⁴⁵ The decision to overcome time took place in the *instant*—the “place of participation.”⁷⁴⁶ In turning within the instant away from the present of time, the subject exercised its freedom and entered the *présence* of eternity.

Brelet made Lavelle’s philosophy of time more concrete. She read in Stravinsky’s music the signs of eternity. In Stravinsky, temporal continuity paradoxically arose from the “discontinuous itself,” from the “perpetual resumption” of a “living power of renewal.”⁷⁴⁷ Stravinsky’s music effected, for Brelet, an experience of Lavellian eternity, of a “perpetual beyond which prevented time from ever coming to a stop.”⁷⁴⁸ Engendering an aural experience of the eternal, the “concrete rational time” of Stravinsky’s compositions conciliated the antinomy of mind and body, conjoining “what was believed to be contrary”—the biological and the spiritual.⁷⁴⁹

⁷⁴³Lavelle, *Du temps*, 22.

⁷⁴⁴*Ibid.*

⁷⁴⁵Smith, 66.

⁷⁴⁶Lavelle, *Du temps*, 247.

⁷⁴⁷Brelet, *Le Temps musical*, 684. “And this is the sign that it is installed in the absolute, that it is the expression of a concrete intelligence creating temporal continuity through an act of indefinitely renewed distinction.”

⁷⁴⁸Lavelle, *Du temps*, 419.

⁷⁴⁹Brelet, *Le Temps musical*, 684, 689. The “overflowing life” that “animates” in Stravinsky’s music the “purest and most stripped down forms” expresses the “total victory of musical time over psychological duration” and “consummates and ratifies” the “reconciliation, in a common eternity, of two antagonistic powers, of two contrary durations of being: the biological and spiritual.”

For Brelet, it was specifically Stravinsky's spiritualized rhythms that reintegrated the fragmented durations of the modern human. Stravinsky's music actualized rhythm, making it into a self-conscious and self-contemplating temporal dimension—a rhythm both conscious of itself and reflecting on itself, or a *thinking of time*. Stravinsky respected the inescapable conflict between measure and rhythm, but evinced a predilection for “the *carrure*, *rhythm of the measure*,” which attested to the merging of the “intelligibility and reality” of rhythm.⁷⁵⁰

The notion of *la carrure* has its origins in choreography, in the coordinated movements of the body—in marching and in dance, specifically. All of “the old French marches, almost all the former provincial dances of our country,” Brelet wrote, are “square.”⁷⁵¹ The *carrure* arises from a grouping of the body's natural rhythmic movements, from an ordering into regular, recurring measures. The *carrure* is fundamentally social: “measure,” Brelet writes, is “social requirement, tames individual durations, but also brings them into agreement.”⁷⁵²

Concrete in dance, *carrure* becomes abstract in music. It does not thereby lose its living quality, becoming a husk, an empty shell, a strictly mechanical procedure for the organization of musical temporality. Nor does its continued survival, in music that no longer accompanies the

⁷⁵⁰Ibid. The French word *carrure* typically denotes either the “square, regular form of a monument” or the “width of the back from one shoulder to the other.” Figuratively, it may mean “size, scope, strength” or “exactitude, certitude, directness.” See <http://www.cnrtl.fr/definition/carrure>, accessed 28 September 2016.

In *Le Temps musical*, Brelet qualifies the notion of *carrure* in several ways, calling it a “rhythm of accents” and, more generally, the “symmetry” and “cyclism” of either “harmony” or “rhythm.” But not of melody, upon which *carrure* always seems rather to be imposed. Classical composers, for example, subject melody completely to *carrure*, to symmetrical phrasing, which fragments its natural curve and fashions a melodic “image” of “rational time.” That *carrure* is at odds with melody is, Brelet contended, as it should be. This conflict powers the dialectical engine of musical time itself. The “free rhythm of melody” constitutes, for Brelet, the “true musical rhythm,” the “momentum of which surmounts all the segments and incisions of metric form”; however, the “abandon and the nonchalance of melodic rhythm” requires the “rigor of the meter.” Without meter, rhythm ceased to exist. And without the conflict between the two, music ceased to exist. Ibid., 293, 635.

⁷⁵¹Ibid. In music, the term *phrase carrée* (literally, “square phrase”) designates a phrase consisting of four equal measures (or a number of measures in multiples of four), and, by extension, *rythme carré* and *mélodie carrée* specify “square” rhythms and melodies (i.e., rhythms and melodies that obey a principle of symmetry).

⁷⁵²Ibid., 306. “And it could be said,” she continues, “that the social time of the collectivity that imposed the measure, is mediator, from the point of the perception of time, between subjective duration and universal time.”

dance, indicate signs of regression. For Brelet, its presence was both ineradicable and ultimately favorable. Brelet argued that Stravinsky's great accomplishment was to have recaptured the essence of musical time through recuperating the *carrure*.

When applied to the history of Western art music, this peculiarly abstract concretion emerged in Brelet's text on musical time as at first a hindrance to the fulfillment of music's rhythmic possibilities. In its earliest appearances in *Le Temps musical*, *carrure* served as the adversary of sonority itself, enchainning musical sound with an external temporal schemata. In the "Beethovenian symphony," for example, the presence of *carrure* disrupted the music's continuity to the detriment of its concrete development.⁷⁵³ Debussy, having aimed "above all to respect the concrete being of sounds," conversely cast off "thematicism and the *carrure*" and sought a "law of musical development" in the "harmonies themselves."⁷⁵⁴

Gradually, however, *carrure* evolved from a destructive and undesirable force to that of equal partner in a mutually beneficial antagonism. Brelet's Stravinsky rediscovered this eternal value and necessity of *carrure*, which inhabited rhythm itself as one side of its intrinsically double nature, as one half of its "interior antinomy."⁷⁵⁵ The other half, which had come to dominate the texture of romantic music, was the purely musical rhythm of the vocal gesture. The antinomy of physical *carrure* and spiritual phrasing thus expressed that essential rhythmic dialectic of form and freedom.

For Adorno, articulating time through "its division into equal quantities" virtually abrogated it and spatialized it. Brelet, however, now looking back from the perspective of

⁷⁵³Ibid., 272. The "dialectic theme-development" in Beethoven's symphonic works came "under the grip of rhythmic *carrure*," the schematic rigidity of which constantly fractured the "momentum of the melody" (itself the restitution and reiteration of the "momentum of sound").

⁷⁵⁴Ibid.

⁷⁵⁵Ibid., 302.

history, whose pinnacle, for her, was Stravinsky, would have said that meter can and has served—in Mozart and Beethoven, for instance—as a regulation of movement in time that provides formal unity without destroying temporality completely. “In its secret being,” Brelet claimed, music escaped from the rigid symmetry of dance rhythms. In dance, meter was a spatial concept; in music, it became a dynamic, temporal experience. She directed attention to the music of the classics:

Listen to Mozart or even Beethoven: is not the *carrure* in each idealized, symmetry, torn from space, in order to compose a purely temporal structure? In classical music, as we have shown, the *carrure* takes on a wholly other meaning than in dance: far from expressing the fatality of the spatial, it expresses a deliberated conception of time, a rationalist philosophy, which has preferred the homogeneous time of the understanding to heterogeneous duration, the principle of identity, creator of intelligibility, to anarchic diversity, and the eternal to the temporal. And who does not sense that spiritualization of the *carrure* in Mozart, which is no longer spatial heaviness but transparent and rational legerity?⁷⁵⁶

Musical *carrure* was the temporalization of spatiality, not the spatialization of temporality.

Brelet argued that when Stravinsky revived *la carrure* to “found his audacious rhythms,” he recovered and actualized the “very law of perception of rhythm—the presence, whether real or virtual, in it of a metric and homogeneous time in relation to which the diversity of rhythmic groups are organized.”⁷⁵⁷ Stravinsky recognized and made into reality the fact that “measure is *interior* to rhythm itself.”⁷⁵⁸ By pursuing the mystery of metricity, he revealed with “particular

⁷⁵⁶Brelet, *Le Temps musical*, 269–70: “Écoutez Mozart ou même Beethoven: est-ce que la carrure chez eux n’est pas idéalisée, la symétrie, arrachée à l’espace, afin de composer une structure purement temporelle? Dans la musique classique, comme nous verrons, la carrure revêt un tout autre sens que dans la danse: loin d’exprimer la fatalité du spatial, elle exprime une conception délibérée du temps, une philosophie rationaliste, qui a préféré le temps homogène de l’entendement à la durée hétérogène, le principe d’identité, créateur d’intelligibilité, au divers anarchique et l’éternel au temporel. Et qui ne sent cette spiritualisation de la carrure chez Mozart, laquelle n’est plus lourdeur spatiale mais légèreté transparente du rationnel?”

