

Predella journal of visual arts, n°43-44, 2018 www.predella.it - *Miscellanea / Miscellany* 

www.predella.it / predella.cfs.unipi.it

Direzione scientifica e proprietà / *Scholarly Editors-in-Chief and owners:*

Gerardo de Simone, Emanuele Pellegrini - predella@predella.it

Predella pubblica ogni anno due numeri online e due numeri monografici a stampa /

Predella publishes two online issues and two monographic print issues each year

Tutti gli articoli sono sottoposti alla peer-review anonima / All articles are subject to anonymous peer-review

Comitato scientifico / *Editorial Advisory Board:* Diane Bodart, Maria Luisa Catoni, Michele Dantini, Annamaria Ducci, Fabio Marcelli, Linda Pisanit, Neville Rowley, Francesco Solinas

Coordinamento editoriale / *Editorial Assistants:* Elisa Bernard, Paolo di Simone, Silvia Massa, Michela Morelli

Impaginazione / *Layout:* Kaoutar Fatmi, Vittorio Proietti

Predella journal of visual arts - ISSN 1827-8655

In this article I examine the concept of enthusiasm through the lens of Publius Ovidius' (43 BC-17 AD) myth of Pygmalion, where 'inspiration' and the 'god within' are fundamentally thematised¹. Humanism and the Enlightenment see the connection between Pygmalion and enthusiasm as a captivating aesthetic paradigm. During the Renaissance, the concept of enthusiasm attaches itself to the paragone: the competition between painting and sculpting as art forms. During the Enlightenment, Pygmalion becomes an exemplum for the divine creativity of the artist. Moreover, in the 18th century, the concept of enthusiasm will also develop from a gendered perspective.

On accuse l'enthousiasme d'être passager; l'existence serait trop heureuse si l'on pouvait retenir des émotions si belles; mais c'est parce qu'elles se dissipent aisément qu'il faut s'occuper de les conserver. La poésie et les beaux-arts servent à développer dans l'homme ce bonheur d'illustre origine qui relève les cœurs abattus, et met à la place de l'inquiète satiété de la vie le sentiment habituel de l'harmonie divine dont nous et la nature faisons partie. Il n'est aucun devoir, aucun plaisir, aucun sentiment qui n'emprunte de l'enthousiasme je ne sais quel prestige d'accord avec le pur charme de la vérité.

Madame de Staël (1766-1817)

The word enthusiasm is derived from the Greek ἐνθουσιασμός/*enthousiasmos* and has a meaning of being possessed by a god (ἐνθεός/*entheos*) referring to θειασμός/*theiasmos*, 'inspiration'². The person who is possessed by a god surpasses their normal state of being and ascends to a higher plane or ἔκστασις/*ekstasis*. This state of being is caused by breathing in vapours, drinking elixirs, or by frantic dancing, through which the gods enter the body. During the Homeric Age in Greece, *enthousiasmos* was connected to ecstatic prophecies and rituals, such as the Pythia, the Dionysian bacchanals, the dances of the Maenads. In the post-Homeric Age, Plato (ca. 427-347 BC) and Aristotle (384-322 BC) shifted the meaning of *enthousiasmos* towards the artistic inspiration of poets.

Even today, we use 'enthusiasm' to describe a special energy that can suddenly overwhelm us: an affect of rapture that radiates out towards the audience. Yet, through the ages, the concept has not always carried with it the positive connotations of the ancient Greeks. Along the way, enthusiasm and rapture

became contaminated with (religious) fanaticism and even with manipulative deceit³.

In his book *Philosophie und Enthusiasmus*, Bernd Bösel asks why we so often view enthusiasm as a suspicious affect in the modern-day intellectual context⁴. He thinks the reason is found in the *Zweikampf* between enthusiasm and melancholy on the one hand, and enthusiasm and reason on the other⁵. According to the author, the first conflict is situated on the vertical scheme of the mood, which holds the extremes of highs and lows, as with the pathological diagnoses of bipolar disorder, schizophrenia, and even psychosis⁶. The second conflict polarises enthusiasm with reason, making enthusiasm an emotion that hinders rational thought⁷. In both positions, enthusiasm is not seen as part of a reliable epistemology. These splits gradually started to develop from the 17th century on, although *enthousiasmus* was revalued during the Age of Enlightenment and the Romantic Era as a positive stimulant of creativity and *Ideenflucht*⁸.

I.

In book X of his *Metamorphoses*, Ovid tells the following love story⁹.

On the island of Cyprus lived a sculptor named Pygmalion¹⁰. He is not charmed by the women of Cyprus. They are too frivolous and loose for his tastes. In his workplace, he daydreams about the ideal woman, until one day, he decides to sculpt this ideal out of ivory. Pygmalion falls in love with his creation, that is how lifelike it looked¹¹. He kisses his ideal woman and buys jewellery, lace up boots, and expensive robes for her.

During the feast of Venus, when the bulls are being sacrificed, Pygmalion mutters: «May my wife be like the ivory girl». When he speaks these words, Venus makes the sacrificial fire flare up three times. When he gets home, Pygmalion caresses the sculpture of the girl. He places his hands on the statue's breasts. And behold, there where he touched the statue, the ivory seemed to become softer. Like wax in the sunlight, the ivory could suddenly be moulded by Pygmalion's fingers. Doubtful of his own perception, Pygmalion once again touches the ivory statue with his hands. And yes, the girl turned out to be flesh and blood! He can feel her veins pulsing under his thumb. Pygmalion thanks Venus and joyfully kisses the girl's lips. The girl feels his kiss and blushes. When she opens her eyes, she sees both the light of the heavens and her lover. *Timidumque ad lumina lumen / attollens pariter cum caelo vidit amantem* (vs 293-294). The word *lumen* in Latin means both light as well as eye. The girl sees the light of the heavens together with the lover: her creator. Venus is present at their wedding. They have

a daughter, Paphos, which is also the name of the place where the cult of Venus would later be located on the island.

In Pygmalion's myth, Ovid granted the metamorphosis a rare happy end. Usually, his figures trade in their vital lives for a phlegmatic existence in the shadow of death. The positive ending can be explained from a narrative standpoint¹². The myth of Pygmalion was supposed to be in contrast of the story before it, of the *Propoetides*. These women did not believe in Venus and thus prostitute themselves, which turned them into stone (vs. 238-242). The theme of Pygmalion is the opposite. The girl arises out of the hard ivory weak and blushing, thanks to the power of Venus and the authentic love that the prostitutes lacked.

In this context, the blush is an interesting motif. The blush colours the white ivory: now the material becomes incarnadine. Secondly, the blush is an instantaneous uncontrollable expression of emotion. Thirdly, blushing is a response to the 'being watched'. It is a sense of self, a physical sign of self-awareness. The blush references the realisation of being desired. The blush mirrors the male gaze. The blush is also an auto-referential motif: the person blushing will be embarrassed precisely because they are blushing.

