SLEEPWALKING AND WOLFSPEAK:
THE FORMALITIES OF OTHERNESS IN SASSETTA AND THE
MASTER OF THE OSSERVANZA

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DECLAREATION

I declare that this thesis is my own work, and that all sources have been acknowledged.

Christine O'Hare
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ABSTRACT

This thesis is a visual and theoretical reading of otherness in Sienese quattrocento painting, focusing on the work of Sassetta and the Master of the Osservanza. Three narrative panels are selected from Sassetta's San Sepolcro Altarpiece and three from the Master of the Osservanza's St. Anthony Altarpiece in order to demonstrate six different ways that otherness might structure and fulfil itself uniquely with respect to a differing narrative content each time.

The primary texts of Freud and Lacan are brought together with the selected images through a Deleuzian methodology which seeks to open out and dimensionalise the notion of otherness, ultimately articulating what might be conceptualised as 'the formalities of otherness' particular to each of the Sienese works.

In the process, previous formal perceptions of pictorial space, considerations of calligraphic movement and the rendering of ornate, decorative surface effects seen to be characteristic of Sienese quattrocento painting have been rethought and retheorised – now newly constituted as formalities of otherness. Thus, the structural organisation of particular tracts of pictorial space or spatial intervals in the images are juxtaposed with the ordering principles inherent to the vast gap or lapsus of the Freudian unconscious in Sassetta's *Saint Francis Renounces his Paternal Heritage* and in the Osservanza Master's *The Journey and Meeting of Saint Anthony and Saint Paul the Hermit*. Contouring movement is looked at from the perspective of subjective involvement in phantasmatic scénarios and dream scenes in Sassetta's *The Legend of the Wolf of Gubbio*. Movement is considered via the action of colour
in *Saint Anthony Distributing his Wealth*, an action which works to separate meaning away from its inclusive object – the word from the thing. The formal quality of the decorative is reconsidered as 'other' through Freud's paper on 'Negation' and through his work on unconscious demonic repetition in the Osservanza Master's *Saint Anthony Tempted by a Heap of Gold* and in Sassetta's *The Mystic Marriage of Saint Francis and Poverty*. 
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INTRODUCTION – THE SCOPE OF SPACE

From the early years of this century, art historiography has recorded an awareness of an enchanting otherworldliness stemming from the Sienese quattrocento school of narrative painting. Sienese narrative images representing legendary episodes or significant moments in the lives of the saints have been described as extraordinary and bewitching works of art. As visual narratives they have been thought of as strange and unreal. Depicted figures are noted to inhabit topographies of fantasy and to move through exciting abstract grids and fields of pictorial space, formal domains infused with what has been posited as 'supernatural power'.  

Indeed, James Jackson Jarves, one of the earliest supporters of the Sienese school, declared that the topics depicted by the artists were so deeply interwoven with the supernatural such that 'ordinary processes of ratiocination do not serve' when taking account of the images in question. 

John Pope-Hennessy, another early proponent of the Sienese quattrocento, also speaks of that which is beyond the normative, noting that the 'immanence of the supernatural colours the whole of Sienese quattrocento art'. Specifically, Pope-Hennessy selects Giovanni di Paolo's *Saint John the Baptist Returning to the Desert* (Fig. 1) in order to demonstrate these claims, highlighting the artist's irrational treatment of scale as the formal means by which the extraordinary alterity of the work is realised. On looking at this image we notice that the figure of John the Baptist is presented twice in the course of his return to the desert. He commences his journey from the city gate in the left foreground of the landscape and makes his way

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2 James Jackson Jarves, *Art Studies: The Old Masters of Italy; Painting* (New York: Derby & Jackson, 1861), pp. 221–2. Jarves has only positive 'devotional' comments to make concerning the otherness of Sienese painting, referring to it as the ecstatic, lyric strand and defining it in opposition to the 'epic' Florentine school. For pejorative statements, the 'defects and peculiarities' of Sienese quattrocento painting, see J. A. Crowe and G. B. Cavalcaselle, *A History of Painting in Italy*, vol. 5, 'Umbrian and Sienese Masters of the Fifteenth Century' (London: John Murray, 1914), pp. 138–9, 167.
obliquely up the picture plane by a pathway scattered with white pebbles. He is seen again in the middle distance just about to turn a corner of the path which is arched and hemmed in by jagged outcrops and which falls precipitously at its edge to forested parts below. Pope–Hennessy draws attention to the scaled equivalence of the two appearances of John the Baptist despite the obvious movement and progression of the depicted figure through narrative time and pictorial space. It is a formal strategy that structures the image in an anti–normative manner and accounts for the 'supernatural' quality to which the painting gives rise. This equalising use of scale in relation to clear shifts in the coordinates of space and time is deployed to a more radical effect in the forests at the right–hand side of the picture plane. Here the forests 'irrationally' retroverse. They decrease in scale as they move forward in pictorial space. Again, in a different relational skewing of scale, the crenellated structure in the middle ground appears correct in its fact of decreased size when compared with the large scale of the city gate in the left foreground (there is no incorrect retroversion or equivalence between the two here), but the excessive degree to which this correct relation massively exceeds the norm immediately shifts the relationship of scale back into the realm of alterity. It is logical and correct that the city gate in the foreground should exceed the crenellated structure further in the distance, but what we have here is altogether too rapid and sheer an escalation. It is too excessive a gain and loss with respect to the relational stature of the buildings that occupy this tract of diegetic space.

Thus, otherness is seen to stem from these disparate systems of scale, systems that intersect, juxtapose and inmix with one another across the full extent of the pictorial field. Importantly, scale operates in a significant way with respect to the construction of extraordinary pictorial space in this image. It seems impossible therefore to consider the skewed scale relations of bizarre equivalence, of foregrounding retroversion or excessive degrees of correctness between objects, without considering the extraordinary nature of the distance and spaces that must take place between and among them. If the relational objects that fill the picture plane are already weirdly founded, how might we attend to the spatial locales that circulate about and connect with them? How might we account for the extraordinary spans of
space, the weirdly formed spatial intervals that eventuate in their surrounds? For example, what manner of spatial structuring might operate in the pictorial field carved out between the twisted and retroversing forested perspectives on the right-hand side of the picture plane? Moreover, even if the objects that fill the pictorial spaces of Sienese quattrocento images were to be entirely well founded, it seems that there is something about their surrounding locales that are nonetheless ordered and dynamised by an altogether 'other' logic. These are the specific parts of six Sienese quattrocento images that form the subject of this thesis. There is indeed the sense that, as Pope–Hennessy posited, 'the immanence of the supernatural colours the whole of Sienese quattrocento art'.

**Rimming the Unfathomable**

However, before turning to selected works by Sassetta and the Master of the Osservanza, and pointing to the specific areas and questions of interest in their paintings, there is another vista of space lying further afield in Giovanni di Paolo's image that needs be considered. Thus far, sectors of space have been highlighted that constitute the interval between phantasmatically scaled objects and which lie well within the field of perceptual space. However, as one looks skyward and further out into the high outer curvature of the landscape in *Saint John the Baptist Returning to the Desert*, the same craggy protuberances (although significantly smaller and more diffused), white pebbled scatterings, and indications of a plotted *contado* may be observed as were evident in the foreground and middle distance. Together they constitute a pale blue band of aerial perspective that swings in a lateral curve right across to the left and right-hand extremities of the picture plane. This sweeping curve of aerial perspective makes ground for a provocative movement beyond the visibility of perceptual space and into the vaster region of a wholly conceptual space. The perspectivally scaled and aerially modulated outliers and the curved rim-like nature of the aerial band repeated in the slight torsion of the marked out *contado* creates, and even excites, the potential for this body of land to roll right back over the horizon's rim, behind and beyond the confines of perceptual space depicted within the margins of the frame. The land therefore rolls back and behind, becoming
the earth's curvature beyond the frame, becoming a wholly conceptual space of the widest compass on the other side of the visible field. Perhaps it is a question of how far back can looking go (it appears to be so vast a distance to the edge) before it enters into and becomes something ever more vast and unknowable.

It appears then, that there is an enormous scope in the representation and suggestion of unknowable and extraordinary space in Giovanni di Paolo's *Saint John the Baptist Returning to the Desert*. Pope-Hennessy's comment is suggestive for the observations made above:

> When Addison compared the mysticism of St. Catherine of Siena to the narration of dreams, it was no doubt the part played by the subconscious in forming the visions of the mystic and the dreamer that to his eyes vitiated both types of experience. But for a generation which no longer shares this formal prejudice, few experiences in Italian painting are more exciting than to follow Giovanni di Paolo as he plunges, like Alice, through the looking-glass which separates reality from super-realism to explore the resources of a mystical, and therefore of a partially subconscious, world.\(^4\)

This thesis will explore the dynamic and structural 'resources' of the unconscious; resources that Pope-Hennessy alluded to so suggestively above in his description of Giovanni di Paolo's work but which have not yet been taken up in the scholarship of the Sienese quattrocento. However, despite this reference and the stated excitement that Pope-Hennessy attaches to his thoughts concerning the possibilities of a subjective or virtual 'plunge', and his apprehensions of the 'partially subconscious world' inherent in the works of Giovanni di Paolo, Pope-Hennessy did not develop this theoretical and formal area at all in his later research. Nor have his students.\(^5\) They largely continue his historical mainstream form of scholarship unchallenged to the present. Chapter One will chart the way that contemporary historiography has attended to, or taken account, of the works of the Sienese quattrocento painters Sassetta and the Master of the Osservanza. However, before laying out the

\(^4\) *ibid.*, p. 13.

\(^5\) Keith Christiansen, Larry Kanter and Carl Strehlke, all students of John Pope-Hennessy, were the curators of the highly esteemed exhibition 'Painting in Renaissance Siena 1420–1500', Metropolitan Museum of Art, New York, 20 December 1988 to 19 March 1989. In the acknowledgment page of the exhibition catalogue, Keith Christiansen writes that the exhibition was partly the product of his desire to honour John Pope-Hennessy. The dedication page of the catalogue states: 'For John Pope-Hennessy on his 75th birthday'. See Keith Christiansen, Laurence B. Kanter and Carl Brandon Strehlke, *Painting in Renaissance Siena 1420–1500* (New York: Metropolitan Museum of Art, 1989).
methodology that will provide the lens through which formal and theoretical notions of otherness might be conceptualised (this conceptualisation is carried out in the remaining three chapters), we shall turn to the paintings of Sassetta (active by 1423, died 1450) and the Master of the Osservanza (active second quarter of the 15th century), the artists whose works form the subject of this thesis.