⁷⁵⁷Brelet, *Esthétique et création musicale*, 22. also section 4.3.3.2 above.

⁷⁵⁸Brelet, *Le Temps musical*, 293.

acuity” the “condition of the reality and intelligibility of rhythm,” the living antinomy upon which it was based.⁷⁵⁹

The music of Stravinsky aimed, in Brelet’s words, to insert the self “into the musical present and the present into the self.”⁷⁶⁰ It aimed “to deliver us from the torments of subjectivity,” and it did so through its tendency to transform the measure into a “dynamic and living reality.”⁷⁶¹ The measure possessed, in Stravinsky’s music, an “astonishing force of impulsion and propulsion.”⁷⁶² The Stravinskyan measure incarnated the “elementary power of homogeneous time,” the time of human collectivity.⁷⁶³ It also consummated the voluntary “sacrifice” that took the individual from a personal, subjective, and heterogeneous duration to universal homogeneous time.⁷⁶⁴

This sacrifice did not entail an identification of the music with the “annihilating authority” of the collective; it neither treated the subject as a “victim” of society nor led to the liquidation of this subject.⁷⁶⁵ Rather than mocking the “tradition of humanistic art,” Stravinsky’s music offered a renewal of the human, one which favored objectivity but still respected the subjectivity immanent in music’s dialecticality.⁷⁶⁶ The sacrifice of the subject was far from complete, in other words.

From Brelet’s perspective, Stravinsky made objectivity and collectivity more palatable. Stravinsky’s musical aesthetic, as Brelet portrayed it, avoided the “pathos” of “solitary

⁷⁵⁹Brelet, *Esthétique et création musicale*, 22.

⁷⁶⁰Brelet, *Le Temps musical*, 314.

⁷⁶¹*Ibid.*

⁷⁶²*Ibid.*

⁷⁶³*Ibid.*

⁷⁶⁴*Ibid.*

⁷⁶⁵Adorno, *Philosophy of New Music*, 110.

⁷⁶⁶*Ibid.*

subjectivity, withdrawn into itself.”⁷⁶⁷ It did not impose its authority unilaterally; rather, it spoke to the objective qualities of subjectivity itself, presenting the subject not as it was but as it could be, perhaps even as it ought to be. It did not liquidate the subject, but purified it. In Stravinsky’s musical objectivism, the human subject discovered the “lived measure that is ontological time,” experienced an “unknown joy, metaphysical joy of a reconciliation with self, and of a coinciding, far from the unreality of the future and of desire, with that eternal present in which the time of the self and the time of the world come together.”⁷⁶⁸

⁷⁶⁷Ibid., 109.

⁷⁶⁸Brelet, *Le Temps musical*, 314.

6.0 CONCLUSION

Jankélévitch's Debussy and Brelet's Stravinsky have this in common: they perform, in music, a kind of phenomenological reduction.⁷⁶⁹ Within the aesthetic object itself, the philosophers' composers display a form of temporary reconciliation between subject and object, constituting a temporal space in which self and world interact. Their musical works, to use Merleau-Ponty's language, "express" a singular "mode of existing."⁷⁷⁰ Jankélévitch and Brelet probe the existential "*dimensions*" of Debussy and Stravinsky's music, discerning therein a "unique manner of behavior towards others, towards Nature, time, and death: a certain way of patterning the world..."⁷⁷¹

In participating in the re-creation of this music, performers and audiences, from the perspectives of Brelet and Jankélévitch, not only take part in the re-construction of a "relational, lived space" within a musico-phenomenological world, they also experience the "very conditions of our embodied access to the world" and spontaneously perform a "Husserlian ἐποχή."⁷⁷² Though, in their descriptions of music and aesthetics, neither Brelet nor Jankélévitch ever made explicit reference to phenomenology or its methods, they nonetheless rendered aesthetic

⁷⁶⁹It is the eidetic reduction that makes possible phenomenology's "broadened notion of intentionality." Merleau-Ponty, *Basic Writings*, 74. See note 69, above.

⁷⁷⁰*Ibid.*, 75.

⁷⁷¹*Ibid.*

⁷⁷²Jerome Veith, translator's forward to *Aesthetics as Phenomenology: The Appearance of Things*, by Günter Figal (Bloomington: Indiana University Press, 2015), xi. Epoché (ἐποχή), or "suspension," refers to Husserl's notion of bracketing the "natural attitude" of scientific thinking in order "to return to that world which precedes knowledge." It is, in other words, part and parcel of the phenomenological reduction. *Ibid.*, 65.

experience as an experience of that which makes experience possible in the first place—as an experience of the mysterious conditions of existence per se.

As we have seen, they approached the study of these conditions from different directions. Jankélévitch maintained a performative stance, Brelet a cognitive stance. Jankélévitch was seeking to re-create the mysterious effects of what was for him ultimately ineffable, unknowable. Brelet was trying to pin down and articulate the essence of music's mysteriousness. Jankélévitch was trying to perform mystery; Brelet was trying to explain it.

In this, they formed a complementary pair, having expressed between them the full range of mysteriological explorations in post-WWII France. They did so, moreover, between two areas of study, between two disciplines, charting the interstices of music and philosophy, musicology and phenomenology. By and large an intellectual history of this interdisciplinarity, my dissertation maps the liminal spaces in which Jankélévitch and Brelet carried out their work.

In a nutshell, so to speak, my dissertation claims that the philosopher-musicologists Gisèle Brelet and Vladimir Jankélévitch constructed phenomenologies of musical mystery in postwar France, binding the aesthetic experience of music to an act of participation, an act in which otherness is constituted in and through the creation of musical time.

APPENDIX A

TYPES OF MYSTERY IN JANKÉLÉVITCH'S *DEBUSSY ET LE MYSTÈRE*

Table 6. Types of Mystery in Jankélévitch's *Debussy et le mystère*

Types of Mystery	Page Number(s)
death	10, 19, 22, 133, 146
love	10
the constitutional and nuclear mystery of existence	10
the limpid mystery (or the destinal mystery of existence)	11, 13
fate	13, 22
the occult mystery (or the arcane Punchinello)	12
anguish	14, 15, 80, 95
voluptuousity	17, 149, 150
femininity	18, 139
the body	18
the soul	18
the great mystery of Punchinello	18
the domestic mystery of the death of love	20
the mortal mystery (the ultimate mystery, mystery of mysteries)	20
midday (a mystery of ecstasy and desperate voluptuousity)	149
the ambient mystery	31

the mystery of Psyche	31
the mystery of Physis	31
the ontological mystery (a mystery of gratuitousness—co-presence, multi-presence, and omni-presence)	32
a mystery of decadence and decomposition	51
aquatic mysteries	54
a mystery of multi-presence	32, 65
the mystery of the horizon	75
the mystery of pure presence (a mystery of irreality)	75
the meridian mystery of existence	76
the nocturnal mystery of nothingness	76
the Debussyan mystery (a mystery of light)	76
mysteries of midnight (mysteries of darkness)	77
the mystery of dissonances	77
the inexplicable mystery of F-sharp major	77
this mystery of the afternoon (the mystery of the sun at its zenith, mystery of the panic summer and the blinding silence)	82–3
these mysterious terrors (the panics)	83
the lethal mystery	87
sheer co-presence and of the pure fact of being there (which produces Debussyan harmony, the harmony of mystery)	104
an ironic mystery (a caprice of fate)	104
a completely esoteric mystery	112
the mystery of disquieted delectation	115
this “major” mystery (a form of the canicular and meridian mystery)	124
a mystery of consonance	124
the beautiful mystery of Spanishness [<i>le beau mystère d’hispanité</i>]	131
two symmetrical mysteries of liminality	133
the mysteries of creation	133
a mystery of innocence	139
the mystery of Mélisande the happy-but-sad	141
the mystery of Mélisande with the golden hair	141

the mystery of <i>Nuit de Noël</i> , of <i>Kachtchéï l'immortel</i> , and of <i>Nuit de mai</i> (the mystery of “the winter which is in Debussy the omega and the culminating and incomprehensible <i>raison d'être</i> of all life”)	146
the eternal mystery of man	149
mystery sharpened, mystery of midday, mystery of nothingness and the immobile	149
mystery flattened, mystery of midnight, of hope and living water	149
the profoundest mystery of the darkest night	150
the mystery of a beauty that is indifferent and already supernatural simply by its presence	150