But in the Pygmalion myth, the archetype of the blush goes even deeper than the psychologisation of shame. The artistic creation comes to life when the artist touches it and the 'it' becomes 'she' and she answers this with the blush. This blush is cosmogonical in the myth: the burning fire of creation itself and the artist's ability to give life to sculpture¹³. This last point is indeed a topos for the Ancients. The Sophist Callistratus (died 355 BC) wrote the following about Lysippos' famous statue of Kairos: «... though it was bronze, it blushed; and though it was hard by nature, it melted into softness»¹⁴. The statue of Kairos lives – it blushes – and it lets his powers gently glow to the surface for those who recognise him. Also Galatea's blushing is the *mimesis* of that power of creation, the fire that is also ignited in the girl – the realisation of being created and the awakening of self-awareness – just before she sees her actual creator¹⁵. In the classical Antiquity, the blush is an externalisation of the often invisible *psyche*. The *psyche* lives in one's head, with the watchful consciousness. This consciousness can disassociate or suddenly manifest itself in an uncontrolled physical action of the head, such as nodding off, sneezing, or blushing. These unexpected symptoms are seen as prophetic, as an *entheos*, and as a possible signal of a supernatural inspiration that is in that moment descending into the *psyche*¹⁶.

II.

During the era of Humanism and the Renaissance, the Pygmalion myth was a cherished theme for both sculpture and literature. Pygmalion was no longer an example of moral or immoral behaviour, as he was during the Middle Ages¹⁷, *Pigmalion, quanto lodar ti dei. Dell'immagine tua, se mille volte/ n'avesti quel ch'i' sol una vorrei* (vs. 12-14)¹⁸. He dreams of experiencing just once what Pygmalion had experienced a thousand times.

In Agnolo Bronzino's (1503-1572) version, we see that the theme was being used in the *ekphrasis* and *paragone* discourse (1528-1530) (Florence, Uffizi Gallery) (fig. 1). Bronzino deviates from iconographic tradition by placing the eye contact (*lumen*) with Pygmalion outside of the confines of the painting to where Bronzino was standing, and thus the first person the girl saw was her true creator, the painter (and not the sculptor), just as the text in Ovid's story says: the light and her creator¹⁹. The position of Galatea's arm is also ambivalent; she appears to be pointing at herself: the 'self' of the creation and the artwork come to life has been realised. This 'self' is not Pygmalion's ego, who kneels in his own isolated amazement. No, the 'self' is the self of Bronzino, who is saying: look, you're alive now...!²⁰

The reason the girl has an ambivalent appearance – she is very muscular and looks very masculine – has a number of possible reasons. First off, this build follows the Florentine *disegno* aesthetic of Michelangelo (1575-1564), that Bronzino, according to Giorgio Vasari (1511-1574), was adopting on purpose to make a statement²¹. Secondly, the Pygmalion covered Pontormo's (Jacopo Carucci) (1494-1557) *Portrait of Francesco Guardi*, also called the *Halberdier* of 1529 (fig. 2). Both paintings are part of the Medici collection at the Uffizi. This is a case of a painting behind a painting, a hidden intimacy that not only influences the Pygmalion theme when it comes to the *paragone*, it might also point to homosexual love. The 'masculinised' Galatea, the ideal image of love, thus 'triggers' that other metamorphosis in Ovid, the one that might be an even more important aesthetic paradigm for the painterly arts: Narcissus²². Does Bronzino paint the pictorial 'self' of the painterly arts as such? Does he paint the *disegno* that wasn't formed in the mind of the sculptor, but in that of the painter? And does this ideal match that of a lover?²³

However it may be: Bronzino utilises the amorous tale of Pygmalion and Galatea to focus on the theme of artistic creativity, and perhaps more characteristically, to reveal the very anxiety associated with artistic inspiration, that *furor poeticus* which informs the creative act. The poetic imagination of his creation and the manner

in which he embodies them in his visual imagery created a work of art which contained beauty of form and colour as well as «a powerful and overwhelming originality, and an unequal grace and delicacy of fancy»²⁴ – a Mannerist conceit. In his writings, Vasari relates the concept of *furor poeticus* to the creation of visual arts and says: «Many painters (...) achieve in the first design of their work, as though guided by a sort of inspirational fire, something of the good and a certain measure of boldness, but afterwards, in finishing it, the boldness vanishes»²⁵.

Benedetto Varchi (1503-1565), a Florentine historian, poet, and philologist, joins the *paragone* debate on the side of the sculptors in 1549²⁶. *E certa cosa è ch'una figura di rilievo ha più del vero e del naturale, quando all sostanza, che una dipinta, il che dimostrano la figura di Pimmalione*. «It is clear that one figure in a relief contributes substantially more to the truth and nature than a painting, as is shown to us by the figure of Pygmalion»²⁷. Varchi cites the Pygmalion myth as an argument in his plea in favour of the realistic art of sculpture. After all, the quality of mimesis was directly proportional with the ranking within the visual arts. In Leone Ebreo's (1464-1530) *Dialoghi d'Amore* (1510) humanist love is situated in the *sensi spirituali*, which includes the eyes²⁸. The *sensi materiali* are sexualised, the sense of touch among them. Paintings are thus the answer when it comes to spiritual love – true, chaste inspiration.

This opinion changes in the *Klassik* of the 18th century.

III.

The *Nachleben* of Pygmalion is revived in the 18th century²⁹. First, Pygmalion also becomes a popular subject in performing arts. It is an interesting challenge for writers, directors, choreographers, dancers, and actors to perform the *moment suprême* – the metamorphosis of the statue – in a diachronic and performative medium³⁰. Secondly, the nascent genre of art criticism will also have blown new life into the debate surrounding Pygmalion and enthusiasm. I will discuss in order, passages from the works of Voltaire (François-Marie Arouet, 1694-1778), Jean-Jacques Rousseau (1712-1778), Denis Diderot (1712-1784), Johann Gottfried von Herder (1744-1803), and Louis de Cahusac (1706-1759). Each of these thinkers used to Pygmalion myth to give the concept of *enthousiasmos* a new aesthetic discourse.

Voltaire wrote his *Pygmalion, Fable* (1719) for actress Adrienne Lecouvreur (1692-1730), because he wanted to win her favour³¹. In his version, Galatea sees Pygmalion *before* the light (that is, before life itself). According to the author, love does not coincide with life; it comes before life. Love is the prefiguration of

life. One does not live to love; one can only live by loving. *Sous cent baisers d'une bouche enflammée/ la froide image à la fin animée/respire, sent, brûle de tous ses feux,/ étend les bras, soupire, ouvre les yeux,/ voit son amant plus tôt que la lumière./ elle le voit, et déjà veut lui plaire* (vs. 19-24).

These verses express that the miracle of the metamorphosis occurs thanks to the love of the man. From his burning lips escapes a spark that is transferred to the cold statue, which answers this love in the language of the body: the shy blush.