Just as the element of space was seen to signify otherness in the painting by Giovanni di Paolo above, so too does it function in Sassetta and the Osservanza Master. In the Osservanza Master's *Saint Anthony Tempted by the Devil in the Guise of a Woman* (Fig. 2) a similar rim-curvature is evident in the distance. This time it is composed of far reaching forests and strategically positioned outliers (two can be made out on the left-hand side and one on the extreme right) which constitute not a flat band, but rather a modulated crescent formation with a clear depth of field, a prickling dot field of canopy and a dark, finely serrated rim set in high contrast against the pale sky. It is a surface sector of visual delight, made even more contemplatively desirous by the fact that it is formally constituted to overflow its perceptual location and extend back into an unchartered, unknowable and extensive spatial locale beyond the fragment that we are offered in the perceptual background.

**The Sublime Wraparound, Abyssal Space**

The spatial enormity of the contextual landscape is encountered again but in another fashion in the Osservanza Master's *The Journey and Meeting of Saint Anthony and Saint Paul the Hermit* (Fig. 3). This painting will be considered more closely in Chapter Two, but for the moment it will suffice to indicate that one of the several compelling ways that this image not only alludes to an extraordinary elsewhere of space but actively writes in, insists upon, and excites its presence, is to be found on the left-hand margin of the frame. Here, rather than tapering off at a diminishing location of reduced space outside the picture plane, the forest aggrandises as it moves beyond the margins of the left-hand side. The forest is angled at the acute end inside the frame at its tapered middle distance where the figure of St. Anthony
meets with the white satyr. It continues its excessive and obtuse angle of spread and virtually wraps around the dimension of space outside the frame on the left.

Sassetta's *The Stigmatization of Saint Francis* (Fig. 4) incites a similar presence of outer space that is nonetheless in league with its coextensive interior. This time however, it is at the lowest edge of the picture plane in a marginalised and precipitous locale of the merest yet most profound visibility that the excruciating hint of imaginary space is carved into the image's world. It is an insistently glorious yet relatively minuscule fragment that lights the way to a more extraordinary elsewhere. Sassetta's painting depicts St. Francis receiving the stigmata while praying in the high terrain of Monte La Verna in the Apennines. A cell is shown to the left and is surrounded by steep cliffs. A devotional niche into which a crucifix has been placed is cut out of the surrounding rock and it is on this high platform that St. Francis kneels, beamed in light and marked with the stigmata. The rocky landscape is depicted in a faceted and jewel-like way, with the crystalline rock faces and the foliage on the left and right-hand side reflecting the gold light projecting from Christ's mandorla above. In the extreme lower left-hand corner of the image a small leafy face also receives and reflects the gold light. It is the topmost foliage of a tree that must extend down into precipitous, imaginary space and take root at a conceivable distance from its emergence as canopy at the base line of the image. One is immediately incited to wonder at the quantitative and qualitative reach of the abyss from which this partially visible tree must take root. There must surely be other trees lower down in the ravine, but how so? Moreover, the precipitous space is shown to circulate behind the figure of St. Francis, around and under the small stepping bridge on the left that connects the rocky ledges. Where and how does this sheer contour extend? What is its depth configuration? It suggests a convoluted fold of abyssal space but this must develop and take shape entirely within the imaginary dimension of pictorial space.

Thus, extraordinary proportions and enchantments of imaginary space are called into the depicted landscapes by exciting the margins of the frame in various ways. Whether at the most marginal gilded sector of a base-line corner, along the
engulfing side, or at the topmost rim enchantment of pictorial space, the
unfathomable unknown is unequivocally exemplified in the paintings above. These
unknowable spaces form part of the subject of our investigation into the formalities
of otherness in the works to follow.

**Strangely Held Objects of Space**

However, there are peculiar containments or areas beyond the figurative depictions
that function as spatially contained *forms* or as spatialising objects in works by
Sassetta and the Master of the Osservanza. Moreover, these are found in locations
that are anything but marginal. The structural formations that I want to target are
centrally implanted in pictorial space in such a way as to constitute the image as
other. The formal and theoretical mechanisms whereby this is achieved will be
analysed closely in a painting by Sassetta in Chapter Two, but at this stage I would
simply like to indicate their whereabouts. For example, in Sassetta's *Saint Francis
before the Sultan* (Fig. 5) and *The Pope Accords Recognition to the Franciscan
Order* (Fig. 6), these extraordinary forms are rendered through the abstract structural
grid provided by the representation of architectural interiors. Thus, in *Saint Francis
before the Sultan*, the fully, even aggressively centralised and foregrounded
archway, frames or 'houses' the distant landscape in an intensive manner. This is
achieved by the repetition of column verticals, an array of reiterated striations
deployed in a wide spectrum of tonal greens on either side of the landscape fragment
and by the multiplying arches that crown it. Thus, the area appears invested,
aesthetically bound, singled out as a perfectly insularised object by the elaboration
entailed in its framing. While this partial vista can be thought of in its wider
extension behind the green walls of the architectural structure, it appears to function
more acutely and to strange effect precisely through its fragmented totality, that is,
as a perfected containment on its own. Its otherness subsists as a strange and
suspended inclusion of difference, a disparate inclusion that reaches completion in
itself, unplugged and devoid of engagement with the rest of the image's world that
apparently lies coextensively with it.
A similar containment is evident in Sassetti's *The Pope Accords Recognition to the Franciscan Order* (Fig. 6). Here again, particular attention is paid to strategically positioned overlaps and splittings of forms. For example, the row of seated cardinals in the foreground with their backs to the viewer effectively occlude the faces of the Franciscan brothers positioned slightly further back. This operation is repeated in the overlapping of the Franciscan brothers themselves. The narrow column in the foreground cuts right through the significant moment of meaning on the right-hand side of the painting where it breaks up the gesture of St. Francis as he extends his right hand to Pope Innocent III who gives his blessing and grants St. Francis's order the right to preach. It also interferes with the full view of the cardinal to the right of the Pope, splitting this figure longitudinally in half. However, deployed well within a field that appears so clearly predisposed to varying degrees of the cut off, the running through, and the overlap, there is an exquisite and fully contained sector with an entirely different visual constitution from the remainder of the represented interior. An arched window of translucent globe glass centrally positioned in the back wall receives unconditional visibility, yet problematically so. While it takes up a totally non-occluded and clearly determined position in pictorial space, it itself is intrinsically visually clouded and indeterminate. It appears mottled and diffused with an uneven impression of colours that seem to lie within the same family of blues, reds, creams and mid-browns that clothe the figures in the interior. If this is the case, could the globe glass be functioning to reflect back the coloured forms of the interior? Or might it be clouding the vista of something altogether different, of an eventful something (but what?) which appears in a colourful array outside? Either way, the area functions in formal opposition to, and in insularity of, the remaining representational mode of the pictorial field.

**Performative Depth of the Hanged Man**

Areas of otherness emerge and manifest in further examples of Sienese quattrocento painting far differently from those noted above. But before explaining the methodology that will allow us to analyse the uniquely different forms that otherness takes in each one of the six Sienese paintings to follow, we shall focus on a
somewhat stricken moment of convergence deployed in a work by Paul Cézanne. Cézanne's *The House of the Hanged Man* (Fig. 7) is structured by an incisive formal operation, one that arises in a similarly compelling and even disturbing way in a work by the Master of the Osservanza to be analysed later. In Cézanne's painting, the viewer is presented with a number of dwellings set in a hilly foreground and an undulating middle ground, a terrain which then appears to flatten out as it extends towards the further distance before rising to become a gentle incline at the horizon. There is a pale, roughly worked yellow path that takes up a large horizontal proportion of the high foreground. On either side of the path, positioned slightly further into pictorial depth but still following it deeper into the image, two sloping banks of green vegetation descend into a low mid point with the ratio of one sixth of the length of the frame. On looking at the assemblage of dwellings that are sited beyond this point, one is thrown into speculation as to which of them might have been inhabited by the hanged man before his death. The slight contouring ripple of the rough path (the major arterial of the work) leading up to the small doorway in the centre of the image must surely point to the one in question. But the dominant yet indeterminate structure with the darker looming thatch positioned off centre to the right – the one with the more shrouded and shadowed aspect that faces the other way, that swings inward and away from the viewer – must surely carry equal potential. Crucially, in the attempt either to gain greater clarity, resolve and surety of meaning or to dwell in a more suspended mode upon the pure possibilities at hand, that is, to swing conceptually, visually and interminably between the possibilities marked out on either side, one must manoeuvre oneself visually and subjectively with respect to the formal structure of the work. In other words, one must remove oneself from the high platform of the roughly worked yellow path in the extreme foreground and drop right down from it, loosing oneself in the lower depth of pictorial space. The structural operation of the path in concert with its green/brown embankments 'zero-in' and plummet down into the closer foundation level of the dwellings below, orientating the viewing subject down the steep gradient and beyond the convergence into the retroverted loop of depth space carved out in the central lower sector of the image. I want to suggest that there is something of an uncanny performative movement carried out by the viewing subject in coming to terms with
The House of the Hanged Man. In a strangely compelling way, the formal manoeuvre itself and the nature of its formal place of execution generates something of an eerily subjective recapitulation of the painting's core concern. There is something complicit with, or that repeats the drop out, the down-fall, the void and ungroundedness of the hanged man's condition. It is as much the actual performative of engagement as it is the formal structuring of the convergence zone itself that constitutes the uncanny repetition of the subject of this painting. Thus, Cézanne's combination of elements, that is, the performative agency and the occluded zone in pictorial space, constitutes a tract of profound otherness embedded in the image. This is a combinatory formal operation that we shall see again and investigate more closely in the Sienese paintings later on.