APPENDIX B

COMPOSITIONS CITED IN *DEBUSSY ET LE MYSTÈRE*

Table 7. Compositions Cited in Jankélévitch's *Debussy et le mystère*

Compositions by Debussy	Number of References
the Étude <i>Pour les cinq doigts</i>	5
<i>Les Tierces alternées</i> (<i>Préludes</i> II, no. 11)	2
<i>Docteur Gradus ad Parnassum</i> (<i>Children's Corner</i> , no. 1)	2
<i>La Damoiselle élue</i>	6
<i>Khamma</i>	16
<i>Le Martyre de saint Sébastien</i>	23
<i>Pagodes</i> (<i>Estampes</i> , no. 1)	6
<i>Placet futile</i> (<i>Trois poèmes de Stéphane Mallarmé</i> , no. 2)	2
<i>Boîte à joujoux</i>	33
<i>Berceuse héroïque</i>	3
<i>Pièce pour clarinette</i> in G major	1
<i>Ballade</i> (1890)	1
<i>Hommage à Joseph Haydn</i> for solo piano	5
<i>Suite bergamasque</i>	7
<i>Lindaraja</i>	8
<i>Pelléas et Mélisande</i>	more than 100
<i>Des pas sur la neige</i> (<i>Préludes</i> I, no. 6)	11
the Étude <i>Pour les accords</i>	4
<i>Rhapsodie</i> for clarinet	4
the Étude <i>Pour les tierces</i>	3
<i>Noël des enfants qui n'ont plus de maison</i>	3
<i>La Chevelure</i> (<i>Chansons de Bilitis</i> , no. 2)	2

<i>Les Angélus: Cloches chrétiennes pour les matines</i>	1
<i>De fleurs (Proses lyriques, no. 3)</i>	6
<i>Sonate de violoncelle</i>	5
<i>Sonate pour flûte, alto et harpe</i>	6
<i>Sonate pour piano et violon</i>	9
<i>En blanc et noir</i>	12
<i>Recueillement (Cinq poèmes de Baudelaire, no. 4)</i>	5
<i>Ballade de Villon á s'amyé (Trois ballades de François Villon, no. 1)</i>	1
<i>La Neige danse (Children's Corner, no. 4)</i>	8
<i>Colloque sentimental (Fêtes galantes II, no. 3)</i>	9
<i>Pour un tombeau sans nom (2d Épigraphe antique)</i>	6
<i>Clair de lune (Suite Bergamasque, no. 3)</i>	1
<i>Nuages (Nocturnes for orchestra, no. 1)</i>	9
<i>Fêtes (Nocturnes for orchestra, no. 2)</i>	9
<i>Sirènes (Nocturnes for orchestra, no. 3)</i>	10
<i>Brouillards (Préludes II, no. 1)</i>	10
<i>Feuilles mortes (Préludes II, no. 2)</i>	7
<i>La Mer</i>	26
<i>Parfums de la nuit (Ibéria, no. 2) (Images III for orchestra, no. 2)</i>	18
<i>Le Son du cor s'afflige vers les bois (Mélodies, no. 2)</i>	5
<i>La Grotte (Chansons de France, no. 2)</i>	5
<i>En sourdine (Fêtes galantes I, no. 1)</i>	9
<i>Prélude à l'après-midi d'un faune</i>	5
<i>La Puerta del Vino (Préludes II, no. 3)</i>	2
<i>La Soirée dans Grenade (Estampes, no. 2)</i>	7
<i>Le Vent dans la plaine (Préludes I, no. 3)</i>	9
<i>Pour remercier la pluie au matin (6th Épigraphe antique)</i>	4
<i>Voiles (Préludes I, no. 2)</i>	4
<i>Isle joyeuse for solo piano</i>	5
<i>Mouvement (Images I for piano, no. 3)</i>	7
<i>Jardins sous la pluie (Estampes, no. 3)</i>	13
<i>Masques for solo piano</i>	11
<i>Pour le piano</i>	15
<i>the Étude Pour les degrés chromatiques</i>	8
<i>"Les Fées sont d'exquises danseuses" (Préludes II, no. 4)</i>	16
<i>Ballade des femmes de Paris (Trois ballades de François Villon, no. 3)</i>	2
<i>De soir (Proses lyriques, no. 4)</i>	13
<i>Rondes de printemps (Images III for orchestra, no. 3)</i>	9
<i>Feux d'artifice (Préludes II, no. 12)</i>	10
<i>the Étude Pour les huit doigts</i>	3
<i>De grève (Proses lyriques, no. 2)</i>	6

<i>Échelonnement des haies moutonne à l'infini (Mélodies, no. 3)</i>	6
<i>Chevaux de bois (Ariettes oubliées, no. 4)</i>	8
<i>Marche écossaise</i> for piano, four hands	1
<i>Petite suite</i> for piano, four hands	1
<i>Par les rues et par les chemins (Ibéria, no. 1) (Images III for orchestra, no. 2)</i>	1
<i>Reflets dans l'eau (Images I for piano, no. 1)</i>	11
<i>La Sérénade interrompue (Préludes I, no. 9)</i>	11
<i>Le Matin d'un jour de fête (Ibéria, no. 3) (Images III for orchestra, no. 2)</i>	5
<i>Les Collines d'Anacapri (Préludes I, no. 5)</i>	7
<i>La Danse de Puck (Préludes I, no. 11)</i>	5
<i>Minstrels (Préludes I, no. 12)</i>	2
<i>Général Lavine (Préludes II, no. 6)</i>	1
<i>Le Promenoir des deux amants</i> for voice and piano	4
<i>La Mer est plus belle que les cathédrales (Mélodies, no. 3)</i>	1
<i>Ce qu'a vu le vent d'ouest (Préludes I, no. 7)</i>	2
<i>Jeux de vagues (La Mer, no. 2)</i>	9
<i>Jet d'eau (Cinq poèmes de Baudelaire, no. 3)</i>	2
<i>Dialogue du vent et de la mer</i>	4
<i>Poissons d'or (Images II for piano, no. 3)</i>	6
the <i>Étude Pour les sonorités opposées</i>	11
<i>La Terrasse des audiences du clair de lune (Préludes II, no. 7)</i>	11
<i>Cloches à travers les feuilles (Images II for piano, no. 1)</i>	9
the <i>Étude Pour les agréments</i>	5
<i>Canope (Préludes II, no. 10)</i>	5
the <i>Étude Pour les arpèges composés</i>	3
<i>Éventail (Trois poèmes de Stéphane Mallarmé, no. 3)</i>	2
the <i>Étude Pour les sixtes</i>	1
the <i>Étude Pour les octaves</i>	2
<i>De l'aube à midi sur la mer (from La Mer)</i>	1
<i>Rhapsodie pour saxophone</i>	10
<i>Pour invoquer Pan (1st Épigraphe antique)</i>	3
<i>Apparition</i> (for voice and piano)	3
<i>Syrinx</i> for flute	7
<i>De rêve (Proses lyriques, no. 1)</i>	9
<i>Ondine (Préludes II, no. 8)</i>	9
<i>Gigues (Images III for orchestra, no. 1)</i>	14
<i>2d Ballade de François Villon</i>	3
<i>Danseuses de Delphes (Préludes I, no. 1)</i>	1
<i>Danse sacrée (Danses for cross-strung harp and string quintet, no. 1)</i>	1
<i>Hommage à Rameau (Images I for piano, no. 2)</i>	8
<i>Et la lune descend sur le temple qui fut (Images II for piano, no. 2)</i>	6

<i>La Cathédrale engloutie (Préludes I, no. 10)</i>	4
<i>Fantoches (Fêtes galantes I, no. 2)</i>	1
<i>Les tombeaux des Naïades (Chansons de Bilitis, no. 3)</i>	6
<i>the Étude Pour les notes répétées</i>	5
<i>"Les Sons et les parfums tournent dans l'air du soir" (Préludes I, no. 4)</i>	3
<i>Pour l'Égyptienne (5th Épigraphe antique)</i>	4
<i>Chambre magique (from Le Martyre de saint Sébastien)</i>	5
<i>Bruyères (Préludes II, no. 5)</i>	4
<i>Fille aux cheveux de lin (Préludes I, no. 8)</i>	9
<i>Harmonie du soir (Poèmes de Baudelaire, no. 2)</i>	2
<i>Rondel (Chansons de France, no. 1)</i>	3
<i>"Aquarelles I. Green" (Ariettes oubliées, no. 5)</i>	1
<i>La Flûte de Pan (Chansons de Bilitis, no. 1)</i>	4