En rougissant à son vainqueur se livre,/ puis moins timide, et souriant tout bas/avec transport de tendresse s'enivre?, presse à son tour son amant dans ses bras,/ s'anime enfin à de nouveaux combats/ et semble aimer même avant de vivre (vs. 27-32). *O Lecouvreur, o toi qui m'as charmé,/ puissent mes vers transmettre en toi ma flamme,/permets qu'Amour pour moi te donne une âme./ Qui n'aime point, est-il donc animé* (vs. 33-36)?

By asking the question if a person can be *animé* – can be alive, can have a soul – if they do not love, and moreover suggesting that her love for him gives her a soul (gives her enthusiasm and brings her to life), Voltaire not only creates a personalised interpretation of the myth, he also radicalises the power of a man's love as an animator of the woman, who is intrinsically inert without that masculine energy, and who only awakens because of him³².

Rousseau also wrote his own contribution to the Pygmalion story, and gave the girl a name for the first time in the musical theatre show *Pygmalion et Galathée* (1762, performed in Lyon in 1775)³³. *[M]on cœur embrasé par ses charmes, voudroit quitter mon corps pour aller échauffer le sien. Je crois, dans mon délire, pouvoir m'élançer hors de moi; je crois pouvoir lui donner ma vie, et l'animer de mon âme. Ah! que Pygmalion meure pour vivre dans Galathée!*³⁴ And when the miracle is completed, Galatea speaks for the first time in her long, silent journey throughout history: *C'est moi*, she says when she touches herself; *pas moi* when she touches the rough stone in the workshop. But when she sees Pygmalion, she says: *encore moi. Oui, cher & charmant objet; oui, digne chef-d'oeuvre de mes mains, de mon cœur & des Dieux: c'est toi, c'est toi seule: je t'ai donné tout mon être; je ne vivrai plus que par toi.*³⁵ These words implicate a unification through love, because the first and second person merge³⁶. Critic Friedrich-Melchior Grimm (1723-1807) wrote the following on the play: «Tableau of emotions, of enthusiasm, of transport, that can move the spectators to a true love of beauty and the arts»³⁷.

«Give her half of my life, give her it all if need be, it is enough for me to live through her»³⁸. Rousseau considered art a *source intérieure*. The inner origin of art from within the artist is linked to the divine. When Pygmalion considers Galatea a divine creature, he means Nature, the universe. He says that his creation is

the sublime essence of the heart, the soul of the universe, and the principle of existence itself. For Rousseau, God is the 'all' of Nature. And by connecting Nature with the genius of the artist, Pygmalion is able to bring the statue to life. The artist gives *his own* life to Galatea.

This brings me to Diderot.

During the salon of 1763, Etienne-Maurice Falconet's (1716-1791) marble sculpture *Pygmalion et Galathée* was the centre of attention. (fig. 3). It was applauded by critic Denis Diderot as follows: «At this salon, there's only one sculpture that is important, and there will not be one like it for a long time»³⁹. A gracious Galatea is admired by a kneeling Pygmalion. Galatea's posture shows that the artist was attempting to portray the moment the statue comes to life. Galatea's upper body is slightly turned away in the classical *contrapposto* pose, and her hand appears to be moving towards Pygmalion. She is literally freeing herself from the inert tradition of the canon, and with a smile that seals this sudden liberation, she steps into the metamorphosis of her own life, and into a new era of sculpture, as it were⁴⁰. Pygmalion himself is astonished. He's not just kneeling; he has dropped to his knees in wonder and delight. The *amorputto* (a reminder of the miracle of Venus), kisses Galatea's hand and incorporates Pygmalion's sensual love, but also the sensuality of Falconet's sculpting, which tried to push the boundaries of what the third dimension could do, and how lifelike the soft skin could look in the hard marble⁴¹.

In his *Second entretien sur le fils naturel*, Diderot writes:

*Le poète sent le moment de l'enthousiasme; c'est après qu'il a médité. Il s'annonce en lui par un frémissement qui part de sa poitrine, et qui passe, d'une manière délicate et rapide, jusqu'aux extrémités de son corps. Bientôt ce n'est plus un frémissement ; c'est une chaleur forte et permanente qui l'embrace, qui le fait haleter, qui le consume, qui le tue ; mais qui donne l'âme, la vie à tout ce qu'il touche*⁴².

In short, Pygmalion's miracle is repeated by Falconet: his genius brings the sculpture to life, and infects the art critic (and by extension, his audience) with a similar 'magnetic' ecstasy of 'enthusiasm'⁴³.

We are reminded of how Ovid took his time to describe the transformation of ivory into skin, a material that is already similar to human skin when it comes to temperature, structure, and colour. Diderot shifts this principle to Falconet's expert treatment of the 'incarnate' of the marble, a term that was usually used when discussing the painterly arts. By using the term 'incarnate' when discussing a sculpture, Diderot is consciously contributing to the *paragone* discussion⁴⁴. According to Diderot, Falconet succeeded in working the marble in such a way that

he was able to imitate three different types of skin. Galatea's body looks different than the skin of the putto or Pygmalion. The skin, especially Galatea's skin, is not just a veil for the soul, it also functions as the medium of the metamorphosis. That is how the tactility and sensuality of the Ovidian myth are expertly expressed with the hard stone. In short, Falconet's tour de force completely fulfils the aesthetic norms Diderot holds sculpting to: mimesis, ethics, and interest.

Mimesis is the path to what up to the 18th century they called the divine⁴⁵. Without mimesis, there is no connection between the artist and nature or the universe. This access appears to have been 'consummated' in the Pygmalion myth, as Rousseau has shown. Study of the antiquity shows – a study he strongly promotes – that Nature espouses Art⁴⁶. Because thanks to Art, that is, thanks to the inner ideal image in the artists' mind, nature is lifted to a higher plane than just the material one. In the solely material dimension (nature, without the capital letter), it is incomplete. But Nature, with a capital N, is the result of Art completing Nature. Diderot thinks that Nature is completed most through sculpture. That is why it should have more prestige than other types of art. Because sculpting is the only art where the ideal image of the artist is immediately expressed with the stone. You can cover up mistakes during painting, you cannot do so when sculpting. Each mark on the stone is irreversible.

By the 'ethics of art', Diderot means the search for the pure truth⁴⁷. The audience is touched by this ethical impulse thanks to the so-called *unicité de l'action*. Falconet succeeded to capture the precise moment of awakening and falling to the knees. The third norm, 'interest' is connected to the ethical dimension. If the audience is touched, the sculpture is seen as 'interesting'. Diderot finds that emotional connection in Pygmalion's expression. The sculptor has succeeded in filling that one look with wonder, love, astonishment, great joy, slight fear, and so forth, and is able to convey that to the audience. In short, Falconet's Pygmalion is the archetype for sculpting as a whole. *Émule des dieux, s'ils ont animé la statue, tu en as renouvelé le miracle en animant le statuaire*, Diderot exclaims⁴⁸.