These then are some of the differently expressed and extraordinary formal areas in the image that construe otherness and which form the subject of this thesis. But how are we to deal with or attend to them? As noted above, contemporary art historiography has recorded an awareness of the sense of otherness pervading Sienese quattrocento painting. Pope-Hennessy came excruciatingly close to the point I want to dimensionalise, when he alluded to the 'partially subconscious world' immanent to Sienese painting. However, to date, the manner of attending to this formal quality has focussed on explaining the nature of the works from the perspective of the historical past. Otherness is understood by means of the mystical tenor of the Sienese quattrocento world. For example, it is accounted for through the ecstatic writings of St. Catherine of Siena and the fervent sermons of San Bernardino. From this perspective, the writings were perpetuated in quattrocento religious literature thereby constituting a mystical world that is mirrored in the anti-realistic nature, in the alterity, of the visual image.

However, as one reads the contemporary historiography of the Sienese quattrocento, and again we take the work of Pope-Hennessy and Christiansen as the point of departure here, it becomes apparent that the otherness of the Sienese quattrocento image is attended to in another way. It undergoes a type of 'mainstreaming' as 'narrative'. Indeed, the curatorship of the 1988–89 exhibition 'Painting in
Renaissance Siena' focussed precisely on the theme of narrative painting in the period, and Christiansen's introductory essay to the catalogue foregrounds the element of *word* in the pictorial telling of a story. The importance of *literal* form is brought out in Christiansen's account of the narrative quality of Sienese painting. At the same time though, the apprehension of otherness still persists in Christiansen's account. Thus, while mainstreaming otherness as narrative, Christiansen still maintains that narrative 'is certainly the area in which Sienese painters reveal their peculiar gifts'.

He states that 'The task of narration engaged the minds of Sienese artists in a special fashion'. 'Peculiar gifts' and the modality of working in 'a special fashion' I would argue are formal and theoretical notions that relate to the otherness of the Sienese image but which stand in a state of unresolved suspension, leaving unsaid and unformulated precisely that which is formally and theoretically relevant. They are formal and theoretical sentiments that apply to the still apprehended alterity of the images, but because the literal or word element is foregrounded in the mainstreaming of the account, the formal and theoretical notions of otherness drop out of the account. They are germinal and suggestive statements loaded with the potential to open out into the critical new dimension that I am envisioning, yet are 'this way' unrealised in the contemporary historiography to date.

Bernard Berenson, connoisseur, art historian, dealer and collector of Sienese painting did something very different with the material. In the early years of the twentieth century his article 'A Sienese Painter of the Franciscan Legend' appeared in the *Burlington Magazine*. In this paper, Berenson brought the intrinsic qualities of the image itself into sharp focus, foregrounding and directly addressing the formal and theoretical issue of otherness that he perceived in Sassetta's narrative panels for the San Sepolcro Altarpiece. He carried this out by analysing the formal structure of the narrative panels, elucidating particular elements that signified otherness.

Berenson designated and articulated the pictorial strategies of contour, movement, space composition and 'the decorative' as those specific means by which the divine

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7 *ibid.*, p. 31.
otherness of the Franciscan legend was transmitted through the images themselves. Berenson's work addressed the formal question of how. Thus, how were Sassetta's images other? By what formal elements and principles were the images structured as other and to convey the sense of otherness to the beholder? Berenson's article was therefore a very different type of study from previous accounts. It did not attempt to account for otherness by means of the reflective methodologies mentioned above. Rather, it was conceived 'more abstractly', an approach that, with the benefit of hindsight, Berenson regretted he had not pursued further throughout his working life:

I see now how fruitless an interest is the history of art, and how worthless an undertaking is that of determining who painted, or carved, or built whatsoever it be. I see now how valueless all such matters are in the life of the spirit. . . . the history of art should be studied much more abstractly than it has ever been studied, and freed as much as possible from entangling irrelevancies of personal anecdote and parasitic growths of petty documentation. 

This thesis, then, is a study of selected Sienese quattrocento images carried out more abstractly than it has ever been, and is therefore a full blown return to Berenson's work on the otherness of Sienese paintings. I have taken up Berenson's conceptions of space–composition, movement, contour and 'the decorative' in this thesis, rethinking them from the perspective of critical (largely psychoanalytic) theory. However, the rethinking does not aim to refute Berenson's argument. The aim is rather to dimensionalise the issue of otherness, to allow it to open out and resonate three ways by bringing together those extraordinary parts that we have noted in the images in question, the early formal theorisation of otherness in Berenson's work and contemporary psychoanalytic theory. This notion of bringing together in the manner of an entanglature in order to dimensionalise, open out and make an issue or concept evermore resonant, is the philosophical creation of Deleuze and Guattari. This thesis employs their method in seeking to rethink notions of otherness in works of Sassetta and the Master of the Osservanza. However, before pointing to the specific aspects of psychoanalytic theory that I will bring to the designated parts of the images, the Deleuzian concept of dimensionalisation that underscores this thesis needs further explanation.

The manoeuvre of combining or bringing together is precisely the action inherent in Deleuze and Guattari's philosophy of the creation of concepts. Thus, concepts are found to consist of a combination of component parts, formed by the coming together of parts that differ from each other consequently forming 'fragmentary wholes'. The important thing for Deleuze and Guattari, in so far as the coming together of the parts is concerned, is the fact that each component still retains the cast of its own distinct individuation. The concept is therefore conceived as a combination of differentials, as a conjunction of structural entities that have their own configurations and contours and which therefore enter into a mismatching coexistence of planes. Deleuze writes:

"Philosophical concepts are fragmentary wholes that are not aligned with one another so that they fit together, because their edges do not match up. They are not pieces of a jigsaw puzzle but rather the outcome of throws of the dice. They resonate nonetheless, and the philosophy that creates them always introduces a powerful Whole that... includes all the concepts on the one and the same plane."

Deleuze calls the mismatching coexistence of component parts the plane of consistency or the plane of immanence of concepts; the 'planomenon'. It involves two aspects. On the one hand, there is the presence of the component parts, the fact of their existence as distinctive heterogeneous multiplicities. On the other hand, they are not separable. Rather, each component overlaps somewhat forming a 'zone of neighbourhood' or a 'threshold of indiscernibility' with other components that are brought together there. It is precisely this aspect of connective passage between components that gives rise to the internally consistent quality inherent in Deleuze and Guattari's conception of the concept:

Components remain distinct, but something passes from one to the other, something that is undecidable between them. There is an area ab that belongs to both a and b, where a and b 'become' indiscernible. These zones, thresholds, or becomings, this inseparability, define the internal consistency of the concept.

11 *ibid.*, pp. 19-20.
The nature of the concept may be further explained by thinking of it in visual terms. Thus, Deleuze and Guattari figure the differential components as intensive features or ordinates (ordonnée intensive), which gather to form the conceptual point. In other words, the concept is the point at which the varying ordinates aggregate or come together. However, the concept also serves as the mode of passage, the scanning or co-relational motion that traverses all the ordinates within the zone of coincidence, bringing internal consistency to the concept. Deleuze and Guattari's notion of concept therefore emerges as the co-presence and co-function of intensive ordinates with processual action. It is a mutual emergence of intensive features with process; in the end, of intensive features—in-process.

I have taken up Deleuze and Guattari's philosophy of the construction of concepts to conceive a way of rethinking notions of otherness with respect to six Sienese quattrocento paintings, bringing together visual, theoretical and psychoanalytic systems of signification. Psychoanalytic theory is so well charged, so well founded and placed to manoeuvre and compound with the particular areas of concern in the paintings. Indeed, as Freud stated, psychoanalytic theory is the 'beacon light' that penetrates so discursively into depth space, indetermination and otherness, in short, that theorises precisely these issues. These then, are the differential intensities that I claim will compound the issue of otherness in question. However, as noted above, the dimensionalising of the issue does not rest solely with any simple and static compounding. The movement of process is involved. There is a traversal or relaying action between the visual and theoretical systems that in itself engenders further movement of thought. Deleuze and Guattari call this movement between and among systems of difference 'nondiscursive resonance'. Thus:

Concepts, which have only consistency or intensive ordinates outside of any coordinates, freely enter into relationships of nondiscursive resonance, either because the components of one become concepts with other heterogeneous components or because there is no difference of scale between them at any level. Concepts are centres of vibrations, each in itself and every one in relation to all others. This is why they all resonate rather than cohere or correspond with each other. There is no reason why concepts should cohere. As fragmentary totalities, concepts are not even the pieces of a puzzle, for their irregular contours do not correspond to each other.12

12 ibid., p. 23.
While Deleuze and Guattari's philosophy of the formation of concepts has enabled me to articulate a way to open out the conception of the formalities of otherness (how could they do otherwise), the mutually exclusive tendency that they draw between resonance and coherence, and their positing of resonance as the defining element of concept ('they all resonate rather than cohere and correspond') does not appear to hold for my conceptual account in this work. Rather, I have the sense that in each of the six instances to follow, the image and theory, while componently different, come together in a way that both resonates and coheres and corresponds. Or perhaps it could be said; that both resonates and radically coheres and corresponds. Thus, in each of the six paintings, I have targeted those zones that appear indeterminate and have brought to those areas theoretical and psychical laws and emblems of indetermination that are greatly different yet, when juxtaposed, appear excruciatingly and coheringly close. A radical fit.

Chapter One charts the way that Sienese quattrocento painting has been considered from the early years of the twentieth century, culminating in the exhibition 'Painting in Renaissance Siena' in 1989. It follows the shift in the scholarship away from Berenson who addressed the formal and theoretical issue of otherness in the Sienese quattrocento to its present mainstreaming by Pope–Hennessy and his students as narrative.

Chapter Two brings the structural laws pertaining to the Freudian unconscious (condensation and displacement) into a radical fit with remarkable intervals of pictorial space in two works by Sassetta and the Master of the Osservanza. I consider where and how otherness traverses the image in each instance via a manoeuvre which brings the system of the primary process (and its linguistic counterparts of metaphor and metonymy) up against intervals of space marked out in a phantasmatically ordered architectural interior and in a sublime landscape.

Chapter Three returns to Berenson's notion of movement and contour as the formal means whereby otherness is transmitted in the image. I have rethought Berenson's concept of visible, formal contour by invisibly phantasmatic means, and located it as
the significant structural dynamic that arises in and transits the interval of space among disparate figurative groups in a work by Sassetta. I have considered movement in a different way in a work by the Osservanza Master, holding colour as the prime mover, the agency that construes an alterity of separating or severing movement in the image.