APPENDIX C

MUSIC EXAMPLES IN *DEBUSSY ET LE MYSTÈRE*

Table 8. Music Examples in Jankélévitch's *Debussy et le mystère*

Piece(s)	Chapter
<i>Pelléas et Mélisande</i>	1
<i>La Sérénade interrompue</i> (<i>Préludes</i> I, no. 9); <i>Le Matin d'un jour de fête</i> (<i>Iberia</i> II)	2
<i>Sirènes</i> (<i>Nocturnes</i> for orchestra, no. 3); <i>La Mer</i> (II. <i>Jeux de vagues</i>)	
<i>Dialogue du vent et de la mer</i>	
<i>De soir</i> (<i>Proses lyriques</i> , no. 4); <i>Chevaux de bois</i> ; <i>Reflets dans l'eau</i> (<i>Images</i> I for piano, no. 1); Albeniz: <i>Fête-Dieu à Seville</i> (<i>Iberia</i> I.iii)	
<i>Pour les sonorités opposées</i> (5th étude, p. 18–9); <i>De rêve</i> (<i>Proses lyriques</i> , no. 1)	
Albeniz: <i>Evocation</i> , <i>Triana</i> , and <i>Asturias</i>	
Albeniz: <i>Fête-Dieu à Seville</i> (<i>Iberia</i> I.iii)	
<i>De soir</i> (<i>Proses lyriques</i> , no. 4); <i>La Flûte de Pan</i> (<i>Chansons de Bilitis</i> , no. 1); <i>Lindaraja</i>	
<i>Pour les agréments</i> (<i>Études</i> II, p. 6); <i>Jeux</i> (p. 4, 14)	
<i>Les Parfums de la nuit</i> (<i>Iberia</i> II, markers 39, 41, 50); <i>La Soirée dans Grenade</i>	
<i>Syrinx</i> (1913); <i>Le Faune</i> (<i>Fêtes galantes</i> II, 1904)	3
“ <i>Je tremble volant ton visage</i> ” (<i>Promenoir des deux amants</i> , no. 3)	
<i>En Sourdine</i> (<i>Fêtes galantes</i> I, 1892); <i>Colloque sentimental</i> (<i>Fêtes galantes</i> II, 1904)	
<i>Par les rues et par les chemins</i> (<i>Iberia</i>)	
<i>Jeux</i> ; <i>Gigues</i> (8); <i>Khamma</i> ; 2d <i>Épigraphe antique</i> [<i>Pour un tombeau sans nom</i>]	

<i>La Chevelure</i> (<i>Chansons de Bilitis</i> II); <i>Pelléas et Mélisande</i> , I.i	
<i>Les Parfums de la nuit</i> (<i>Iberia</i> II)	
<i>Khamma</i> ; <i>Sonate de violoncelle</i> (finale, p. 10)	
<i>Pour un tombeau sans nom</i> (2d <i>Épigraphe antique</i> , 1914); <i>Sonate pour flûte, alto et harpe</i> (interlude) (1916); 2d <i>Ballade de Francois Villon</i> (1910)	
<i>Sonate pour flûte, alto et harpe</i>	
<i>En blanc et noir</i> (II, p. 16–7)	
<i>Pelléas et Mélisande</i> II.i, II.ii, IV.ii; <i>Pour le piano</i> (II. <i>Sarabande</i>); <i>Gigues</i> (3)	
<i>Boîte à joujoux</i> II (p. 32–33); <i>Pour les notes répétées</i> (<i>Études</i> II, 9)	
<i>Échelonnement des haies</i>	
<i>Masques</i> (p. 6–7); <i>Tombeau des Naiades</i> (<i>Chansons de Bilitis</i> II, p. 12)	
<i>Rhapsodie pour orchestre et saxophone</i> (6)	
<i>Gigues</i> (3)	
Moussorgski: <i>Chants et danses de la mort</i> , II	
<i>Gigues</i> (9)	
	Epilogue

BIBLIOGRAPHY

Abbate, Carolyn. *In Search of Opera*. Princeton, N.J.: Princeton University Press, 2001.

_____. "Jankélévitch's Singularity." In Jankélévitch, *Music and the Ineffable*, xiii–xx.

_____. "Music—Drastic or Gnostic?" *Critical Inquiry* 30 (2004): 505–36.

Adorno, Theodore W. *Aesthetic Theory*. Translated by Robert Hullot-Kentor. Minneapolis: University of Minnesota Press, 1998.

_____. *Against Epistemology: A Metacritique*. Translated by Willis Domingo. Cambridge, Mass.: MIT Press, 1983.

_____. *Beethoven: The Philosophy of Music*. Edited by Rolf Tiedemann. Translated by Edmund Jephcott. Stanford, Calif.: Stanford University Press, 1998.

_____. *Essays on Music*. Edited by Richard Leppert. Translated by Susan H. Gillespie. Berkeley: University of California Press, 2002.

_____. "Husserl and the Problem of Idealism." *Journal of Philosophy* 37 (1940): 5–18.

_____. *Negative Dialectics*. Translated by E.B. Ashton. New York: Continuum, 2007.

_____. *Philosophie der neuen Musik*. Frankfurt am Main: Suhrkamp Verlag, 1949. Translated by Robert Hullot-Kentor as *Philosophy of New Music*. Minneapolis: University of Minnesota Press, 2006.

_____. *Versuch über Wagner*. Frankfurt am Main: Suhrkamp Verlag, 1952. Translated by Rodney Livingstone as *In Search of Wagner*. New York: Verso, 2005.

Albright, Daniel. *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts*. Chicago: University of Chicago Press, 2000.

Almen, Byron, and Edward Pearsall, eds. *Approaches to Meaning in Music*. Bloomington: Indiana University Press, 2006.

- Aristotle. *Metaphysics*. Translated by W.D. Ross. Accessed 3 March 2016, <http://classics.mit.edu/Aristotle/metaphysics.html>.143.
- Augst, Bertrand. "Descartes's Compendium on Music." *Journal of the History of Ideas* 26 (1965): 119–32.
- Ayrey, Craig. "Jankélévitch the Obscure(d)." *Music Analysis* 25 (2006): 343–57.
- Bachelard, Gaston. *L'air et les songes: Essai sur l'imagination du mouvement*. Paris: José Corti, 1943.
- _____. *L'eau et les rêves: Essai sur l'imagination de la matière*. Paris: José Corti, 1942.
- Bachman, Philippe. *La musicologie en France entre impasse et mutation: État des lieux et enjeux politiques*. Paris: Éditions de la Maison des sciences de l'homme, 1992.
- Badiou, Alain. *Five Lessons on Wagner*. Translated by Susan Spitzer. New York: Verso, 2010.
- Barry, Barbara R. *Musical Time: The Sense of Order*. Stuyvesant, N.Y.: Pendragon Press, 1990.
- Basset, Monique, ed. *Écrit pour Vladimir Jankélévitch*. Paris: Flammarion, 1978.
- Bayer, Raymond. "Recent Esthetic Thought in France." In *Philosophic Thought in France and the United States*, 2d ed., ed. Marvin Farber, 267–80. Albany: State University of New York Press, 1968.
- Beaulieu, Alain, Edward Kazarian, and Julia Sushytska, eds. *Gilles Deleuze and Metaphysics*. Lanham, Md.: Lexington Books, 2014.
- Belvianes, Marcel. *Sociologie de la musique*. Paris: Payot, 1951.
- Benso, Silvia. "The Breathing of the Air: Presocratic Echoes in Levinas." In *Levinas and the Ancients*, edited by Brian Schroeder and Silvia Benso, 9–23. Bloomington: Indiana University Press, 2008.
- Berger, Karol. "Musicology According to Don Giovanni, or: Should We Get Drastic?" *Journal of Musicology* 22 (2005): 490–501.
- Bergson, Henri. *Creative Evolution*. Translated by Arthur Mitchell. New York: Henry Holt, 1914.
- _____. *Time and Free Will: An Essay on the Immediate Data of Consciousness*. Translated by F.L. Pogson. London: George Allen, 1913.

- _____. *The Two Sources of Morality and Religion*. Translated by R. Ashley Andrà and Cloudesly Brereton with the assistance of W. Horsefall Carter. New York: Henry Holt, 1935.
- Bouton, Christophe. *Time and Freedom*. Translated by Christopher Macann. Evanston, Ill.: Northwestern University Press, 2014.
- Bréhier, Émile. *Philosophy of Plotinus*. Translated by Joseph Thomas. Chicago: University of Chicago Press, 1958.
- Brelet, Gisèle. "Essence de la musique russe." In *Musique russe*, ed. Pierre Souvtchinsky, 45–79. Paris: Presses universitaires de France, 1953.
- _____. *Esthétique et création musicale*. Paris: Presses universitaires de France, 1947.
- _____. *L'Interprétation créatrice: Essai sur l'exécution musicale*. Paris: Presses universitaires de France, 1951.
- _____. "Musiques exotiques et valeurs permanentes de l'art musical." *Revue philosophique de la France et de l'étranger* 136, no. 1/3 (1946): 71–96.
- _____. "Philosophie et esthétique musicale." In *Précis de musicologie*, ed. J. Chailley, 389–423. Paris: Presses universitaires de France, 1958.
- _____. Preface to *Manual de méthodologie dialectique*, by Louis Lavelle. Paris: Presses Universitaires de France, 1962.
- _____. Review of *Découverte de la musique*, by Jean-Claude Piguet. *Revue philosophique de la France et de l'étranger* 140 (1950): 553–5.
- _____. Review of *Mozart dans Mozart*, by Jean Chantavoine. *Revue philosophique de la France et de l'étranger* 140 (1950): 550–3.
- _____. Review of *...Of Musical Things*, by Alphons Silbermann. *Revue philosophique de la France et de l'étranger* 142 (1952): 121–4.
- _____. "Radio purifies and strengthens music." *Cahiers d'études de radio-télévision: Études et documentation sur les aspects scientifiques et artistiques de la radio-diffusion et de la télévision* 3–4 (1955): 367–78.
- _____. *Le Temps musical: Essai d'une esthétique nouvelle de la musique*. 2 volumes. Paris: Presses universitaires de France, 1949.
- Bukofzer, Manfred F. *The Place of Musicology in American Institutions of Higher Learning*. New York: Liberal Arts Press, 1957.