In his *Einige Wahrnehmungen über Form und Gestalt aus Pygmalions bildendem Traume* (1778), the theologian, preacher, poet, and philosopher Johann Gottfried Herder, also radically uses the sculpture in the *paragone* debate⁴⁹. *Bildhauerkunst und Malerei, warum bekleiden sie nicht mit einem Glücke, nicht auf einerlei Art? Antwort. Weil die Bildnerei eigentlich gar nicht bekleiden kann und die Malerei immer kleidet*⁵⁰. Just like his contemporaries, he defends the covered 'sense of touch' of the sculpture above the painterly arts. *Es war nämlich einzige Auskunfft, den tastenden Finger und das Auge, das jetzt nur als Finger tastet, zu betrügen: ihm ein Kleid zu geben, das doch nur gleichsam ein Kleid sei, Wolke Schleier, Nebel – doch*

nein, nicht Wolke und Nebel, denn das Auge hat hier nichts zu nebeln; nasses Gewand gab er ihm, das der Finger durchfühle!⁵¹ However, this sense of touch is chaste, the covering a paradoxical invisible nude, as those from the Antiquity taught us. Pygmalion no longer plunges his fingers impurely into the soft flesh, but *Zug um Zug und fast willkürlich auf jede weiche Stelle, jede zarte Form tastend gezogen!*⁵² However, this sense of touch is chaste, the covering a paradoxical invisible nude, as those from the Antiquity taught us. Pygmalion no longer plunges his fingers impurely into the soft flesh, but *Zug um Zug und fast willkürlich auf jede weiche Stell, jede zarte form tastend gezogen*⁵³. The sculptor is not is not a hostile raptor⁵⁴, he lives in the delicate space of the workshop, under the auspices of innocent touch.

This brings me to a slight detour.

On 14 January 1506, a sculpture featuring the horrible death by strangulation of the priest Laocoön was dug up in a vineyard near the Rome Colosseum (fig. 4). The discovery is the beginning of an iconic impact on art history. The aesthetic discourse will never be the same again. The harmonious calm that people were used to when it came to ancient sculptures shockingly changed into horror, pain, and pathos. In the 18th century, the sculpture was once again the topic of discussion between Johann Joachim Winckelmann (1717-1768) (*Geschichte der Kunst des Altertums*, 1764) and Gotthold Ephraim Lessing (1729-1781) (*Über die Grenzen der Mahlerey und Poesie*, 1766). Winckelmann says that the statues project *edle Einfalt und stille Größe*. He considers the sculpture to be stoic, despite its horrors, because Laocoön is suppressing his scream. Lessing, however, sees the nearly impossible moment in time of the *fruchtbaren Augenblick* captured in the Laocoön⁵⁵. Johann Wolfgang von Goethe (1749-1832) also sees the aesthetics of 'the moment as unity' realised in the Laocoön. The Laocoön expertly connects symmetry with variety, calm with movement, all of which simultaneously offer themselves up for the audience⁵⁶.

Back to Herder. Herder describes Laocoön from a purely physical standpoint. *Laokoon, der Mann, der Priester, der Königssohn, bei einem Opfer, vor dem versammelten Volke, war er nackt? Stand er unbekleidet da, als ihn die Schlangen umfielen? Wer denkt daran, wenn er jetzt den Laokoon der Kunst siehete? Wer soll daran denken?*⁵⁷ «Isn't this a denial of the Pygmalion myth?». Simon Richter wonders about this point of view. The eroticism of sculpture and sensual touch is denied and transferred to painting and vision, the medium and sense that were originally supposed to be cold and uninterested in the body⁵⁸ «He orders the body away, and asks, rhetorically, what Greek artist could have made such a statue. The answer, by no means rhetorical, is Apollo»⁵⁹.

For Herder the 'philosopher', it is not about Dionysus' aesthetic. Not the trance. Not the pathos.

Das zierende Haupthaar der Götter und Göttinnen (den ein kahlköpfiger Römer ist immer ein dürrtiges überaltes Geschöpf) machten sie zum Körper, ohne dass es Steinklumpen würde: es fällt in schönen schweren Locken herab, oder ist bei Weibern, wo es zarter sein musste, auf Haupt gebunden und nicht um den Kopf fliegend. Keiner Bacchante flattert's, denn es ja kann nicht flattern⁶⁰.

For Herder the 'poet', however, it is about the classic *enthousiasmos*. «Herder's poetry is a product of his immediate reactions and emotions. He composes his poetry *aus unmittelbarer Gegenwart, aus unmittelbarer Begeisterung der Sinne und der Einbildung*. (...) It is they who can compose poetry as an unimpeded (i.e., without 'labour') and immediate (i.e., without 'mora') flow of words which do not originate in cool heads but in hearts burning with emotions»⁶¹.

IV.

I will close with a quote by Jean-Louis de Cahusac, who shares his vision on enthusiasm under that lemma in the famous *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers* by Denis Diderot and Jean le Rond d'Alembert (1717-1783)⁶².

Cahusac writes: *Il n'est point d'enthousiasme sans génie. (...) Cette émotion, moins vive à la vérité, mais du même caractère, se fait sentir à tous ceux qui sont à portée de jouir des diverses productions des beaux Arts*. «There is, he contends, an enthusiasm that produces and an enthusiasm that admires, and one gives onto the other. But these enthusiasms had long been viewed not as two unequal versions of the same phenomenon but as part of the same experience. As such, enthusiasm could operate not just by passing in a diluted form from creator to spectator through the art work but also by circulating full force from creator to creator»⁶³.

Cahusac compares enthusiasm with the workings of the heart:

Or il est dans la nature que l'âme n'éprouve point de sentiment, sans former le desir prompt & vif de l'exprimer ; tous ses mouvemens ne sont qu'une succession continue de sentimens & d'expressions ; elle est comme le cœur, dont le jeu machinal est de s'ouvrir sans cesse pour recevoir & pour rendre⁶⁴.

However, he disagrees with the notion of enthusiasm as *furor*.

*Mais la fureur n'est qu'un accès violent de folie, & la folie est une absence ou un égarement de la raison ; ainsi lorsqu'on a défini l'enthousiasme, une fureur, un transport, c'est comme si l'on avoit dit qu'il est un redoublement de folie, par conséquent incompatible pour jamais avec la raison. C'est la raison seule cependant qui le fait naître*⁶⁵.

In her article *Passionate Spectators*, Mary Sheriff takes a deeper look into the gendered aspects of Cahusac's descriptions⁶⁶. «Enthusiasm has only one parent – [according to Cahusac] reason – and his century viewed that parent as masculine. Enthusiasm is a motherless child»⁶⁷. Cahusac decouples enthusiasm from the feminine genus, and attributes this quality exclusively to the male artist. Galatea also plays a role here. For Cahusac, enthusiasm is an emotion that the artist feels when he contemplates an inner and thus mental image. But the mind is male and the matter (Galatea) is female.