The final chapter considers previously held notions of the decorative in Sienese art. I return to Berenson's conception of the decorative from the perspective of two psychoanalytic structures that have presentative and self-referential aspects to their constitution. Unconscious structures of Freudian repetition and negation are therefore brought to specific moments of profound, if not traumatic, meaning in the pictorial spaces of Sassetta and the Master of the Osservanza.

I conclude with afterthoughts which connect with various issues raised in the thesis and which I hope might serve as the beginning of future work on Freudian refinding.
CHAPTER ONE - THE VICISSITUDES OF OTHERNESS

The discontinuous reaction relationship: The exchange of materials, during cooling, between a silicate melt and crystals, which results in the dissolution of one mineral species and the simultaneous growth of a different mineral species. An example is the dissolution of olivine and the growth of pyroxene that occurs during the cooling of a mafic magma (C. R. Longwell, R. F. Flint, J. Sanders, Physical Geology).

A Forgotten Painter

After a long period of neglect, the Sienese painter Stefano di Giovanni, known as Sassetta, was rewritten into the art historical literature of the Sienese quattrocento in the early years of this century by way of a timely and eminent channel. He appeared, splendidly esteemed, in the pages of the inaugural volume of the Burlington Magazine of March 1903 in Langton Douglas's essay 'A Forgotten Painter'. ¹ Douglas presented Sassetta via a collection of material which consisted primarily of a consideration of his historical importance. Douglas highlighted and pursued this importance, observing regret for the forgotten nature of Sassetta's impact in history and a necessity for the case of restitution. One hears the injunction now to be remembered relayed accordingly through the language of Douglas's 'A Forgotten Painter'.

Sassetta was seen by Douglas to have negotiated a considered, decisive and eventful passage of influence among the critical artistic lines of force operating in central Italy during the first half of the fifteenth century. He notes that Sassetta looked back anew at the themes and formal qualities of Simone Martini, that he 'went back behind the conventional repetitions of Simone's themes to the fountainhead' such that his imitative interaction with Martini's work was not that of a 'slavish copyist' but of an 'artist'. ² In order to examine the precise nature of this opening, this input generated by Sassetta's action-as-artist, Douglas proceeds to list his known works and then to examine those of which he considers to be Sassetta's most important.

² ibid., p. 309.
From these selected works, pronouncements are then made as to the provenance of the artist, his influence, and the formal qualities issuing from the works. Douglas makes reference to this last aspect, the formal considerations, as 'the chief peculiarities of his style'. Significantly, it is precisely here, directly from the platform of this phrasing in the art historical language that a first glimmer or 'note', the first movement or agitation, in the process of Douglas's formal language of 'taking account' of Sassetta's style may be detected.

That which Douglas deems chiefly peculiar to Sassetta's style is a collection of Morellian traits or markers, a set of indicators to which the artist returns in a categorical manner. It is the combination of Sassetta's continual return to these traits and their highly specific nature that mark them out as the 'chief peculiarities of his style' and moves Langton's formalist accounts into the service of recognition, attribution and connoisseurship. In Sassetta's *The Mystic Marriage of St Francis and Poverty* (Fig. 8), Douglas notes that all the chief characteristics of the artist's style are evident. This work is then examined and formally evaluated by way of a breakdown into compositional parts. Physiognomic parts, specifically arranged sections of costumes, fragmented gestures and modules of the landscape, are successively highlighted and then scrutinised through the judicial lens held up by the connoisseur, to be ultimately pronounced 'idiosyncratic' or peculiar to Sassetta's mode of representation. Describing Sassetta's distinctive female figures then, Douglas notes that:

The heads of the women that Sassetta paints are broad and round, even broader and rounder than those of Sano. The hair is generally arranged in two broad fillets or plaits passing above the forehead and round the nape of the neck. The eyebrow is much arched. The eyelids are heavy. The iris of the eye is dark, large, well defined, and even prominent. The mouth is small and full, and there is a pronounced dimple under the lower lip. . . . In the case of personages represented standing, the right knee is often flexed. . . . Three broad, heavy folds hang from the centre of the waist. . . . This peculiarity is most marked. . . . In no less than four of the figures in the picture, in fact in the case of all of them who are turned towards the spectator, we note, as I have already remarked, the somewhat tiresome repetition of a favourite attitude of Sassetta. The right leg is bent, and the robe falls into three heavy folds in the centre in front. 

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What is apparent in this type of formal analysis of Sassetti’s images, is that the analysis is determined and positioned towards a definite end. It is evident that this particular type of close visual scrutiny not only specifically relates to, but also directly meets up with, its clearly conceived methodological target. Not only does it have a place to go but there is no other place to go. Visual analysis is continuous with its intended outcome to the point of overlap. Through the eye of the connoisseur, all those visual intricacies which are detected and described in the literature serve to mount an elaborate bank of data for the equally elaborate structure and practice of connoisseurship. The fact that ‘the eyelid is heavy’ and that the ‘eyebrow is much arched’, for example, provides an exactly fitting observation given that the intended outcome is aimed at the correctness of a certain attribution. However, whether or not these close visual examinations are an accurate match, whether they actually do result in a correct attribution is another matter. The point is, the perceived data is so well directed and matched to its methodological purpose that connoisseurship consumes its own data, and the relationship so reciprocal that the data offers itself over, without any swerving or agitation, to its own consumption. Moreover, the endpoint, the structural configuration to which the formal detections are directed (connoisseurship) exists as a well-formulated entity with its own clearly defined set of practices. In short, Douglas’s formal analysis aims directly at a place, and that place has been well defined.

What is also apparent in the type of formal examination described above is the incisive clarity of the language that transmits information concerning the appearance of the compositional elements. There is a particular quality to the language of visual scrutiny here which shows itself to be nothing other than certain. Douglas notes then that ‘The ear is rather large and long, but it is frequently covered, and when uncovered has little that is peculiar or characteristic’. This description holds clear evidence of size and length, of the consequence of display and concealment. It is factual. The descriptive passages dealing precisely with these elements in search of an attribution are noticeably similar in nature, that is, rather short statements of fact.

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5 *ibid.*, p. 310.
without poetry, decoration or elaboration. In short, scientific, befitting 'the scientific method' of Morellian dissection and scrutiny. What is intended and transmitted by this style of language is the relay of information devoid of doubt. It is an engendering of certainty. There is no gap or open end in the language through which an otherwise suggestive possibility might insinuate itself.

Perhaps it might seem obvious and desirable, if not fundamentally essential, that a formal analysis connect so unequivocally to its own structural methodology. It might be a matter of 'of course', of an already unquestioned presumption that this needs be the case, and that any drawing of attention to it is unwarranted. This might be so if there were not another apparently perplexing issue of language at stake here.

Circulating around Douglas's language of scientific examination there is another with an altogether different tone and sensibility. While its function is to describe, as does the factual language explained above, this other form of language does so far differently. The language of connoisseurship described thus far has as its formal action that of a progressive breaking down or dissecting into digestible parts. The parts are digestible in the sense of being fully comprehended, fully used, or sufficient to requirements. Once this language has directly hit its destination (that of a certain attribution), one senses that this is where it ends, that it is fully used or done with. A lack of excess or remainder is characteristic of this style. Conversely, the action of Douglas's other language appears to provoke a build up, an opening out, towards an imaginative potential for further possible comprehension where abandon, doubt or future suggestion might find a place. For example, in the process of examining Sassetta's mode of imitation as an artist rather than as a copyist, Douglas notes that he strove to revive Simone Martini's decorative ideal. While examining the measure of Sassetta's success in this, Douglas remarks that in a number of Sassetta's works including his *Mystic Marriage of Saint Francis and Poverty* (Fig. 8)

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6 The connection here is to Joan Copjec's reading of Kant. Copjec writes: 'Reason ... falls inevitably into contradiction whenever it seeks to apply itself to cosmological ideas, to things that could never become objects of our experience. Faced with the apparent unresolvability of these conflicts, reason either clings more closely to its dogmatic assumptions or abandons itself'. See 'Sex and the Euthanasia of Reason', in Joan Copjec (ed.), *Supposing the Subject* (London: Verso, 1994), p. 16.
'we find something of that hieratic sumptuousness, that visionary beauty, that
marvellous grace of line'.

Douglas also notes that:

Here again the spiritual significance of the scene is artistically enforced. The eye is
drawn up to the infinite heavens. By this and other subtle means the artist conveys to
us something of that sense of the wonder, mystery, and beauty of nature which filled
St. Francis' own soul.

These descriptive sentences convey information not about small and fractional
details or clearly demarked component parts but about areas concerning the more
widespread structure of the image and its larger scope. 'The scene', 'infinite heavens',
and 'sumptuousness', for example, are all stated entities of magnitude which extend
out to consider the wider field of the image. These statements not only describe
those elements of the painting which physically move to fill out the dimensions of
the image (the scene and infinite heavens, the spaciousness of its skyscape) but also
include words and phrases which evoke a suggestive tendency. Thus, 'visionary
beauty', 'beautiful mysticism', 'wonder, mystery, and beauty of nature' are phrases
which by nature call for or actually require further consideration. Rather than
functioning as sufficient to requirements, this modality highlights the suggestive
space and slippage intrinsic to a more poetic taking account of Sassetta's paintings.

In keeping with this mode, there is also a tentative, if not somewhat vague, approach
taken in the examination of certain aspects of technique crucial to the specifically
stated functioning of the image. In certain cases an analysis is entirely lacking. For
example, while noting that the viewer's eye is drawn up to the infinite heavens in *The
Mystic Marriage*, but neglecting to examine how this might have been achieved,
Douglas immediately indicates that this, coupled with 'other subtle means', results in
the sublime nature of the image. No analysis is given to the 'subtle means' despite
their being held largely responsible for the characteristic nature of Sassetta's painting
as an image of 'beautiful mysticism', and one which 'supplies the *leit motiv* of some
of the greatest and most characteristic of subsequent Umbrian compositions'.

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9 *Loc. cit.*
This style then appears to work directly against the characteristic elements indicative of Douglas's more scientific mode. Thus, clear and certain statements stand beside elaborate and suggestive phrasings, and an up and running methodologically conceived outcome juxtaposes with language expressing perceived subtle techniques.

