

THE AESTHETICS OF ENCHANTMENT
IN THE FINE ARTS

ANALECTA HUSSERLIANA
THE YEARBOOK OF PHENOMENOLOGICAL RESEARCH
VOLUME LXV

Editor-in-Chief:

ANNA-TERESA TYMIENIECKA

*The World Institute for Advanced Phenomenological Research and Learning
Belmont, Massachusetts*

For sequel volumes see the end of this volume.

THE AESTHETICS OF ENCHANTMENT IN THE FINE ARTS

Edited by

MARLIES KRONEGGER

Michigan State University

and

ANNA-TERESA TYMIENIECKA

The World Phenomenology Institute

Published under the auspices of

The World Institute for Advanced Phenomenological Research and Learning

A-T. Tymieniecka, President



SPRINGER-SCIENCE+BUSINESS MEDIA, B.V.

Library of Congress Cataloging-in-Publication Data

ISBN 978-90-481-5405-0 ISBN 978-94-017-3234-5 (eBook)
DOI 10.1007/978-94-017-3234-5

Printed on acid-free paper

All Rights Reserved

© 2000 Springer Science+Business Media Dordrecht
Originally published by Kluwer Academic Publishers in 2000
No part of the material protected by this copyright notice
may be reproduced or utilized in any form or by any means, electronic
or mechanical, including photocopying, recording or by any information
storage and retrieval system, without written permission from
the copyright owner.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	vii
THE THEME / <i>Toward the Aesthetics of Enchantment</i>	ix
INAUGURAL STUDY	
ANNA-TERESA TYMIENIECKA / <i>Aesthetic Enchantment</i>	3
PART I	
GARY BACKHAUS / <i>The Phenomenology of the Experience of Enchantment</i>	23
NANCY GOLDFARB / <i>“Watery Worlds Awash”: The Sounds of Water in Wallace Stevens</i>	49
STEVEN LEUTHOLD / <i>Light, Color, Interiority and the Aesthetics of Enchantment</i>	57
PATRICIA TRUTTY-COOHILL / <i>Leonardo’s Enchantress</i>	85
BRIAN GROSSKURTH / <i>Lartigue and the Politics of Enchantment</i>	101
PART II	
SCOTT C. DAVIDSON / <i>The Ambiguous Meaning of Musical Enchantment in Kant’s Third Critique</i>	115
SIMEON HUNTER / <i>Systematic Seductions: Identities of Place in The Sculptures of Bernard Pagès</i>	121
DAVID BRUBAKER / <i>Art and the Reenchantment of Sensuous Human Activity</i>	137
CAROLYN R. MAIBOR / <i>Perceiving the Sublime: A Look at Emerson’s Aesthetics</i>	151
PART III	
MAXWELL STEER / <i>The Creative Voice</i>	171
LAWRENCE KIMMEL / <i>The Aesthetics of Enchantment</i>	189

PART IV

DOUGLAS CHISMAR AND BARBARA BERSTEIN / (Re-)covering Mystery: Restoring Ancient Avenues of Discovery and Concealment	209
ARTURO LINDSAY / The Allure of The Naza	223
MARCIA BRENNAN / Corporeal Disenchantment or Aesthetic Allure? Henri Matisse's Early Critical Reception in New York	235

PART V

CLIFF McMAHON / Zizek's Sublimicist Aesthetic of Enchanted Fantasy	253
STEVEN GILLIES / Metaphor and the Hermeneutic Potential of Poetic Discourse	265
AVELINA CECILIA / Hermann Hesse: The Search for Oneself	283
CYNTHIA RUOFF / Enchantment in Baroque Festive Court Performances in France: <i>Les Plaisirs de l'Isle Enchantée</i>	305
INDEX OF NAMES	321

ACKNOWLEDGEMENTS

Bringing to the public this collection of studies from the fifth International Congress, which was organized by our American Society of Phenomenology, Fine Arts and Aesthetics and which took place at the friendly Harvard Divinity School on April 18–20, 1998, I cannot refrain from expressing my joy at seeing how this Society's innovative and enthusiastic spirit has increased from year to year! We owe this blossoming to the expert and inspiring leadership of Marlies Kronegger, President of the Society, as well as to Patricia Trutti-Coohill, Secretary General.

First of all, however, our appreciation goes to the participants who bring their ingenious thoughts, insights and ideas to the common pool. The opera singer Joan Metelli, along with the musicians who accompanied her, enchanted us with the performance of operatic arias.