Enthusiasm is thus that emotion which excites the artist at the sight of the invisible mental image. (...) Cahusac establishes a hierarchy of responses in which beholding a real painting is an 'image' of the contemplation of an image. His construction not only privileges artist over spectator, but it also elevates the conceptual over the sensory, form over matter, and, by tradition, masculine (form) over feminine (matter). The artist usurps the godlike function of creating ideas or ideals (...)⁶⁸.

According to Cahusac, the artist is a father twice over: of the child he has with his wife, and the art he has with his Muse. This is how, in a paradoxical way, the idea of pregnancy becomes a part of the 'mental' and superior world of the man⁶⁹. This biological metaphor is not exactly unusual. Michel de Montaigne (1533-1592) quoted Pygmalion explicitly in the context of a 'birth', which took place the moment the ivory turned into soft skin⁷⁰.

Despite Cahusac's limiting enthusiasm to the male artist, it was in fact often creative women who provoked a contagious response from the public. Consider the ambivalent story of the actress Mademoiselle Raucourt (1756-1815)⁷¹. In 1775 the *Comédie Française* performed the play *Pygmalion* by Rousseau. The part of the chaste Galatea is played by Raucourt, who in 1772 received much praise for her role as Dido⁷². However, her portrayal of Galatea was heavily criticised. Critics depicted her as a nymphomaniac. Others, Rousseau amongst them, found that she put too much of herself into the role. How ironic: Galatea meant the end of the actress' career, because men did not want to/were not able to see the reflection of the artist in it. The *Zeitgeist* had pulled enthusiasm away from the female artistic identity (Cahusac), while at the same time situating enthusiasm in the sexual sphere for the female gender.

Enthusiasm in a woman is a *furor utérine* or nymphomania⁷³.

One believed the convulsions rooted in an over-active imagination and uncontrolled eroticism. These two properties, as we shall see, figured as the salient traits of *furor uterine*, or nymphomania, as that disease was defined in the *Encyclopédie* and elsewhere. Thus it was the taint not only of irrationality but also of sexual immorality that surrounded these *convulsionnaires*. Far from praising their devotion, physicians called these women 'shameful' and 'criminal'. The medical profession, moreover, generally regarded convulsions as symptoms of the vapours or hysterical affections, disorders peculiar to women and caused by their overly sensitive nervous systems and easily deranged imaginations. These diseases often had a sexual base⁷⁴.

Women could be seized by the disease of the "untameable fire". After all, the man (read: Pygmalion) finds his satisfaction in the *tableau intérieur*. Pygmalion's fire, which the myth speaks of, is aimed at consummation, not on the insatiableness women were being suspected of⁷⁵. Falconet, for example, thought that prophetic gifts and fumes reached priestesses through the vagina; she would sit on a pitcher with an opening and thus receive the deity and prophecies, which left the same way, because while she sat like that, nothing could get in the way⁷⁶.

The binding together of nymphomania and enthusiasm made creative women of all sorts easy targets for malicious quills and tongues, and the charge of sexual immorality was not one easily disproven, especially since any woman could at any moment find the serpent of lubricity gliding imperceptibly into her heart. Although a woman artist's work might show enthusiasm – as did that of the actress Raucourt – she had no way to put her modesty on display. Not only was it suspect to offer herself or her work for public consumption, but also, since women were so adept at dissimulating their desires, no one could be certain what lurked below a chaste appearance. Emanating from the female imagination, the invisible spectre of nymphomania hovered around every woman but especially attacked those given to their own fantasies. What would Galatea imagine if she were the artist? If Pygmalion did not control her desires? And what would happen if Galatea, in stepping off her pedestal, eluded Pygmalion's embrace?⁷⁷

Which she finally does in the hands of Auguste Rodin (1840-1917) (fig. 5)⁷⁸.

V.

By way of conclusion, I quote Jan Söffner:

Die Inspiration, die Sokrates als Form des guten Wahnsinns beschreibt und ausagiert, ist nicht allein Modus des Erkennens, sondern auch Modus des Reflexionsverlusts. Der *enthousiasmos*, den Platon beschreibt, ist damit äußerst ambig. (...) Immerhin lassen sich

die Metaphern der Inspiration offenbar am besten bestimmen, wenn man sie von zwei Seiten gleichzeitig angeht: Einerseits von der Seite der Kognition und des Diskursiven, und andererseits vom leiblich situierten Lesergespür her und der Seelenlenkung, die der Text beim Leser bewirkt⁷⁹.

What the Pygmalion myth shows us within the spectrum of *entheos* is the power to open up, to allow the *Reflexionsverlust* in. In the case of Pygmalion, the *enthousiasmos* is attached to the aesthetic relationship between the artist and their creation. This relationship is both intimate and perverse. The artist himself becomes the *creator* of the *entheos*. He literally brings the artwork to life. He gives it enthusiasm. 18th-century sources will shift this divine status of the artist to the male genius. Cahusac writes: «Il n'est point d'enthousiasme sans génie»⁸⁰. The perverse backside of the coin of this amplification of the artist as a genius enthusiast is sadly misogyny. According to the *exemplum* of the Pygmalion myth, only the male sex can truly 'enthuse'. *À la limite* this idea is sexualised with the intrinsically frigid woman on the one hand – who needs the *entheos* of a man to 'awaken' – and on the other hand, the woman who improperly appropriates a furious enthusiasm and loses herself to nymphomania.

In Rome?
So far away?
To look?
At a statue?
Sculptured by a Man?
What pleasure are we talking about?
Whose pleasure?

Luce Irigaray on the *Ecstasy of Saint Teresa of Avila* (1647-1652) by Gian Lorenzo Bernini (1598-1680) (fig. 6)⁸¹ in response to Jacques Lacan's (1901-1981) statement: «You only have to go and look at Bernini's statues in Rome to understand immediately that she is coming, there is no doubt about it»⁸².

* This article is part of a larger researchproject on the *Nachleben* of enthusiasm in Western artistic thinking; see *What about Enthousiasm? A Rehabilitation. Pentecost, Pygmalion, Pathosformel*, (Studies in Iconology, 13), Leuven-Walpole, 2018. With special thanks to Professoressa Federica Veratelli, Università degli Studi di Parma.