What is occurring here in Douglas's language of connoisseurship, is the intertwining of distinctly different perceptive modalities. While they entwine recurrently throughout the progression of Douglas's essay, the poetic form appears to lack a clearly articulated and appropriate attachment. It might be argued though that Douglas's 'poetry of connoisseurship' does in fact have an end in sight (a clearly articulated and appropriate attachment) in that it ultimately leads towards a generalised viewing of Sassetta's historical influence. This could be indicated by Douglas's statement that the subtle means employed in Sassetta's paintings provided the leitmotif of future characteristic Umbrian compositions. This might be seen to support and to feed directly into the connoisseurship project which, in the case of Douglas's essay, seeks to rehabilitate Sassetta into a place of influence in history, one warranting the missive now to be remembered relaying as the invisible yet anticipated extension of his title. However, this does not appear to address the issue fully. It nevertheless remains that the formal structure inherent in Sassetta's 'subtle means' is devoid of an elucidation. This lack of explication appears all the more exceptional seeing that in Douglas's estimation, Sassetta's 'subtle means' was not only the cause of 'one of the most beautiful of the religious pictures of the age of Fra Angelico' that being his Mystic Marriage of Saint Francis with Poverty, but also the cause of his historical importance. As initially observed then, it is from exactly Douglas's more poetic formal statements concerning the chief peculiarities of Sassetta's style that we might detect a first 'note' of agitation and discontinuity, an embryonic gap, if not the existence of a fascinating void in Douglas's manner of taking account of Sassetta's paintings.

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10 *ibid.*, p. 306.
From the relaunching of Sassetta brought about by the publication of Douglas's essay accompanied by several full-page reproductions including *The Mystic Marriage*, there arose an interest in Sassetta's work, and the work of other artists of the Sienese quattrocento, on the part of writers and collectors. This largely came about through the influence of Bernard Berenson who was a confessed appreciator of the Sienese school and the person largely responsible for the significant holdings of Sienese early renaissance works now in American collections. Berenson continued on from Douglas's essay on Sassetta in his 'A Sienese Painter of The Franciscan Legend' written in two consecutive parts for the *Burlington Magazine* in September–October 1903. However, his approach to the work of Sassetta was a far cry from the manner and account of Douglas's essay, and as a consequence, the gap or discontinuity inherent in that account evidences a changing fortune as it emerges through the writing of Berenson.

Most significantly, Berenson directed his enquiry into Sassetta's mode of representation just at that poetic interface of Douglas's essay which appeared layered with suggestive tone, and lack of clear definition in its formal analysis. His study of Sassetta made a particular contact with the discontinuity evident in Douglas's essay and appeared, if not to answer, to intentionally address several of those formal issues not taken up by Douglas. From the outset of the essay, Berenson asks the significant question concerning Giotto's Franciscan frescoes at Assisi - 'do these grand frescoes embody the spirit and teachings of the saint?'¹¹ Again, upon considering Giotto's frescoes a little further on he asks, 'But is this the Francis who composed the 'Canticle to the Sun'? Is this the knight-errant of Lady Poverty, the hero of the legend of the 'Three Companions' and of the 'Mirror of Perfection'?¹² The insistent questions of the opening paragraphs of the essay alert the reader to the concerns of his undertaking, the precise nature of which is directly made clear in the later statement, 'We are not concerned . . . with . . . works of art in the more specific

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¹¹ Bernard Berenson, 'A Sienese Painter of the Franciscan Legend', Parts 1 and 2, *Burlington Magazine*, vol. 3, nos. 7–8, p. 3.

¹² loc. cit.
sense. We shall consider only the world they create, the air they give us to breathe'. In contrast to Douglas's overt considerations of art 'in the more specific sense', in other words, to those fragmented details which he considered emblematic of Sassetta, an agenda of another order is defined, one which addresses the formal causalities behind the perceived specific mystical functioning of Sassetta's images and the examination of that specific functioning. Indeed, a clear purpose behind Berenson's enquiries into Sassetta's art was to set up a structure which might function as a destination or at least a resting place for an art historical language of evocation. In other words, Berenson considered the questions of where notions of 'hieratic sumptuousness', 'visionary beauty' and 'marvellous grace of line' might actually lead. In so doing, the closely associated issues of indicating exactly what formal elements might come to constitute these spiritual and poetic qualities (for example 'visionary beauty') and how so, became a fundamental issue of consideration. Thus Berenson shifted tack, he oriented his enquiries differently in relation to the Sienese material. He directly sought to clarify the formal structure of those 'subtle means' referred to in Douglas's essay, and to elucidate the gap inherent in that survey of the material. In Berenson's hands, the area of Douglas's neglect rises to the surface, insinuates itself, then becomes elaborate as it spreads out to structure his account of Sassetta's painting of the Franciscan legend at Borgo San Sepolcro.

Berenson's method employed a comparative formal analysis of what he perceived as two clearly opposed and differentiated representational ways of communicating the legend of St. Francis of Assisi. As a result of the contrasting utilisations of the elements and principles of design, Sassetta and Giotto were seen to engage with the legend differently, and, in light of the stated Franciscan cardinal doctrine of poverty, Berenson thereby pronounced (on the basis of formal analysis) his voice of judgement. This element of judgement filters through the entirety of his account and, while judgement takes its position as a fundamental tenet of connoisseurship, it also provides both a cue and a means for our exploration of other issues fundamental to these Sienese works.

13 loc. cit.
Thus, after due consideration and comparison of the representations of episodes in
the life of St. Francis completed by Giotto at Assisi, and by Sassetta at Borgo San
Sepolcro, Berenson judged that Sassetta's paintings communicated the qualities of
the 'peculiarly and specifically seraphic' to a far higher degree than did those of
Giotto.\textsuperscript{14} By means of a formally conceived theoretical structure, Berenson argued
that Sassetta's representations transmitted in a powerful way the spiritual
atmosphere, the 'perfect blitheness' of the Franciscan legend.\textsuperscript{15} However, whether
Sassetta's renderings express the Franciscan soul more successfully than Giotto's,
that is, the degree to which one might want to agree or disagree with Berenson's
judgement, is not the issue at this juncture.\textsuperscript{16} The crucial point is rather that in
positing his thesis, in the process of working through his position, an interesting
theoretical configuration is thereby set up, operating with its own visual co­
ordinates. It is this configuration which, when structurally attached to its art
historically written language of evocation, will have implications for what I will later
conceive as the phantasmatic structure of the image. As Douglas's entwinings of
formalist descriptions, one of which we observed to be wanting of a configured
destination, give way almost entirely to Berenson's arch–design of what was hitherto
inconclusive, so too does the language itself shift quality. The account of scientific
scrutiny dissolves, it discontinues, and what appears is the growth of a more
elaborate and suggestive formulation.

\textit{Means of Presentation}

The structural factor that allows Berenson to open out his analysis of Sassetta's
perceived achievement of poetic, spiritual and legendary expression and Giotto's
perceived failure at the attempt rests with the formal principle which he deems the
'means of presentation'.\textsuperscript{17} Berenson observed that one of Sassetta's means of
presentation was his use of 'imaginative design'. The significant formal device

\textsuperscript{14} ibid., p. 7.
\textsuperscript{15} ibid., p. 32.
\textsuperscript{16} Raimond van Marle, \textit{The Development of the Italian Schools of Painting}, vol. 9 (New York:
\textsuperscript{17} Berenson, 'A Sienese Painter of the Franciscan Legend', \textit{op. cit.}, p. 4.
deployed in this was one of extraction, that is the dematerialisation of three
dimensional form. Sassetta was observed to have avoided chiaroscuro and modelling
in the round in the promotion of the element of line.\textsuperscript{18} However, it was a particular
utilisation of line, and line of a special quality which Berenson saw as crucial to
Sassetta's visual communication of the Franciscan legend. The legend was enlivened
in Sassetta's hands through his formal structuring element of contour. Contour of the
calligraphic type (as opposed to outline) was held by Berenson to transmit those
values of movement which in turn possessed the power 'to suggest the unembodied,
life unclogged by matter, something in brief that comes close to the utmost limits of
what visual art can do to evoke spirit'.\textsuperscript{19}

Berenson takes account of Sassetta's means of presentation through a formal analysis
of eight panels recounting the life of St. Francis. They were originally grouped on
either side of a large central icon of \textit{Saint Francis in Ecstasy} (Fig. 9). These panels
formed one side of a polyptych originally executed for the high altar of San
Francesco at Borgo San Sepolcro which, at its time, was the most expensively
commissioned work in the entire fifteenth century.\textsuperscript{20} Berenson clearly states his own
high regard for Sassetta's abilities in the transmission of the mystical, claiming him
as 'the greatest painter that Siena had in the second quarter of the fifteenth century'
and his San Sepolcro altarpiece as 'the most adequate rendering of the Franciscan
soul that we possess in the entire range of painting'.\textsuperscript{21} For Berenson, these panels
provide a fitting catalogue of works from which to launch his formal/theoretical
structure of otherness pertinent not only to Sassetta but also to the Sienese
quattrocento.