As usual, we are grateful to our dedicated copy-editor Rosemarie Lunevelini and to my assistant Jeff Hurlburt for help in preparing this volume.

A-T. T.

THE THEME

TOWARD THE AESTHETICS OF ENCHANTMENT

The idea behind our volume is already apparent in Marlies Kronegger's description of the theme of the conference from which this collection is published: "The quest for the sublime, virtue and love, the visible and inexplicable; alchemy and metamorphosis – the renewal of creative imagination; the magic symbiosis of ritual and dance; Myth, ritual and eternity in the quest for the sublime; the experience of the sublime; the voices of the cosmos and nature; mechanical, profane time and sacred enchantment; beyond technocracy". What Kronegger calls for, and what we call for herein, is some larger frame in which to see the relation between aesthetics and life.

Aesthetics is mainly considered the province of fine arts, poetry, literature, drama; in short, it is seen as the field of human endeavors in which the artist aims at, and the spectator, reader, or listener seeks to satiate his or her thirst for, the beautiful, or merely a way to suspend current concerns, divert attention away from annoying matters, or alleviate worries, at least for a moment. But in its essential sense "aesthetics" is an inquiry into the resources that the human being possesses to lift his or her pedestrian drive for pragmatic pursuits toward a specifically human level: the beautiful, graceful and sublime. Ideally, these resources are a gateway out of the ordinary in human experience, one that allows for the spread of the tentacles of aesthetic sense into nature and life.

Let us recall that we have proposed the aesthetic sense as one of the three sense-giving factors that permeate all human experience, and yet that emerge, specifically, in the human creative condition. However, the aesthetic sense, unlike the other factors, has developed over time into a special branch of inquiry into its origins, scope, and role in human existence. This attention can be explained by its intense role with respect to experience due to its orientation toward the beautiful and the sublime as transcending the confines of life-oriented pursuits that are endowed with the specific factors of creativity, expressiveness and communication.

It is this issue of the role of aesthetics in human existence that comes to the fore in the present investigation.

In focusing on this particular issue, we do not mean to make aesthetics shrink to a subsidiary function of life. On the contrary, it seems, first, to draw a dividing line between, on the one hand, the self-enclosed, pragmatic spheres of life and, on the other, the doors of escape from those spheres into the open

skies of imagination and all that it may bring to our experience of life. Second, in reverse, it means the transformative effects that aesthetic experience has with respect to our ordinary pedestrian ways of seeing, hearing and reflecting on what is in fact a very ordinary pedestrian life. Aesthetics reflects the very special place that art has within that life.

Incidentally, Nicolas Poussin has declared that the meaning of art is “delectation”. That means that we are to seek in it neither intellectual satisfaction (as we do when solving the puzzles of a “text”) nor the satisfaction of our philosophical curiosity (by analyzing the structures of a work of art). These worthy pursuits might contribute somewhat to its main task, enjoyment. But they cannot be considered the backbones of the latter. Delectation being the meaning of art, the task of aesthetics should focus on the investigation of the sources, the means and the further horizons that this delectation offers and indicates.

Our proposal here is that the gist of delectation is the aesthetic enchantment captured skillfully by the artist as “enchanter” within his work and conjured by the sensitive listener, seer or reader who is enchanted in receiving it.

In my introductory lecture, I have attempted to differentiate aesthetic enchantment from the many ways in which the human being is always on the look out for the extraordinary in order to become beguiled, charmed, encorcelled, etc. This question of the specificity of aesthetic enchantment is also illustrated by many papers in the present volume, which deal with it from numerous perspectives.

Through my own succinct analysis of the source of aesthetic enchantment within the creative imagination, the metaphysical perspective is opened. From this perspective, enchantment is the expression of the basic experiential axis of the human condition: *the striving toward the infinite by the creative imagination* countered by a pulling-down-to-earth by the limiting conditions of life’s system of the living beingness.

It is in the context of the tension that ensues that the striving for all that is enigmatic and extraordinary, for the ideal that underlies the aesthetic crystallization of enchantment, should be seen.

The meta-poietic-metaphysical sphere of the human condition, a sphere in which imagination creatrix accounts for the transmutations of hear and mind, has thus just been opened. To proceed further would be to go beyond our present concern with aesthetic enchantment, and so we will leave it at this.