- _____. Review of *Esthétique et création musicale*, by Gisèle Brelet. *Journal of the American Musicological Society* 5 (1952): 139.
- Butler, Judith. *Giving an Account of Oneself*. New York: Fordham University Press, 2003.
- Caballero, Carlos. *Fauré and French Musical Aesthetics*. Cambridge: Cambridge University Press, 2004.
- Calinescu, Matei. *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism*. Durham, N.C.: Duke University Press, 1987.
- Campbell, Edward. *Boulez, Music, and Philosophy*. Cambridge: Cambridge University Press, 2010.
- Camus, Albert. "Absurd Walls." In *Phenomenology and Existentialism*, ed. Robert C. Solomon, 489–498. Lanham, Md.: Rowman & Littlefield, 1972.
- Carman, Taylor. *Merleau-Ponty*. New York: Routledge, 2008.
- _____. "Merleau-Ponty and the Mystery of Perception," *Philosophy Compass* 4 (2009): 630–8.
- Carroll, Mark. *Music and Ideology in Cold War Europe*. Cambridge: Cambridge University Press, 2006.
- Casey, Edward S. Translator's forward to *The Phenomenology of Aesthetic Experience*, by Mikel Dufrenne, trans. Edward S. Casey, et al. Evanston, Ill.: Northwestern University Press, 1973.
- _____. *The World at a Glance*. Bloomington: Indiana University Press, 2007.
- Castarède, Marie-France. "Voyage à travers l'expérience intérieure de la musique." *Journal des psychologues* 278, no. 5 (2010): 54–9.
- Chimisso, Cristina. *Writing the History of the Mind: Philosophy and Science in France, 1900 to 1960s*. Burlington, Vt.: Ashgate, 2008.
- Chion, Michel. *La voix au cinéma*. Paris: Cahiers du Cinéma, 1982.
- _____. *Guide des objets sonores, Pierre Schaeffer et la recherche musicale*. Paris: Ina-GRM/Buchet-Chastel, 1983.
- _____. *Le Son*. Paris: Armand Colin, 2004.
- Chua, Daniel. "Beethoven's Other Humanism." *Journal of the American Musicological Society* 62 (2009): 571–645.

- Cohen, Richard A. Introduction to *Time and the Other* by Emmanuel Levinas, trans. Richard A. Cohen. Pittsburgh, Pa.: Duquesne University Press, 1987.
- _____. *Elevations: The Height of the Good in Rosenzweig and Levinas*. Chicago: University of Chicago Press, 1994.
- Cook, Nicholas, and Mark Everist, eds. *Rethinking Music*. Oxford: Oxford University Press, 2001.
- Cross, Jonathan. *The Stravinsky Legacy*. Cambridge: Cambridge University Press, 1998.
- Currie, James R. "Where Jankélévitch Cannot Speak." *Journal of the American Musicological Society* 65 (2012): 247–51.
- Cuvelier, André. *La Musique et l'homme: ou, Relativité de la chose musicale*. Paris: Presses universitaires de France, 1949.
- Dahlhaus, Carl. "Toward a Phenomenology of Music." In *Esthetics of Music*, translated by William W. Austin, 74–83. Cambridge: Cambridge University Press, 1982.
- Dastur, Françoise. "World, Flesh, Vision." In *Chiasms: Merleau-Ponty's Notion of Flesh*, edited by Fred Evans and Leonard Lawlor, 23–50. Albany: State University of New York Press, 2000.
- Davidson, Arnold I. "The *Charme* of Jankélévitch." In Jankélévitch, *Music and the Ineffable*, vii–xii.
- _____. "Introductory Remarks." *Critical Inquiry* 22 (1996): 545–48.
- de Beauvoir, Simone. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier. New York: Vintage Books, 2011.
- Debussy, Claude, Pierre Boulez, Eiko Kasaba, and Gabriele D'Annunzio, *Le Martyre de saint Sébastien*. Paris: Durand, 2009.
- Delacampagne, Christian. "Phenomenology." In *The Columbia History of Twentieth-Century French Thought*, edited by Lawrence D. Kritzman, 85–88. New York: Columbia University Press, 2006.
- Deleuze, Gilles. *Bergsonism*. Translated by Hugh Tomlinson and Barbara Habberjam. New York: Zone Books, 1988.
- Derrida, Jacques. *Of Grammatology*. Translated by Gayatri Spivak. Baltimore, Md.: John Hopkins University Press, 1997.

- _____. *Voice and Phenomenon: Introduction to the Problem of the Sign in Husserl's Phenomenology*. Translated by Leonard Lawlor. Evanston, Ill.: Northwestern University Press, 2011.
- Descombes, Vincent. *Le même et l'autre: Quarante-cinq ans de philosophie française (1933–1978)*. Paris: Éditions de minuit, 1979.
- de Schlœzer, Boris. *Comprendre la musique: Contributions à La nouvelle revue française et à La revue musicale (1921–1956)*. Edited by Timothée Picard. Rennes, France: Presses universitaires de Rennes, 2011.
- Dufourt, Henri, and Joël-Marie Fauquet. *La Musique depuis 1945: Matériau, esthétique et perception*. Wavre, Belgium: Mardaga, 1996.
- Dufrenne, Mikel. *The Phenomenology of Aesthetic Experience*. Translated by Edward S. Casey, Albert A. Anderson, Willis Domingo, and Leon Jacobson. Evanston, Ill.: Northwestern University Press, 1973.
- _____. *In the Presence of the Sensuous: Essays in Aesthetics*. Edited and translated by Mark S. Roberts and Dennis Gallagher. Atlantic Highlands, N.J.: Humanities Press, 1987.
- Dupont, Christian. *Phenomenology in French Philosophy: Early Encounters*. New York: Springer, 2014.
- École, Jean. *Louis Lavelle et le renouveau de la métaphysique de l'être au XXe siècle*. New York: Georg Olms Verlag, 1997.
- Emery, Eric. *Gammes et les problèmes d'esthétique musicale qui s'y rapportent*. Paris: Presses universitaires de France, 1961.
- Esposito, Roberto. *Communitas: The Origin and Destiny of Community*. Translated by Timothy Campbell. Stanford, Calif.: Stanford University Press, 2010.
- Fagenblat, Michael. *A Covenant of Creatures: Levinas's Philosophy of Judaism*. Stanford, Calif.: Stanford University Press, 2010.
- Fétis, François-Joseph. *Biographie universelle des musiciens*, 2d ed., vol. 1. Paris: Didot, 1868.
- _____. *Biographie universelle des musiciens*, 2d ed., vol. 7. Paris: Didot, 1867.
- Fleischer, Mary. *Embodied Texts: Symbolist Playwright-Dancer Collaborations*. Amsterdam: Rodopi, 2007.
- Foster, Roger. *Adorno: The Recovery of Experience*. Albany: State University of New York Press, 2007.