\textsuperscript{18} \textit{ibid.}, p. 13.
\textsuperscript{19} \textit{Zoe. cit.}\textsuperscript{26} Berenson's later writings on aesthetics which address this formal element of movement
continued on from this declared influential principle of pictorial construction. It is the energised
contour functioning in the image which, for Berenson, switched on a physical sensation of 'ideated
tingling', of aesthetic identification, and a direct contact with an otherness. See \textit{Bernard Berenson, Aesthetics and History}\textsuperscript{(New York: Doubleday Anchor, 1953), p. 79.}
\textsuperscript{20} For a general background to the San Sepolcro altarpiece see \textit{Enzo Carli, 'Sassetta's Borgo San
Sepolcro Altarpiece', \textit{Burlington Magazine}, vol. 93, no. 578 (1951), pp. 145–52. For later work on
the reconstruction of the San Sepolcro Altarpiece see \textit{Dillian Gordon, 'The reconstruction of
Sassetta's altar–piece for S. Francesco, Borgo San Sepolcro, a postscript', \textit{Burlington Magazine}, vol.
135, no. 1086 (1993), pp. 621–3, and also \textit{J. R. Banker, 'The Program for the Sassetta Altarpiece in
the Church of S. Francesco in Borgo San Sepolcro', \textit{I Tatti Studies, Essays in the Renaissance}, 4
The formal qualities which Berenson extends to Sassetta's consummate rendering of Franciscan legend, and also to the school of Siena at large, are noted in his essay to be precisely those of the far east. Furthermore, he notes that no other European school of design has as close and similar an alignment with eastern art than does that of the Siennese fourteenth and earlier decades of the fifteenth centuries. Of the eight panels recounting the legend of St. Francis, it is Sassetta's *Mystic Marriage of Saint Francis and Poverty* which Berenson highlights as the one most saturated with qualities of the seraphic. It was not only the subject or theme that was deemed to be seraphic, but also Sassetta's means of presenting his theme. Berenson notes:

... here, if anywhere, was the theme for a great imaginative design. You may seek in vain through the golden books of seraphic lore for anything in the nature of an event comparable to this in the opportunities it offers the artist of presenting by means of action inherently symbolical the life's attitude of its founder.22

Berenson analysed the qualities he perceived as 'lyrical', and 'rhapsodical' in this image, underpinning his claim that Sassetta dealt with his themes more spiritually, poetically and in a more evocatively religious way than any other European artist through his presentative conception of imaginative design. Berenson posited that the elements constituting imaginative design, apart from contour and movement mentioned above, were colour and space–effects.

In the *Mystic Marriage of Saint Francis and Poverty*, Berenson saw in the midst of a wide plain beneath an equally expansive tract of clear sky, three gracile female figures, the allegorical entities of Chastity, Obedience and Poverty, meet with St. Francis. The landscape, with its checked field and distant range of mountains is observed to extend the scope of half the picture plane. Similarly, the tract of transparent and opaline sky which graduates as a wash down from high blue to one tinged in a warm tone, fills the remaining half of the picture plane. Berenson observed that the momentous quality of clear space which resulted from these represented environments of far reaching land and soaring sky favoured a floating vision on the part of the beholder. Moreover, he considered that the treatment of the

22 *ibid.*, p. 31 (emphasis mine).
figures filling this sublime environment held further implications for the painting’s ascribed mystical enhancement. The figures appearing on the ground in the landscape were observed to be nearly dematerialised, while the figures in the air appeared filled with those formal elements of contour and movement seen by Berenson as the hallmark of the spiritual or otherness in art. The high convolutions of dress fabric, filled with a certain turbulence near the feet of the flying figures, are the practitioners of that indwelling energy which Berenson ascribes to the critical formal agencies of movement and contour. Berenson describes them as 'long-stoled robes fluttering like flames' constituting the correctly designed apparel for figures wafting up in the air, and the right envelope and configuration for an allegorical habitation of poetic space. The complexion of the contouring line at the endfall of the allegorical robes as well as their array of upward sweep are those configurations which Berenson saw as the ushers of supreme movement which he classified as the instruments of expression found operating in the realms of imaginative design. In posing the question 'But spirit, soul - how shall the sense of these be communicated?' Berenson responds by emphasising Sassetta's use of line, contour and movement and shows how Sassetta expresses spirit and soul by installing figures that suggest incorporeal life into 'effects of space that evoke the au delà, the infinite'.

The same elements of line, contour and movement which Berenson held responsible for the transmission of the mythopoetic in the work described above are considered again in his analysis of Saint Francis before the Sultan (Fig. 5). It is the remarkable and magical entity of the fire which Berenson highlights in this work as the formal configuration of otherness. Here St. Francis is portrayed at a supreme moment. One foot has already vanished into the flames along with his draped leg and part of his left hand. His other foot is just commencing its movement towards the flames. Berenson notes:

23 Bernard Berenson, Aesthetics and History, op. cit., p. 78.
24 Berenson, 'A Sienese Painter of the Franciscan Legend', op. cit., p. 32.
25 ibid., p. 13.
26 loc. cit.
But the flames! They are neither merely symbolic . . . nor realistic . . . but the soul of fire – of fire, 'beautiful and joyous, and most robust and strong', with all its swiftness of line – taking the shape of wondrous, lapping, leaping, changing curves, destined to transubstantiate all substance into spirit.27

As far as the fire as an object is concerned, it is its formative directional array and multiplicity of curves which for Berenson projects the illusion of movement and consequently transfigures it from the mere realm of matter and symbol into the radical space of the phantasmatic.

Berenson's analysis of a third panel from the altarpiece, *Saint Francis Giving his Cloak to a Poor Soldier* (Fig. 10), takes account again of the perceived mythopoetic scope transmitted through Sassetta's presentation of the sky. The soaring space of silvery sky is considered to directly trigger the beholder's response of connection to the represented place of mythopoetic enactment. Hence, the 'soaring spaces of silvery sky, lightens, uplifts, and dematerializes you, wafting you into an ideal world.'28 And again, the agency of line, contour and movement as it configures the insubstantial appearance of the poor soldier in the process of receiving St. Francis's ultramarine cloak, is posited as the means by which Sassetta was seen to produce a poetical as opposed to an 'actual reality'.

**Berenson's How**

The nine panels analysed by Berenson in his essay directly address these formal areas of mystery, otherness and the mythopoetic. His clear and primary purpose was to confront fully and to determine the specifics of otherness in representation, and to declare it a viable area of analysis. It was this area which Douglas, in his essay written six months previously touched on, but as we noted, did so in an indeterminate way. In tracing the vicissitudes of this area of indetermination to this point it might seem that its figuring in Berenson's hands and under his lens takes on an appearance as developed, 'fully there', or fully fledged, so different was his agenda and method of taking account relative to Douglas. It might be remembered

27 *ibid.*, p. 20.
28 *ibid.*, p. 19.
that in Douglas's essay we noticed that this area appeared embryonic. It was Berenson's stressing of the question of form rather more than of content (although content featured prominently in his account) that provoked him to direct his attention in his essay to the momentous formal question of how. How then are Sassetta's paintings of St. Francis structured such that they function so supremely to transmit the message and effect of mythopoetic otherness? How do particular elements and principles of design that course so forcefully through the picture plane act to structure the mystery of these images?

We might well ask what factor it was that urged him so insistently to pose his question of how. In other words, what was the motivator that called on him to enquire into the formal structure of the image? The answer lies in the nature of his allegiance to the issue of form and in the form that his aesthetic appreciation took. From his account in the essay, it appears that Sassetta's paintings of the Fransciscan legend exerted a particular influence on Berenson. Most significantly, this was a stated physical influence. His stated response to Sassetta's Franciscan legend was that of direct experiential engagement. Throughout Berenson's account and analyses of Sassetta's paintings, he states recurrently that the images 'body forth' the Franciscan spirit. From the outset of his essay, he declares explicitly that in his taking account of Sassetta's paintings, 'We shall consider only the world they create, the air they give us to breathe'. As a beholder, Berenson declares the states and degrees of his engagement with the image. He is progressively 'plunged into', 'dematerialized by' and 'breathing in' the atmosphere exhaled by the image. The image accords him 'the feeling of' treading on holy ground, and 'being in' a spiritual place. This then was the form that his appreciation took and the phantastic nature of his pleasure. It was this form of connoisseurship that he directed to these images in the essay. The form that Berenson's aesthetic appreciation of Sassetta's paintings took, and which he addressed in his essay, that is his avowed immersion into the realm of affect, would appear to bear directly on his analyses of pictorial structure.

29 ibid., p. 3.
30 ibid., pp. 4, 14, 19.
31 ibid., p. 25.
This in turn lead him to ask the question *how* might a certain configuration of formal elements present in an image function to mystify and poeticise its subject, and to physically influence and move him in the manner so described.

Berenson's perception of the inherently mythopoetic quality of the Sienese image, combined with his unequivocal taking up of this issue in order to generate a formal theoretical configuration that might shed light on it, has not again appeared in the historiography of the Sienese quattrocento to date. Berenson's perception of the otherness inherent to and communicated by these Sienese works, lead him to examine the paintings in the light of those mystical notions that the images themselves posed. In 'A Sienese Painter', Berenson responded unequivocally with a structure which, he intended, would accord full attention to those notions required by the images. His researches therefore related to the image *for itself*, and *on its own terms* in so far as it functioned as a powerful transmitter of otherness. In his essay, Berenson's intellectual framework – his structuring principle of 'imaginative design' – was intended to address the image fully *in its own regard*, and in so doing, to account for both its inherent formal structure and influential effect upon Berenson as beholder. This approach was both singular and brief in the span of Sienese quattrocento scholarship. And in at least a partial sense the brevity was self-induced. For not only was Berenson's connection between perceived mythopoeticism and its formal structural causality not developed or even taken up in the later art historical writings on the Sienese quattrocento, but his own theorisation underwent a fundamental shift away from this area towards the attributions and authentication of works of art. In other words, his own mode of connoisseurship shifted direction. The theoretical underpinning of Berenson's 'A Sienese Painter' was indeed a momentary phenomenon the like of which has not been taken up in contemporary historiography of the Sienese quattrocento.

However, this is not to say that allusions to the mythopoetic simultaneously vanished from contemporary historiography of our period. It did not follow either that the stated references to the mystical trend were less evocatively or avowedly present in the literature. There is still an overt declaration in the literature (perhaps a degree
more so with some writers than with others), that the paintings issuing from the school of Siena continue to exert an influence. This factor shows itself in the number of personal testimonies by art historians that the paintings of the Sienese school have swayed them. There still remains in the literature a conflation of two elements. That is, the element of declared devotion to the school of Siena – the sense of having been swayed by the otherness issuing from these images – coupled with a certain descriptive style concerning the formal qualities of the works. In some sense, it might be said that this combination, present as a stylistic tendency in the writing, persists in the guise of a remnant of that loading of affect which so characterised Berenson's writings on, and identification with, the material. Perhaps this might be so much more the case given Berenson's pivotal exercise in bringing these momentously appreciated works to the knowledge of the American collectors, art connoisseurs and subsequent art historians of this century.