1 A selection of basic literature: Heinrich Dörrie, *Pygmalion. Ein Impuls Ovids und seine Wirkungen bis in die Gegenwart*, (Rheinisch-Westfälische Akademie der Wissenschaften. Vorträge G 195), Düsseldorf, 1974; Annegret Dinter, *Der Pygmalion-Stoff in der europäischen Literatur. Rezeptionsgeschichte einer Ovid-Fabel*, Heidelberg, 1979; Andreas Blühm,

Pygmalion. Die Ikonographie eines Künstlermythos zwischen 1500-1900, Frankfurt- Paris, 1987; Mathias Mayer (ed.), *Pygmalion. Die Geschichte des Mythos in der abendländischen Kultur*, Freiburg, 1997; Inka Mülder-Bach, *Im Zeichen Pygmalions. Das Modell der Statue und die Entdeckung der Darstellung im 18. Jahrhundert*, Munich, 1998; Claudia Weiser, *Pygmalion. Vom Künstler und Erzieher zum pathologischen Fall*, Frankfurt, 1998; Ulrike Zeuch, *Umkehr der Sinneshierarchie. Herder und die Aufwertung des Tastsinns seit der frühen Neuzeit*, Tübingen, 2000; Gerald Schröder, *Versteinernder Blick und entflammte Begierde. Giambologna's Raub der Sabinerin im Spannungsfeld poetisch reflektierter Wirkungsästhetik und narrativer Semantik*, in *Marburger Jahrbuch für Kunstwissenschaft*, 31, 2004, p. 175-203; Nathalie Binczek, *Kontakt. Der Tastsinn in Texten der Aufklärung*, Tübingen, 2007; Victor I. Stoichita, *The Pygmalion Effect. From Ovid to Hitchcock*, Chicago, IL-London, 2008; Juliane Vogel, *Galatea unter Druck. Skizzen zu einer Geschichte des räuberischen Griffs*, in *Das Magazin des Intituts für Theorie*, 12/13, 2008, p. 96-102; Maurizio Bettini, *Il ritratto dell'amante*, Turin, 2008.- See also: Barbara Baert, *Een huid van ivoor. Het Nachleben van Pygmalion's geliefde in Ovidius' Metamorfozen*, in *Bijdragen. International Journal in Philosophy and Theology* 2, 2002, p. 171-199.

- 2 Hubert Cancik & Helmuth Schneider (eds.), *New Pauly Online. Encyclopaedia of the Ancient World*, Leiden, 1996: lemma *enthousiasmos*.
- 3 Franz-Joseph Meissner, *Wortgeschichtliche Untersuchungen im Umkreis von französisch Enthousiasme und Génie*, Genoa, 1979, p. 313-314; Kristin Wömmel, *Enthusiasmus. Untersuchung eines mehrdimensionalen Konstrukts im Umfeld musikalischer Bildung*, Wiesbaden, 2016, p. 17-26.
- 4 Bernd Bösel, *Philosophie und Enthusiasmus, (Studien zu einem umstrittenen Verhältnis, 1)*, Vienna, 2008, p. 13.
- 5 Bösel, o.c., p. 78-84.
- 6 Bösel, o.c., p. 78.
- 7 Bösel, o.c., p. 83.
- 8 Bösel, o.c., p. 99-102.
- 9 From Ovid, *Metamorphoses IX-XII*, ed. Donald E. Hill, Warminster, 1999, vs. 293-296, vs. 244-297.
- 10 There are a lot of differing opinions on the etymology of the name Pygmalion. It's clear that the name does not have Greek origins. Perhaps the name stems from the Phoenician language and culture, where they worshipped the god *Pumaj-eljon*. Phoenician influences on the Crypriot culture are well-known. Virgil's Pygmalion, Dido's brother (*Aeneid* I, 347) has nothing to do with his Ovidian namesake. For more on this, see: Dörrie, o.c., p. 12-13; Dinter, o.c., p. 14-15.
- 11 The erotic power of gazing upon life-like antique sculptures and their beauty was discussed in Simon Goldhill, *The Erotic Eye. Visual Stimulation and Cultural Conflict*, in *Being Greek under Rome. Cultural Identity, the Second Sophistic and the Development of Empire*, Cambridge, 2001, p. 154-194, p. 167ff. refers to Achilles Tatius, last half of the 2nd century, Alexandria): "You do not know what a thing it is when a lover is looked at. It has greater pleasure than the Business (sic). For the eyes receive each other's reflections and impress from their little images as in mirrors. Such an emanation of beauty, flowing down through them into the soul is a kind of copulation at a distance. This is not far from the intercourse of bodies. For it is a novel kind of embrace of bodies (1.9.4)." From the Greek *optica* you have reflection,

giving someone an impression, a physical objectivity. Because it is through the channel of the eye that the true sensitive emanation of one's lover is taken in, and vice versa. The eye is also called πρόξενος φιλίας: the ambassador of love. In another novel, the *Aethiopica*, Achilles Tatius writes: 'The genesis of love, which originates from visually perceived objects, which, if you will excuse the metaphor, shoot arrows of passion, swifter than the wind, into the soul by way of the eyes. This is perfectly logical, because, of all our channels of perception, sight is the least static and contains the most heat, and so is more receptive of such emanations; for the spirit which animates it is akin to fire, and so is well suited to absorb the transient and unstable impressions of love (3.7.5)'"- See also: Deborah Tarn Steiner, *Images in Mind. Statues in Archaic and Classical Greek Literature and Thought*, Princeton, NJ, 2001, p. 3-26.

- 12 For a literary analysis of the subject, see: Joseph Hillis Miller, *Versions of Pygmalion*, Cambridge-London, 1990, p. 1-12.
- 13 *Miratur et haurit pectore Pygmalion simulati corporis ignis* (vs. 252-253).
- 14 Callistratus, *Ekphraseis* (Latin: *Statuarum descriptiones*), transl. Arthur Fairbanks, (*Loeb Classical Library*), London, 1931, p. 395-399.- See also: Évelyne Prioux, *Regards Alexandrins. Histoire et théorie des arts dans l'épigramme hellénistique*, Leuven, 2007, p. 214-243.
- 15 Goldhill, *o.c.*, p. 154-194; Tarn Steiner, *o.c.*, p. 3-26.
- 16 Onians, *o.c.*, p 104.
- 17 Clement of Alexandria (ca. 150-211) and Arnobius (ca. 300) treat the Pygmalion myth as an *exemplum* of idolatry and denounce Pygmalion with his perverse physical desires as an idiot and madman. Isidore of Seville (+636): «The heathens have descended into the body governed by sin, that's why they worship idols; they are not yet reborn (Etymologies, 8:10)»; Dörrie, *o.c.*, p. 24-25; Dinter, *o.c.*, p. 26-27; Clement of Alexandria, *Protrepticus*, ed. Otto Stählin, IV, 55, 2, Munich, 1932, p. 131; Arnobius, *Adversus nationes*, ed. Concetto Marchesi, VI, 22, Turin, 1934, p. 335.
- 18 From sonnet 78; Francesco Petrarca, *Le rime*, ed. Karl Förster, Leipzig, 1818, vol. 1, p. 279; Blühm, *o.c.*, p. 35.
- 19 Carlo Falciani & Antonio Natali (eds.), *Bronzino. Artist and Poet at the Court of the Medici*, (exh. cat.), Florence, 2010.
- 20 I cannot stop thinking that she looks at the painter with a melancholy look, instead of one of enthusiasm, but whether or not she was actually blushing, I was not able to determine for sure, when I saw the work up close and *in situ*.
- 21 Giorgio Vasari, *Le vite de' più eccellenti pittori, e architettori*, ed. Gaetano Milanesi, Florence, 1970-1974, VI, p. 275.
- 22 Cristelle L. Baskins, *Echoing Narcissus in Alberti's 'Della Pittura'*, in *Oxford Art Journal*, 16, 1, 1993, p. 25-33; Barbara Baert, *In Response to Echo. Beyond Mimesis or Dissolution as Scopic Regime (with Special Attention to Camouflage)*, (*Studies in Iconology*, 6), Leuven-Walpole, MA, 2016.
- 23 If you were to remove Galatea's long hair, you would see the resemblances between the faces of Pygmalion and Francesco Guardi more.
- 24 See Malcolm Bell, *Sir Edward Burne-Jones*, London, 1901, p. 70.
- 25 See Vasari-Milanesi, *o.c.*, V, p. 260; Liana De Girolami Cheney, *The Homes of Giorgio Vasari*, London-New York, 2006, p. 94 and p. 97; Liana de Girolami Cheney & Sonia Michelotti