- Fulcher, Jane F. *The Composer as Intellectual: Music and Ideology in France, 1914–1940*. Oxford: Oxford University Press, 2005.
- _____. “Debussy as National Icon: From Vehicle of Vichy’s Compromise to French Resistance Classic.” *Musical Quarterly* 94 (2011): 454–80.
- _____. *French Cultural Politics and Music: From the Dreyfus Affair to the First World War*. Oxford: Oxford University Press, 1999.
- Furness, Raymond. *Zarathustra’s Children: A Study of a Lost Generation of German Writers*. Rochester, N.Y.: Camden House, 2000.
- Gallope, Michael. “Musical Technique and Metaphysical Singularity in Bloch, Adorno, Jankélévitch, and Deleuze.” Ph.D. diss., New York University, 2011.
- _____. “Jankélévitch’s Fidelity to Inconsistency.” *Journal of the American Musicological Society* 65 (2012): 235–41.
- Geraets, Theodore. *Vers une nouvelle philosophie transcendantale: La Genèse de la philosophie de Maurice Merleau-Ponty jusqu’à la Phénoménologie de la perception*. The Hague: Martinus Nijhoff, 1971.
- Goldthwaite, Scott. “The Growth and Influence of Musicology in the United States.” *Acta Musicologica* 33 (1961): 72–9.
- Gribenski, André. *L’Audition*. Paris: Presses universitaires de France, 1951.
- Griffiths, A. Phillips, ed. *Contemporary French Philosophy*. Cambridge: Cambridge University Press, 1987.
- Guerlac, Suzanne. *Literary Polemics: Bataille, Sartre, Valéry, Breton*. Stanford, Calif.: Stanford University Press, 1997.
- _____. *Thinking in Time: An Introduction to Henri Bergson*. Ithaca, N.Y.: Cornell University Press, 2006.
- Gullace, Giovanni. *Gabriele D’Annunzio in France: A Study in Cultural Relations*. Syracuse, N.Y.: Syracuse University Press, 1966.
- Gumbrecht, Hans Ulrich. *The Production of Presence: What Meaning Cannot Convey*. Stanford, Calif.: Stanford University Press, 2004.
- Gutting, Gary. *French Philosophy in the Twentieth Century*. Cambridge: Cambridge University Press, 2001.

- _____. *Thinking the Impossible: French Philosophy since 1960*. Oxford: Oxford University Press, 2011.
- Hamm, Victor M. "The Problem of Form in Nature and the Arts." *Journal of Aesthetics and Art Criticism* 13, no. 2 (1954): 175–84.
- Hanna, Thomas, ed. *The Bergsonian Heritage*. New York: Columbia University Press, 1962.
- _____. *The Lyrical Existentialists*. New York: Atheneum, 1962.
- Hepokoski, James. "Ineffable Immersion: Contextualizing the Call for Silence." *Journal of the American Musicological Society* 65 (2012): 223–30.
- Habermas, Jürgen. "An Awareness of What Is Missing." In *An Awareness of What Is Missing: Faith and Reason in a Post-Secular Age*, by Habermas et al., translated by Ciaran Cronin. Cambridge: Polity, 2010, 15–23.
- Hamilton, Anthony. *Aesthetics & Music*. New York: Continuum, 2007.
- Hammermeister, Kai. *The German Aesthetic Tradition*. Cambridge: Cambridge University Press, 2002.
- Hans, James S. "Gaston Bachelard and the Phenomenology of the Reading Consciousness." *Journal of Aesthetics and Art Criticism* 35 (1977): 315–27.
- Haydon, Glen. *Introduction to Musicology: A Survey of the Fields, Systematic and Historical, of Musical Knowledge and Research*. New York: Prentice Hall, 1941.
- Heidegger, Martin. *Basic Writings*. Translated by David Farrell Krell. New York: Harper & Row, 1977.
- _____. *Being and Time*. Translated by Joan Stambaugh. Albany: State University of New York Press, 1996.
- Henry, Michel. *Material Phenomenology*. Translated by Scott Davidson. New York: Fordham University Press, 2008.
- Hering, Jean. "La Phénoménologie il y a trente ans." *Revue internationale de philosophie* 1 (1939): 366–73.
- Hoeckner, Berthold. *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment*. Princeton, N.J.: Princeton University Press, 2002.
- Horkheimer, Max, and Theodore W. Adorno. *Dialectic of Enlightenment: Philosophical Fragments*. Edited by Gunzelin Schmid Noerr. Translated by Edmund Jephcott. Stanford, Calif.: Stanford University Press, 2002.

- Hunt, Harry T. *Lives in Spirit: Precursors and Dilemmas of a Secular Western Mysticism*. Albany: State University of New York Press, 2003.
- Ingarden, Roman. *The Work of Music and the Problem of Its Identity*. Edited by Jean G. Harrell. Translated by Adam Czerniawski. Berkeley: University of California Press, 1986.
- Ireland, John. "Freedom as Passion: Sartre's Mystery Plays." *Theatre Journal* 50 (1998): 335–48.
- Janicaud, Dominique, Jean-François Courtine, Jean-Louis Chrétien, Jean-Luc Marion, Michel Henry, and Paul Ricœur. *Phenomenology and the "Theological Turn": The French Debate*. New York: Fordham University Press, 2000.
- Jankélévitch, Vladimir. *L'Austérité et la vie morale*. Paris: Flammarion, 1956.
- _____. *Debussy et le mystère*. Neuchâtel, Switzerland: Éditions de La Baconnière, 1949.
- _____. *Debussy et le mystère de l'instant*. Paris: Plon, 1976.
- _____. "La Décadence." *Revue de métaphysique et de morale* 55 (1950): 337–69.
- _____. *Gabriel Faure: Ses mélodies, son esthétique*. 2d ed. Paris: Plon, 1951.
- _____. *Henri Bergson*. 2d ed. Paris: Presses universitaires de France, 1959.
- _____. *L'Ironie ou la bonne conscience*. Paris: Presses universitaires de France, 1950.
- _____. *Le Je-ne-sais quoi et le presque-rien*. Paris: Presses universitaires de France, 1957.
- _____. *Le Mal*. Grenoble, France: B. Arthaud, 1947.
- _____. *La Musique et l'ineffable*, 2d ed. Paris: Éditions du Seuil, 1983. Translated by Carolyn Abbate as *Music and the Ineffable*. Princeton, N.J.: Princeton University Press, 2003.
- _____. "N'écoutez pas ce qu'ils disent, regardez ce qu'ils font." *Revue de métaphysique et de morale* 64 (1959): 161–2. Translated by Ann Hobart as "Do Not Listen to What They Say, Look at What They Do." *Critical Inquiry* 22 (1996): 549–51.
- _____. *Le Nocturne*. Lyon, France: Marius Audin, 1942.
- _____. "Pelléas et Pénélope." *Revue historique et littéraire du Languedoc* (1945): 123–30. Translated by Nancy R. Knezevic and Arnold I. Davidson as "Pelléas and Pénélope." Introduction by Arnold I. Davidson. *Critical Inquiry* 26 (2000): 584–90.

- _____. *Philosophie première: introduction à une philosophie du “presque.”* Paris: Presses universitaires de France, 1954.
- _____. *Ravel.* Paris: Éditions du Seuil, 1956.
- _____. *Premières et dernières pages.* Edited by Françoise Schwab. Paris: Éditions du Seuil, 1994.
- _____. *Le Pur et l’impur.* Paris: Flammarion, 1960.
- _____. *Traité des vertus.* Paris: Bordas, 1949.
- Jameson, Fredric. *Late Marxism: Adorno, or The Persistence of the Dialectic.* New York: Verso, 2007.
- _____. *Valences of the Dialectic.* New York: Verso, 2009.
- Johnson, Galen. “Continental Aesthetics: Phenomenology and Antiphenomenology.” In *Phenomenology: Responses and Developments*, ed. Leonard Lawlor, 87–110. New York: Routledge, 2014.
- Jolin, Stephen. Translator’s Introduction to *Tragic Wisdom and Beyond*, by Gabriel Marcel. Evanston, Ill.: Northwestern University Press, 1973.
- Jones, Robert. “The Act of Presence: Key Readings from the Philosophy of Louis Lavelle.” Accessed 29 December 2014, <http://association-lavelle.cher-alice.fr/Translator's%20Intro.pdf>.
- Judt, Tony. *Past Imperfect: French Intellectuals, 1944–1956.* Berkeley: University of California Press, 1992.
- Kane, Brian. Introduction to “Vladimir Jankélévitch’s Philosophy of Music.” *Journal of the American Musicological Society* 65 (2012): 215–8.
- _____. “L’Objet Sonore Maintenant: Pierre Schaeffer, Sound Objects, and the Phenomenological Reduction.” *Organised Sound* 12 (2007): 15–24.
- _____. *Sound Unseen: Acousmatic Sound in Theory and Practice.* Oxford: Oxford University Press, 2013.
- Kelley, Andrew. Introduction to *Forgiveness*, by Vladimir Jankélévitch. Chicago: University of Chicago Press, 2005.
- _____. “Jankélévitch and Levinas on the ‘Wholly Other.’” *Levinas Studies* 8 (2013): 23–43.