However, despite the continued circulation of references to the mystical qualities characteristic of the school of Siena, there is, in the scholarship after Berenson, a clear shift in its direction. The shift seeks to actively exchange the formal/theoretical structure conceived by Berenson to account for the representation and transmission of otherness, for the familiar model of connoisseurship founded on attribution. This was the case in the first decade of this century and exemplified by Langton Douglas in his response to Berenson's 'A Sienese Painter'. In his 'A Note on Recent Criticism of the Art of Sassetta', Douglas responds to Berenson's notions of 'imaginative design', 'movement' and 'space composition' in critical terms. That is, Douglas saw Berenson to be inconsistent in his use of these terms in this essay and in his previous publications. Berenson is also criticised for incorrect attributions and above all for incorrectly attributing Sassetta's Mystic Marriage to 'his weaker follower, Sano di Pietro'. Douglas's ensuing discussion concerning Sienese quattrocento images

circulate around these criticisms and depend upon formal analyses of the kind previously employed in his 'A Forgotten Painter'.

Observations concerning the poetic qualities characteristic of Sassetta's work continue in the writings of Giacomo de Nicola but to a diminished degree and with a differently intended outcome from Berenson. While de Nicola continues the trend of Langton Douglas's approach to the material, that is a close Morellian scrutiny of parts, he also adds his own poetic formal description of selected zones of Sassetta's landscapes and other components of his paintings. Unlike Berenson, de Nicola does not consider the elements or principles of pictorial composition or analyse the formal structure of the paintings at all. Rather, the entities present in the images are formally described in their totality as objects not broken down for an examination of their structure. For example, the sweep of middle distance and foreground in *Saint Anthony Tempted by a Heap of Gold* (Fig. 11) is described by de Nicola as 'scarring of his landscape now and again with the dried bed of a torrent and stiff trees with bare branches'.

De Nicola describes the variety of garments worn by Sassetta's figures in terms of their tangible appearance, their content, rather than through the structural elements and principles of compositional form or design. This aspect is particularly significant in so far as it differs markedly from Berenson's account. The elements of line and contour constitutive of the fall of cloth in robes formed a particular focus of analysis for Berenson, and lead him to make specific claims concerning the mystical. De Nicola, however, attends to the garments worn by the figures thus:

There are long cloaks lined with ermine, short mantles bordered with other furs and fastened at the waist with golden girdles, figured tunics with wide bands of fur at the elbows.

Even objects which he abstracts into their structural fragments are considered in terms of their formal elements and principles:

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36 *ibid.*, p. 336.
37 *ibid.*, p. 335.
He spreads oriental carpets everywhere, sometimes chequered with simple lozenges, but more often powdered with confronted beasts in cantonments, and always in polychrome. 38

Giacomo de Nicola's formal analysis of Sassetta's paintings involves a combination of analytic viewpoints which weighs differently from both Berenson and Douglas. While partially continuing the connoisseurship of attribution practised by Douglas (the microscopic and fragmented viewing of parts), and descriptively observing the appearance of object entities as described above, De Nicola's project entails the formulation of a chronological listing of Sassetta's works between 1423 and 1433. References to the formal, pictorial structure of the mystical dissolve, and any subsequent means of theoretically taking account of this domain discontinue in de Nicola's examination of the material. Indeed, the form of approach to the mystical and poetic material shifts, in the process of de Nicola's account, to one which examines mythopoetic aspects of the material through the lens of stylistic derivation.

Evocations and closely allied descriptions of the mythopoetic concerns of the Sienese school appear in a more saturated manner in Osvald Siren's writings of 1916. His *A Descriptive Catalogue of the Pictures in the Jarves Collection Belonging to Yale University* undeniably highgrounds the imaginatively poetic nature of Sassetta's paintings although the means of accounting for such qualities remains absent. Siren's manner of attending to the Master of the Osservanza's *Saint Anthony Tempted by the Devil in the Guise of a Woman* (Fig. 2) is largely non-analytic, yet emphatic in the weighting and valuation attributed to otherness. The painting is stated to be a 'strangely imaginative' conception. It is regarded to 'convey the mystical touch of the legend and something of the soul life of the hermit in the wilderness'. 39 The entrance into the art historical language of 'strangeness' and 'conception' is significant for what I will elucidate later in our explorations of the phantasmatic nature of the Sienese image. However, in its present historiographical context, it remains fascinatingly unexplored. Perhaps the highlighting of this absence

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38 *loc. cit.*
or unexplored territory is so much more the case, given the clear valuation Siren attributes precisely to those strange and mystical aspects he perceives in the works.

The 'strangely imaginative' aspect of *Saint Anthony Tempted by the Devil in the Guise of a Woman* (Fig. 2) appears to be largely formulated by Siren through his embedding of the agency of colour as the underlying focus of his descriptions of the strangely imaginative story communicated by Sassetta. The scene of St. Anthony's temptation is described thus:

> The wilderness is a hilly landscape in light grey tone closed in by a thick wall of green trees; the sky has an orange glow, as from the setting sun. Black birds are floating in the air. The cell of the hermit stands out cinnabar red against the grey hill. St. Anthony wears a frock of dark grey and the young woman has a light pink gown. The colours are pure and luminous; the flesh tints have a transparent quality.40

A similar attention to the element of colour, although in a less intense fashion, appears in Siren's description of *Saint Anthony Beaten by Devils* (Fig. 12), where it again appears as the agency for the transmission of otherness. However it is the landscape which is specifically targeted as the highly significant entity projecting this mythopoetic quality:

> The most suggestive part of the whole picture is the hilly landscape, with the distant trees and the little church in silhouette against the blue sky. It gives us some hint of the poetical conception underlying Sassetta's creations.41

The notion of the 'suggestive part' of the pictorial composition, as it is relayed in Siren's description of *St Anthony Beaten by Devils* (Fig. 12) above, appears to rest on the side of form rather more than of colour. One colour, blue, is mentioned only once in relation to 'the most suggestive part'. The suggestive sector of the picture plane, conveying the underlying poetical conception, is observed by Siren to lie in the background. It is here that an intriguing complexion of form, a compact field of differently textured configurations, appears to flare up. The background functions as a complex band of crossings-over of forms. Here, the undulations of the hills overlap, intersect and converge as a highly topographical array. Siren's little church,

40 loc. cit.
41 *ibid.*, p. 153.
partly obliterated by a hill on the right-hand side appears to stand anchored and compacted by its neighbouring fall of land and encroaching forest. While Siren is in no way uncertain as to his demarcation and location of the suggestive part of the image, his analysis does not progress beyond demonstration. From Siren's position, it appears to be entirely sufficient to draw attention to the fact that this zone exists as opposed to any elucidation as to how the zone might formally exist and function in this suggestive and poetic way.

**John Pope-Hennessy: the Word not the Thing**

It was John Pope-Hennessy's work on the Sienese school, commencing with the publication of his monograph on Giovanni di Paolo in 1937, which set in train a trend in the scholarship which has continued to the present. His monograph *Sassetta*, published in 1939, serves as the starting point from which to chart not only a development in his own writing on the subject of Sienese quattrocento painting (particularly of Sassetta), but also to mark a shift in the scholarship concerning this school of painting. In Pope-Hennessy's *Sassetta* the 'subtleties' deemed characteristically inherent to this artist's works (and variously dealt with in the art historical literature described above) continue to be significantly present in the writing. However, after having taken account of Berenson's analysis of Sassetta's 'mythopoetic faculty' in 'A Sienese Painter', Pope-Hennessy attends to this 'subtlety' far differently. He states that through Berenson's view of Sassetta, he (Pope-Hennessy) derived 'the vision of an exquisite small scale painter gifted principally with literary sensibilities, a mystic with a capacity for transient ecstasy'. He states that from Berenson's account he found 'all this ecstasy and inspiration, but also other qualities and a speculative intelligence of an extraordinary kind'. The question is then posed, 'Could there be at centre of Sassetta's art no core of sodden sentimentalism but an original and virile mind?'

At the outset, Pope-Hennessy states that his aim is the objective reconstruction of an aesthetic personality. He then proceeds chronologically to chart the movement in

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43 *loc. cit.*
Sassetta's representational style. This analysis commences with Sassetta's earliest altarpiece executed for the Guild of Wool Merchants, 1423–26 (Fig. 13). Pope-Hennessy observes in this work the influences of an 'imaginative vitality' due to elements based on 'something deeper rather than pictorial convention and of free colour'. From this early claim in Pope-Hennessy's analysis, it is evident that the notion of subtlety or 'something deeper', is taken account of by way of the artist's intention and demonstrated skill. This manner of accounting for the subtle qualities of Sassetta's art is further extended in his analysis of *The Madonna of the Snow* (Fig. 14). Here, Sassetta's knowledge of the innovative spatial effects employed by Donatello, Ghiberti, and della Quercia in the bronze narrative reliefs of the baptistery font below the Duomo, was by Pope-Hennessy's reckoning, evident 'in every crevice' of his *Madonna of the Snow* altarpiece.

It appears to have been from Pope-Hennessy's perception of the 'literary sensibilities', derived from Berenson's view of imaginative design and analysis of Sassetta's 'mythopoetic faculty', that his scholarship concerning Sassetta and the wider compass of the Sienese quattrocento develops its specific orientation. It was Pope-Hennessy's own inclination towards what he construed from Berenson's account of Sassetta's 'subtleties' that shifted the scholarship to an altogether different direction and resulted in a conceptually opposed outcome. Pope-Hennessy's positing of Sassetta's works as principally literary in character is his germinal statement. It is primarily from this understanding of the nature of Sassetta's works that a number of notions concerning the formal principles structuring Sassetta's compositions emerge in his further work on the material. Moreover, as Pope-Hennessy's later research and writings on the subject bear witness, it is precisely this inclination towards Sassetta's perceived 'literary sensibilities' which endows them with a certain valuation and leads to the aspect of judgement evident in some of his formal analyses of the paintings.

What is deemed subtle in these early works of Sassetta at this early point in Pope-Hennessy's scholarship, apply strictly to what he saw as a conscious 'natural perception' and direct observation, rather than any exclusive and ontological primary
presence of imaginative or poetic proclivities. Subtlety is articulated by and said to possess a rational tone by Pope-Hennessy. It ultimately generates the notion of a 'speculative intelligence' seen to be characteristic of Sassetta's work during this early period.