- Bonetti, *Bronzino's Pygmalion and Galatea. L' antica bella maniera*, in *Discoveries* 24, 1, 2007; 30 August 2007 (posted on September 15, 2011 by anydam: <<http://cstl-cla.semo.edu/reinheimer/discoveries/archives/241/cheney241pf.htm>>).
- 26 More on Varchi's interests when it came to this debate in Michael Cole, *The Figura Sforzata. Modelling, Power, and the Mannerist Body*, in *Art History*, 4, 2001, p. 520-551.
- 27 Leatrice Mendelsohn-Martone, *Benedetto Varchi's 'Due Lezioni'. 'Paragoni' and Cinquecento Art Theory*, New York, 1982, p. 9 and p. 113.
- 28 Paolo Lorenzetti, *La Bellezza e l'Amore nei Trattati del Cinquecento*, Pisa, 1917, p. 165-175. – Hearing is also part of the *sensi spirituali*; for more on this subject, see Baert, 'Locus Amoenus': o.c., *passim*; Christoph Wulf, *Das mimetische Ohr*, in *Das Ohr als Erkenntnisorgan, Paragrana. Internationale Zeitschrift für Historische Anthropologie*, 2, 1-2, 1993, p. 9-15.
- 29 For the first standard publication about the myth during this era, see: John L. Carr, *Pygmalion and the Philosophes*, in *Journal of the Warburg and Courtauld Institutes*, 23, 1960, p. 239-255.
- 30 We skip the first generation; see: Blühm, o.c., p. 76; Dinter, o.c., p. 67-71; Dörrie, o.c., p. 43.
- 31 Shown in full in Dörrie, o.c., p. 90-91.
- 32 From a gendered point of view, this position demonstrates a glorification of the male sex, which is able to 'activate' female sexuality. Voltaire also wrote: *Laissant tomber son ciseau de sa main, / avide baise, admire et baise encore* (vs. 7-8). The sculptor's tools are interpreted as phallic. In the sepia drawing (The J. Paul Getty Museum, 1812-1820) by Francisco de Goya (1746 – 1828) Pygmalion is portrayed as hammering away at the girl's genital area, while she looks confusedly at the audience; in his *Pygmalion. Pièces Fugitives*, Jean-François de Saint-Lambert (1716-1803) says that the image was created with the *ciseau voluptueux*; in: *Oeuvres*, 1, Paris, 1823, p. 243-245, p. 243; Dinter, o.c., p. 73.- See also: Edmond & Jules de Goncourt, *Die Frau im 18. Jahrhundert*, Bern, 1963, p. 373: *Sie [the woman] ist die auf dem Gipfel der Gesellschaft aufgestellte Idee, auf die sich aller Augen richten, nach der sich alle Arme recken. Sie ist das Bildnis, vor dem man niederkniet, die Gestalt, die man anbetet. Alles, was eine Religion an Illusionen, Gebeten, an Eifer, Sehnen und Aufgaben, an Ehrerbietung und gläubigen Anschauungen in ihren Bann zieht, wendet sich selbstverständlich der Frau zu. Die Frau bewirkt das, was der Glaube bewirkt, sie erfüllt die Geister und Herzen und ersetzt den Himmel in dem gottlosen Zeitalter, in dem Ludwig XV. und Voltaire herrschen.*
- 33 Jean-Jacques Rousseau, *Oeuvres complètes*, vol. 2. *La Nouvelle Héloïse - Théâtre - Poésies - Essais littéraires*, ed. Bernard Gagnebin & Marcel Raymon, (*Bibliothèque de la Pléiade*, 153), Paris, 1964, vol. 2, p. 1224-1231; James H. Rubin, *Pygmalion and Galatea. Girodet and Rousseau*, in *The Burlington Magazine*, 127, 1985, p. 517-520; Jean-Christoph Rebejkow, *Rousseau et l'opéra-comique. Les raisons d'un rejet*, in *Romanic review*, 89, 1998, p. 161-185.
- 34 Rousseau, o.c., p. 1228.
- 35 Rousseau, o.c., p. 1231.
- 36 Rubin, o.c., p. 518-519.
- 37 Quote from: Mary D. Sheriff, *Passionate Spectators. On Enthusiasm, Nymphomania, And the Imagined Tableau*, in *The Huntington Library Quarterly*, 60, 1997, p. 51-83, p. 63, p. 65.
- 38 *[D]onne-lui la moitié de la mienne, donne-lui tout; s'il le faut, il me suffira de vivre en elle*; Rousseau, o.c., p. 1228-1229.
- 39 Denis Diderot, *Ästhetische Schriften*, Frankfurt, 1968, vol. 1, p. 468.
- 40 Sheriff, *Passionate*, o.c., p. 63.