- Kirwan, James. *Sublimity: The Non-Rational and the Irrational in the History of Aesthetics*. New York: Routledge, 2005.
- Kleinberg, Ethan. *Generation Existential: Heidegger's Philosophy in France, 1927–1961*. Ithaca, N.Y.: Cornell University Press, 2005.
- Kramer, Lawrence. "Oracular Musicology; or, Faking the Ineffable." *Archiv für Musikwissenschaft* 69 (2012): 101–9.
- La Caze, Marguerite. *Wonder and Generosity: Their Role in Ethics and Politics*. Albany: State University of New York Press, 2013.
- Lavelle, Louis. *De l'acte*. Paris: Aubier, Éditions Montaigne, 1946.
- _____. *Dialectique du monde sensible*. 2d ed. Paris: Presses universitaires de France, 1953.
- _____. *De l'être*. Paris: Aubier, Éditions Montaigne, 1947.
- _____. *Introduction to Ontology*. Translated by Wesley Piersol Murphy. New York: Carlton Press, 1966.
- _____. *Manual de méthodologie dialectique*. Paris: Presses Universitaires de France, 1962.
- _____. *La Présence totale*. Paris: Aubier, Éditions Montaigne, 1934.
- _____. *Du temps et de l'éternité*. Paris: Aubier, Éditions Montaigne, 1945.
- Lescourret, Marie-Anne. *Emmanuel Levinas*. Paris: Flammarion, 1984.
- Lesure, François. "La musicologie française depuis 1945." *Acta Musicologica* 30 (1958): 3–17.
- Levinas, Emmanuel. *Collected Philosophical Papers*. Translated by Alphonso Lingis. Pittsburgh, Pa.: Duquesne University Press, 1998.
- _____. *En découvrant l'existence avec Husserl et Heidegger*. Paris: Vrin, 1994.
- _____. *On Escape*. Translated by Bettina Bergo. Stanford, Calif.: Stanford University Press, 2003.
- _____. *Ethics and Infinity*. Translated by Richard A. Cohen. Pittsburgh, Pa.: Duquesne University Press, 1985.
- _____. *De l'existence à l'existent*. 2d ed. Paris: Vrin, 1993. Translated by Alphonso Lingis as *Existence and Existents*. Pittsburgh, Pa.: Duquesne University Press, 2001.

- _____. *Is It Righteous to Be? Interviews with Emmanuel Levinas*, ed. Jill Robbins (Stanford, Calif.: Stanford University Press, 2000), 208.
- _____. *Otherwise Than Being or Beyond Essence*. Translated by Alphonso Lingis. The Hague: Martinus Nijhoff, 1981.
- _____. *Outside the Subject*. Translated by Michael B. Smith. Stanford, Calif.: Stanford University Press, 1993.
- _____. Review of *La présence totale*, by Louis Lavelle. *Recherches philosophique* 4 (1934–5): 392–3.
- _____. *Time and the Other*. Translated by Richard A. Cohen. Pittsburgh, Pa.: Duquesne University Press, 1990.
- _____. *Totality and Infinity: An Essay on Exteriority*. Translated by Alphonso Lingis. Pittsburgh, Pa.: Duquesne University Press, 1969.
- _____. *The Theory of Intuition in Husserl's Phenomenology*. Translated by André Orianne. Evanston, Ill.: Northwestern University Press, 1973.
- Levitz, Tamara. *Modernist Mysteries: Perséphone*. Oxford: Oxford University Press, 2012.
- Lippman, Edward A. *A History of Western Musical Aesthetics*. Lincoln: University of Nebraska Press, 1992.
- _____. *Musical Aesthetics: A Historical Reader*. 3 volumes. Stuyvesant, N.Y.: Pendragon Press, 1990.
- _____. “Progressive Temporality in Music.” *Journal of Musicology* 3 (1984): 121–41.
- _____. “What Should Musicology Be?” *Current Musicology* 1 (1965): 83–91.
- Llewelyn, John. *Appositions of Jacques Derrida and Emmanuel Levinas*. Bloomington: Indiana University Press, 2002.
- Lochhead, Judy. “Can We Say What We Hear?—Jankélévitch and the Bergsonian Ineffable.” *Journal of the American Musicological Society* 65 (2012): 231–5.
- Loeb, Paul S. *The Death of Nietzsche's Zarathustra*. Cambridge: Cambridge University Press, 2012.
- Looney, Aaron T. *Vladimir Jankélévitch: The Time of Forgiveness*. New York: Fordham University Press, 2015.

- Lyotard, François. *Phenomenology*. Translated by Brian Beakley. Albany: State University of New York Press, 1991.
- Marcel, Gabriel. *Music and Philosophy*. Translated by Stephen Maddux and Robert E. Wood. Milwaukee, Wis.: Marquette University Press, 2005.
- _____. "On the Ontological Mystery." In *The Philosophy of Existentialism*, 9–46. New York: Citadel Press, 1956.
- Marion, Jean-Luc. *Being Given: Toward a Phenomenology of Givenness*. Translated by Jeffrey L. Kosky. Stanford, Calif.: Stanford University Press, 2002.
- Masson, Paul-Marie. "L'Humanisme musical du XVI^e siècle," *Bulletin français de la S.I.M.* 3 (1907): 333–7 and 677–718.
- _____. "Les Idées de Nietzsche sur la musique," *Bulletin français de la S.I.M.* 3 (1907): 841–6.
- _____. "Les Idées de Rousseau sur la musique," *Bulletin français de la S.I.M.* 8 (1912): 23–32.
- _____. *Les Idées de Rousseau sur la musique*. Paris: Publications de la revue, 1912.
- _____. *L'Opéra de Rameau*. Paris: Henry Laurens, 1930.
- _____. "Les Tâches internationales de la musicologie." In *Société internationale de musicologie: cinquième congrès, Utrecht, 3–7 juillet 1952*, 11–18. Amsterdam: Alsbach, 1953.
- Matthews, Eric. *The Philosophy of Merleau-Ponty*. Montreal and Kingston: McGill-Queen's Press, 2002.
- _____. *Twentieth-Century French Philosophy*. Oxford: Oxford University Press, 1996.
- Merleau-Ponty, Maurice. *The Phenomenology of Perception*. Translated by Colin Smith. New York: Routledge, 2002.
- Michel, André. *Psychanalyse de la musique*. Paris: Presses universitaires de France, 1951.
- Moyn, Samuel. *Origins of the Other: Emmanuel Levinas Between Revelation and Ethics*. Ithaca, N.Y.: Cornell University Press, 2005.
- Moysan, Bruno. "Musicologie française: analyse vs sociologie?" *Espaces Temps* 84–6 (2004): 132–48.

- Nagel, Chris. "Phenomenology Without 'the Body'?" In *Possibilities of Embodiment*. Edited by Elizabeth A. Behnke and Cristian Ciocan. Bucharest: Romanian Society for Phenomenology, 2012.
- Nass, Michael. "Pneumatology, *Pneuma*, *Souffle*, Breath." In *Reading Derrida's Of Grammatology*, ed. Sean Gaston and Ian Maclachlan, 28–30. Baltimore, Md.: John Hopkins University Press, 1998.
- Nicholson, Shierry Weber, and Jeremy J. Shapiro. Introduction to *Hegel: Three Studies*, by Theodore W. Adorno. Cambridge, Mass.: MIT Press, 1993.
- Nietzsche, Friedrich. *Beyond Good and Evil*. Translated by Marion Faber. Oxford: Oxford University Press, 1998.
- _____. *The Birth of Tragedy and Other Writings*. Edited by Raymond Geuss and Ronald Speirs. Translated by Ronald Speirs. Cambridge: Cambridge University Press, 1999.
- _____. *The Gay Science*. Translated by Walter Kaufmann. New York: Vintage Books, 1974.
- Paddison, Max. *Adorno's Aesthetics of Music*. Cambridge: Cambridge University Press, 1997.
- Palombini, Carlos. "Pierre Schaeffer, 1953: Toward an Experimental Music," *Music & Letters* 74 (1993): 542–57.
- _____. "Pierre Schaeffer (1910–1995) and Pierre Henry (1927–)." In *Music of the Twentieth-Century Avant-Garde: A Biocritical Sourcebook*, ed. Larry Sitsky, 432–45. Westport, Conn.: Greenwood Press, 2002.
- Pasler, Jann. *Composing the Citizen: Music as Public Utility in Third Republic France*. Berkeley: University of California Press, 2009.
- _____. "Pelléas and Power: Forces Behind the Reception of Debussy's Opera." *19th-Century Music* 10 (1987): 243–64.
- _____. *Writing through Music: Essays on Music, Culture, and Politics*. Oxford: Oxford University Press, 2007.
- Peperzak, Adriaan Theodoor. *To the Other: An Introduction to the Philosophy of Emmanuel Levinas*. West Lafayette, Ind.: Purdue University Press, 1993.
- Piguet, Jean-Claude. *Découverte de la musique: Essai sur la signification de la musique*. Neuchâtel, Switzerland: Éditions de La Baconnière, 1948.
- _____. Review of *Psychanalyse de la musique*, by André Michel. *Revue philosophique de la France et de l'étranger* 144 (1954): 156–7.

- Pirro, André. *Descartes et la musique*. Paris: Fischbacher, 1907.
- _____. *L'Esthétique de Jean Sébastien Bach*. Paris: Fischbacher, 1907.
- _____. "L'Enseignement de la musique aux universités françaises." *Acta Musicologica* 2 (1930): 26–32 and 45–56.
- Plato. *Republic*. Edited by G.R.F. Ferrari. Translated by Tom Griffith. Cambridge: Cambridge University Press, 2000.
- Plotinus. *Plotinus*, 7 vols. Translated by A.H. Armstrong. Cambridge, Mass.: Harvard University Press, 1966–1988.
- Puri, Michael J. "Jankélévitch and the Dilemma of Decadence." *Journal of the American Musicological Society* 65 (2012): 241–6.
- _____. *Ravel the Decadent: Memory, Sublimation, and Desire*. Oxford: Oxford University Press, 2012.
- _____. Review of *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment*, by Berthold Hoeckner. *Journal of the American Musicological Society* 59 (2006): 488–501.
- Revah, Louis-Albert. "Sur la partialité en musique." *Critique* 45, nos. 500–1 (1989): 57–70.
- Ricœur, Paul. *Gabriel Marcel et Karl Jaspers: Philosophie du mystère et philosophie du paradoxe*. Paris: Temps present, 1948.
- _____. *Husserl: An Analysis of His Phenomenology*. Translated by Edward G. Ballard and Lester E. Embree. Evanston, Ill.: Northwestern University Press, 2007.
- Rings, Steven. "Mystères limpides: Time and Transformation in Debussy's *Des par sur la neige*." *19th-Century Music* 32 (2008): 178–208.
- _____. "Talking and Listening with Jankélévitch." *Journal of the American Musicological Society* 65 (2012): 218–23.
- Robert, Martial. *Pierre Schaeffer: communication et musique en France entre 1936 et 1986*, 2 vols. Paris: Harmattan, 1999.
- Roberts, David. *Art and Enlightenment: Aesthetic Theory after Adorno*. Lincoln: University of Nebraska Press, 2006.
- Rockmore, Tom. *Heidegger and French Philosophy: Humanism, Anti-humanism, and Being*. New York: Routledge, 1995.

- Rokseth, Yvonne. "Musical Scholarship in France during the War." *Journal of Renaissance and Baroque Music* 1 (1946–7): 81–4.
- Rolland, Romain. "Musique." In *L'École des Hautes Etudes Sociales 1900–1910*, 69–70. Paris: Felix Alcan, 1911.
- _____. *Some Musicians of Former Days*. Translated by Mary Blaiklock. New York: Henry Holt, 1915.
- Rostand, Claude. *La musique française contemporaine*. Paris: Presses universitaires de France, 1952.
- Rousseau, Jean-Jacques. *Dictionnaire de la musique*. Paris: Duchesne, 1768.
- _____. *Essai sur l'origine des langues*. Paris: Aubier Montaigne, 1973.
- Saurès, Guy, ed. *Vladimir Jankélévitch: Qui suis-je?* Lyon, France: La Manufacture, 1986.
- Schaeffer, Pierre. *À la recherche d'une musique concrète*. Paris: Éditions du Seuil, 1952.
- _____. *Traité des objets musicaux*. Paris: Éditions du Seuil, 1966.
- Schaeffner, André. *Stravinsky*. Paris: Rieder, 1931.
- Scott, Joan. "The Evidence of Experience." *Critical Inquiry* 17 (1991): 773–97.
- Scruton, Roger. *The Aesthetics of Music*. Oxford: Oxford University Press, 1997.
- _____. "Effing the Ineffable." *Big Questions Online* (4 November 2010), <http://www.bigquestionsonline.com/columns/roger-scruton/effing>. Accessed 29 October 2012.
- Seel, Martin. *The Aesthetics of Appearing*. Translated by John Farrell. Stanford, Calif.: Stanford University Press, 2005.
- Severson, Eric. *Levinas's Philosophy of Time: Gift, Responsibility, Diachrony, Hope*. Pittsburgh, Pa.: Duquesne University Press, 2013.
- Shapiro, Gary. "The Rhetoric of Nietzsche's Zarathustra." *boundary 2* 8 (1980): 165–89.
- Simon, Julia. *Rousseau Among the Moderns: Music, Aesthetics, Politics*. University Park: Pennsylvania State University Press, 2013.
- Smith, Colin. *Contemporary French Philosophy: A Study in Norms and Values*. Westport, Conn.: Greenwood Press, 1964.

- Smith, Richard Langham, and Caroline Potter, eds. *French Music Since Berlioz*. Burlington, Vt.: Ashgate, 2006.
- Souvitchinsky, Pierre. "La Notion du temps et la musique: Réflexions sur la typologie de la création musicale." *Revue musicale* 20, no. 191 (1939): 70–80.
- Spiegelberg, Herbert. *The Phenomenological Movement: A Historical Introduction*. 3d ed. The Hague: Martinus Nijhoff, 1982.
- Sprout, Leslie A. "Music for a 'New Era': Composers and National Identity in France, 1936–1946." Ph.D. diss., University of California, Berkeley, 2000.
- _____. *The Musical Legacy of Wartime France*. Berkeley: University of California Press, 2013.
- Stratford, Linda. "Challenge to a National School at Risk: Mikel Dufrenne's *Phenomenology of Aesthetic Experience* (1953)." In *Metamorphosis: Creative Imagination in Fine Arts Between Life Projects and Human Aesthetic Aspirations*, edited by Anna-Teresa Tymieniecka, 129–40. Norwell, Mass.: Kluwer, 2004.
- Strauss, Walter A. "Concert Music." In *Encyclopedia of Contemporary French Culture*, edited by Alex Hughes and Keith Reader, 121–4. New York: Routledge, 2001.
- Supićić, Ivo. "Hommage à Gisèle Brelet." *International Review of the Aesthetics and Sociology of Music* 4 (1973): 317–9.
- _____. "Instead of an Introductory Word." *International Review of the Aesthetics and Sociology of Music* 1 (1970): 3–14.
- _____. *Music in Society: A Guide to the Sociology of Music*. Stuyvesant, N.Y.: Pendragon Press, 1987.
- Steiner, George. *Real Presences*. Chicago: University of Chicago Press, 1989.
- Stravinsky, Igor. *Poetics of Music in the Form of Six Lessons*. Cambridge, Mass.: Harvard University Press, 1956.
- Stravinsky, Igor, and Robert Craft. *Dialogues*. Berkeley: University of California Press, 1982.
- Subotnik, Rose Rosengard. *Deconstructive Variations: Music and Reason in Western Society*. Minneapolis: University of Minnesota Press, 1996.
- _____. *Developing Variations: Style and Ideology in Western Music*. Minneapolis: University of Minnesota Press, 1991.

- Taruskin, Richard. "Back to Whom? Neoclassicism as Ideology." *19th-Century Music* 16 (1993): 286–302.
- Thacker, Toby. *Music After Hitler, 1945–1955*. Burlington, Vt.: Ashgate, 2007.
- Thomas, Elisabeth Louise. *Emmanuel Levinas: Ethics, Justice, and the Human Beyond Being*. New York: Routledge, 2004.
- Turner, John D. "Gnosticism and Platonism: The Platonizing Sethian Texts from Nag Hammadi in their Relation to Later Platonic Literature." In *Neoplatonism and Gnosticism*, edited by Richard T. Wallis and Jay Bergman, 425–60. Albany: State University of New York Press, 1992.
- Udoff, Alan, ed. *Vladimir Jankélévitch and the Question of Forgiveness*. Lanham, Md.: Lexington Books, 2013.
- Vial, Jeanne. *De L'Être musical*. Neuchâtel, Switzerland: Éditions de La Baconnière, 1952.
- _____. *Le Sens du présent: Essai sur la rupture de l'unité originelle*. Paris: Vrin, 1952.
- Williams, Caroline. *Contemporary French Philosophy: Modernity and the Persistence of the Subject*. New York: Continuum, 2001.
- Willems, Edgar. *Le Rythme musical: Étude psychologique*. Paris: Presses universitaires de France, 1954.
- Weber, Édith. "La musicologie dans les universités françaises." *Revue historique* 241 (1969): 373–80.
- Waters, Robert Francis. *Déodat de Séverac: Musical Identity in Fin de Siècle France*. Burlington, Vt.: Ashgate, 2008.
- Wood, Robert E. Introduction to *Music and Philosophy*, by Gabriel Marcel. Milwaukee, Wisc.: Marquette University Press, 2005.
- Zupančič, Alenka. *The Shortest Shadow: Nietzsche's Philosophy of the Two*. Cambridge, Mass.: MIT Press, 2003.