- 41 Sheriff, *Passionate*, o.c., p. 64.
- 42 Denis Diderot, *Oeuvres complètes*, ed. Jules Assézat, Paris, 1875, vol. 7, p. 103.
- 43 Sheriff, *Passionate*, o.c., p. 66.
- 44 Hierover C. Liechtenstein, 'Der Marmor lacht nicht'. *Beobachtungen zu Diderots Verständnis der Skulptur*, in *Wallraf-Richartz-Jahrbuch*, 1987-1988, p. 269-297, p. 272-287.
- 45 See also: Stephen Halliwell, *The Aesthetics of Mimesis. Ancient Texts and Modern Problems*, Princeton, NJ-Oxford, 2002.
- 46 Liechtenstein, o.c., p. 273.
- 47 Liechtenstein, o.c., p. 276.
- 48 Jean Seznec & Jean Adhémar, *Diderot. Les Salons*, Oxford, 1957-1979, I, p. 246; Denis Diderot, *Les Salons*, ed. Michel Delon (*Folio Classique*, 4707), Paris, 2008.
- 49 Wolfgang Pross, *Johann Gottfried Herder. Part 2. Herder und die Anthropologie der Aufklärung*, Darmstadt, 1987.
- 50 Pross, o.c., p. 479.
- 51 Pross, o.c., p. 483.
- 52 Pross, o.c., p. 483.
- 53 Pross, o.c., p. 528.
- 54 Vogel, o.c., p. 100; Herman Parret, *L'oeil qui caresse. Pygmalion et l'expérience esthétique*, in *Touch me, Don't touch me. De toets als interface in de hedendaagse kunst*, eds. Claire Van Damme, Patrick Van Rossem & Marijke Van Eeckhout, (*Leerstoel Karel Geirlandt*, 2006), Ghent, 2008, p. 17-44; Herman Parret, *Métamorphoses de la pierre. La touche du Pygmalion*, in *Le sens de la métamorphose*, eds. Marion Colas-Blaise & Anne Beyaert, Limoges, 2010, p. 107-126.
- 55 Moniker Schrader, *Laokoon – 'eine vollkommene Regel der Kunst'. Ästhetische Theorien der Heuristik in der zweiten Hälfte des 18. Jahrhunderts. Winckelmann, Mendelssohn, Lessing, Herder, Schiller, Goethe*, Hildesheim, 2005.
- 56 Johann Wolfgang von Goethe, *Über Laokoon*, in *Laokoon. Lessing, Herder, Goethe. Selections*, ed. William Guild Howard, New York, 1910, p. 1-15; Johann Wolfgang von Goethe, *Écrits sur l'art*, introduction Tzvetan Todorov & transl. Jean-Marie Schaeffer, Paris, 1997, p. 168.
- 57 Pross, o.c., p. 480.
- 58 Simon Richter, *Laocoön's Body and the Aesthetics of Pain. Winckelmann, Lessing, Herder, Moritz, and Goethe*, Detroit, MI, 1992, p. 126-127.
- 59 Richter, o.c., p. 130.
- 60 Pross, o.c., p. 488.
- 61 Frederick M. Rener, *Spee, Herder, and Literary Criticism*, in *The German Quarterly*, 44, 4, 1971, p. 525-533, p. 530.
- 62 Jean-Louis de Cahusac, art. *Enthousiasme (Philos. & Belles Lettres)*, in *Encyclopédie ou dictionnaire raisonné des sciences, des arts et des métiers, par une société de gens de lettres*, eds. Denis Diderot & Jean Le Rond d'Alembert, 17 vols., 1751-1780, facsimile, Stuttgart, 1967, vol. 5, col. 720.
- 63 Sheriff, *Passionate*, o.c., p. 77.
- 64 Cahusac, o.c., col. 720.

- 65 Cahusac, *o.c.*, col. 720.
- 66 Sheriff, *Passionate, o.c.*, p. 51-83.
- 67 Sheriff, *Passionate, o.c.*, p. 54.
- 68 Sheriff, *Passionate, o.c.*, p. 53-54.
- 69 Sheriff, *Passionate, o.c.*, p. 60-67.
- 70 Michel Eyquem de Montaigne, *The Complete essays*, transl. Donald M. Frame, Stanford, CA, 1958, p. 293.
- 71 Sheriff, *Passionate, o.c.*, p. 81-83.
- 72 Sheriff, *Passionate, o.c.*, p. 81.
- 73 Carol Groneman, *Nymphomania. A History*, London-New York, 2001.
- 74 Sheriff, *Passionate, o.c.*, p. 57, from notes 10-11: "Wilson [Lindsay Wilson, *Women and Medicine in the French Enlightenment*, Baltimore, 1993, p. 32] discusses this case at length and notes that Diderot was drawn repeatedly to the image of the *convulsionnaires* in his *Pensees philosophiques*. These women came to embody the link between nervous disorders in women and religious fanaticism. The most thoroughgoing study of the *convulsionnaires* is Robert B. Kreiser, *Miracles, Convulsions, and Ecclesiastical Politics in Early-Eighteenth-Century Paris*, Princeton, NJ, 1978. For discussion of women's sensitivity, see Pierre Roussel, *Système physique et moral de la femme*, Brussels, 1829; Edme-Pierre Chauvot de Beauchêne, *De l'influence des affections de l'ame dans les maladies nerveuses*, Montpellier-Paris, 1781; Joseph Bressy, *Recherches sur les vapeurs*, Paris, 1789; Pierre-Jean-George Cabanis, *On the Relations between the Physical and Moral Aspects of Man*, transl. Margaret Said, ed. George Mora, introduction Sergio Moravia & George Mora, 2 vols., Baltimore, MD, 1981; Pierre Fabre, *Essai sur les facultés de l'âme*, Paris-Amsterdam, 1785; Pierre Pomme, *Traite des affections vaporeuses des deux sexes*, Paris, 1760.
- 75 Sheriff, *Passionate, o.c.*, p. 69 and p. 73.
- 76 Etienne-Maurice Falconet, *Œuvres complètes*, 3 vols., Geneva, 1970, vol. 1, p. 139; Louis-Francois Lignac, *De l'homme et de la femme considérés physiquement dans l'état du mariage*, 1772; Mary D. Sheriff, *The Exceptional Woman. Elisabeth Vigée-Lebrun and the Cultural Politics of Art*, Chicago, IL, 1996, p. 20-23.
- 77 Sheriff, *Passionate, o.c.*, p. 83.
- 78 For example in the marble draft works, modelled in 1889, carved ca. 1908–1909, New York, The Metropolitan Museum of Art.
- 79 Jan Söffner, *Metaphern und Morphomata, (Morphomata Lectures Cologne, 7)*, Paderborn, 2015, p. 49-50.
- 80 Cahusac, *o.c.*, vol. 5, col. 720.
- 81 Luce Irigaray, *Così Fan Tutti*, in *This Sex Which is not One*, transl. and ed. C. Porter & C. Burke, Ithaca, NY, 1985, p. 86-105, p. 91.
- 82 Jacques Lacan, *God and the Jouissance of the Women*, in *Feminine Sexuality*, eds. Juliet Mitchel & Jacqueline Rose, New York, 1985, p. 137-148, p. 147.



Fig. 1: Agnolo Bronzino, *Pygmalion*, 1529-1530, Florence, Uffizi Gallery.



Fig. 2: Pontorno (Jacopo Carucci), *The Halberdier*, 1528-1530, Los Angeles, The J. Paul Getty Museum.



Fig. 3: Etienne-Maurice Falconet, *Pygmalion et Galathée*, 1763, Paris, The Louvre.



Fig. 4: *Laocoön group*, 40-20 BC, in 1506 a vineyard near the Rome Colosseum, Vatican City, Vatican Museums.



Fig. 5: Auguste Rodin, *Pygmalion et Galathée*, bozze in marble, modelled 1889, carved ca. 1908-1909, New York, The Metropolitan Museum of Art.



Fig. 6: Gian Lorenzo Bernini, *Ecstasy of Saint Teresa of Avila*, 1647-1652, Rome, Santa Maria della Vittoria.