However, the transcendence of 'natural perception' and direct observation perceived as paramount to Sassetta's subtle style was very closely pursued by another element in his writing. Pope-Hennessy directly professed to the enchanting nature of Sassetta's paintings. The quality of enchantment was considered to overlay the structural foundation of 'natural perception'. In seeking to account for what he saw as the image's potential power to enchant our visual lives, Pope-Hennessy posited that it was the fundamental and foremost base note of reality that allowed any magical distillation to proceed. He saw this to be evident in several examples other than specifically Sienese, where an enchantment based on an exactitude of observation was noted to be wholly and actively present. Thus, the examples of a crying child by Jan Steen, or a copper dish painted by Chardin, are selected by Pope-Hennessy to demonstrate the primal function of observation in its bearing upon, if not production of, the 'subtlety' of enchantment.

The gift of transcendent natural perception is a single inalterable prerequisite, without which intelligence and audacity and imagination must remain infertile. It was possessed by Sassetta in a supreme degree. 44

Here, Pope-Hennessy acknowledges the over-rider in Sassetta's compositions, and does so by way of a salutation. He places clear value upon what he perceives as that overriding power of direct observation, the functional mainline to the enchanted aspect of Sassetta's compositions. Interestingly, given this emphasis that Pope-Hennessy places on the material, he proceeds to account for Sassetta's landscapes in terms which bear uncanny similarities to Berenson's descriptions. Sassetta's distinctly atmospheric landscapes of The Madonna of the Snow are described with their 'thin clouds blown by the wind', and 'forms bathed in and defined by light'. 45

44 ibid., p. 35.
45 loc. cit.
Despite their differing approaches to the material, Pope Hennessy’s method and Berenson’s method appear to converge at the point where they describe the image.

It is evident then that Pope–Hennessy has not absolutely relinquished the how question but has given it a different status. He achieves this by inserting his interrogation at the earliest station in the causal chain: artist–artwork–art outcome. It is in the targeting of the question at this position of artist that directs his enquiry to a vastly different outcome. It is no longer a question of Berenson’s enquiry into the nature of representation as it pertains to itself and to its beholder, that is, in what way is the image structured so that it functions as a transmitter of otherness. It appears to be rather the question: how does the artist as ‘aesthetic personality’ operate as a skilled practitioner, as a supremely perceptive observer, and as a person receptive to representational influences from the artistic past and the present, so as to fundamentally inscribe that formal structure before anything else concerning the image occurs. Pope–Hennessy’s interrogation is disposed to the significance of the artist’s abilities. It takes off from that point, and appears to find final closure at the outskirts of the artwork in the chain above. His inquiry does not proceed beyond that destination. His search touches down and ends on or at the image but declines to enter into it. Berenson’s is directed into the image. It is a search at the level of the extraordinary structure and abilities of the image itself. Berenson embarks from the significant midpoint of the artwork itself in order to travel more distantly along the chain. The stated profound influence of the image upon Berenson required that extra move.46 The extended distance enables him to attend to the output of the image, that is, to those elements projected by the image beyond its frame, which, he declares, have so forcefully functioned to enchant, move and persuade him. Enchantment was witnessed by Berenson at the physically intersubjective level. He professed that his life had been vitally enhanced through his engagement with the image. Persuasion was evident in his passing of judgement in ‘A Sienese Painter’. Thus, it was

Sassetta's representational mode, he argued, rather than Giotto's, which acted more persuasively to transmit the Franciscan legend.

However, it nonetheless remains that it is exactly the perceived enchantment inherent in the image itself which pressures the formulation for a search directed to an uncovering of an active principle of function and operation in each of the monographs on Sassetta. Both Pope-Hennessy and Berenson, each professing an awareness of a supreme enchantment inherent in Sassetta's images, are sufficiently moved or provoked to search for an underlying structurally active principle. The difference lay in those very places where their searching proceeded. The search for 'subtlety' in these diverse parts points to a divergence in an art historical scholarship which seeks to take account of the Sienese representational mode. The earliest glimmer-point of this divergence from Berenson, appears in Pope-Hennessy's Sassetta. It evolves further with the added force of judgement in his writings during the later decades. Any exploration of the notion of Sassetta's or Sienese subtlety is defined and continued on in a similar manner by Pope-Hennessy's students in the recent decade of this century.

However, Pope-Hennessy's attention to the otherness transmitted by Sassetta's paintings became more clearly stated in the process of his chronological tracing of Sassetta's stylistic development. With Sassetta's perceived shift away from the direct and persistent observation and 'physical conviction' present in his *Madonna of the Snow* towards the more Gothic mode of representation present in *The San Sepolcro Altarpiece*, Pope-Hennessy draws attention to the calligraphic content of this example of Sassetta's mature work. He takes cognisance of the correspondence Berenson draws between a linear style and a mystical view of the world without extending on from this account. Rather, Pope-Hennessy aligns the more mystically overt quality of Sassetta's mature period with his ability to negotiate a personal passage through selected contemporary fields of influence including the significant element of French Gothic miniature painting. It is again evident that despite his acknowledgment of the mystical modality of representation in Sassetta's mature period and with the hindsight of Berenson's analysis of the images, that Pope-
Hennessy's interests lie elsewhere. Ultimately for Pope-Hennessy, the notion of 'subtlety' exists as a finely attuned artistic action. The subtlety which he observed in the enchanting forms is configured in terms of Sassetta's keen aesthetic sensitivity to the visual currents running through his own historical time. Subtlety is considered as his capacity to forge delightful, historical complexion. It is deemed fundamental to Sassetta's aesthetic personality, one which had both receptive and generative capabilities. From Pope-Hennessy's position, this was witnessed by Sassetta's 'power for assimilating the advanced painting of his own day'.

The notion of 'artistic personality' is again the main emphasis in Pope-Hennessy's later publication *Sienese Quattrocento Painting* in which the previous theme of Sassetta's stylistic development is again recounted.47 In this publication, Pope-Hennessy highlighted the significant presence of mysticism, indeed the 'sense of the immanence of the supernatural' in the entire Sienese quattrocento school of painting. Pope-Hennessy regarded this significance from the perspective of the tenor of the Sienese quattrocento times. Seen in this light, Sassetta's mystical and anti-realistic paintings, indeed the Sienese quattrocento representational 'idiom' writ large, is taken account of in relation to the active part that religious literature played in the perpetuation of quattrocento mysticism. Thus, the mystical fervour vitally present in the writings of St. Catherine and San Bernadino is mirrored in the equally fantastic constructions of Sienese quattrocento painting.48

However, in the light of this socially mirrored view of Sienese fantastic constructions, Pope-Hennessy did explore the 'anti-realistic bias' of several Sienese quattrocento works. He selected three images from the *Scenes from the Life of Saint Anthony Abbot* in his *Sienese Quattrocento Painting* which were considered to be imbued with the unifying yet mystifying agency of rhythm.49 In *Saint Anthony Tempted by the Devil in the Guise of a Woman* (Fig. 2), he observed the arc of flying

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48 Otherness, expressed as abstract formal values, is also considered from the perspective of social history. See, for example, Millard Meiss's *Painting in Florence and Siena after the Black Death* (Princeton, 1951). For a critique of Meiss's work see Henk van Os, 'The Black Death and Sienese Painting: A Problem of Interpretation', *Art History*, vol. 4, no. 3, (London: Routledge and Kegan Paul, 1981), pp. 237-49.
birds fanned in a rhythm above the convex line of the horizon. In *Saint Anthony Beaten by Devils* (Fig. 12), the rhythmic element was noted in the strategically implanted complex of writhing tree trunks. It was the inverted S formation of the path in *The Journey and Meeting of Saint Anthony with Saint Paul the Hermit* (Fig. 3) which he selected out as the significant unifying rhythm. The formal principle of rhythm as it functioned in each of these images was considered from the perspective of an underlying framework or the abstract configuration structuring the work. It was construed as the instigator of a movement away from reality. Pope-Hennessy claimed that this formal principle of rhythm 'elevates each scene above the plane of the day-to-day experience and carries it to a remote, imaginary world'.\(^{50}\) Here, Pope-Hennessy's descriptions not only converge with Berenson's, but also his theoretical claim regarding the function of rhythmic line clearly recalls and coincides with Berenson.

Crucially though, it is here – at this seemingly suggestive point in the process of Pope-Hennessy's formal analysis – that his dealings with pictorial subtlety as it pertains to the formal structure of Sienese anti-realism appear to almost immediately change face about. A radical exchange takes place. Reinvestment and renaming occurs. There is at once a dissolution of the formal analytical material dealing with those structural elements of design seen to be productive of enchanted subtle composition, and a rapid growth in the species of content. Abstract elements and principles of compositional structure are exchanged for concrete entities of a pictorially conceived subject.

It is not by any means though, that the word 'subtlety' itself completely falls out from Pope-Hennessy's writing. In fact, it is significantly persistent, perhaps even perpetually insistent. It is rather that Pope-Hennessy disconnects its attachment and relationship to formal structure and reconnects it at a level of illusionistically 'real' content. Moreover, and most significantly for our later examination, this newly invested reconnection is ushered in by Pope-Hennessy through the means of a

\(^{50}\) *ibid.*, p. 12.
carefully worded judgement. Thus, Pope-Hennessy declares, in relation to his acknowledgment of the structuring properties of rhythmic line:

It would be wrong, however, to suggest that the interest of the *Scenes from the Life of St. Anthony* depends upon calligraphy alone, for in the eloquent left hand with which the Saint repels his temptress, and the embracing figures of Saints Anthony and Paul outside the hermit's cell, Sassetta shows himself an illustrator of exquisite and often penetrating subtlety.51

Here, Pope-Hennessy indicates where 'subtlety' now newly resides. It inhabits the field of recognisable 'reality', expressed through the representation of a non-calligraphic corporeal three dimensionality. In the case of *Saint Anthony Tempted by the Devil in the Guise of a Woman* (Fig. 2), it is conceived of in terms of an illusionistic foreshortening. St. Anthony's 'eloquent left hand' is disposed as a coherent, functioning and structurally membered whole, so subtly rendered in its foreshortened articulation that it conveys clear recognition and direct meaning. In the example of *The Journey and Meeting of Saint Anthony with Saint Paul the Hermit* (Fig. 3), 'subtlety' is regarded to rest with the embracing figures outside the hermit's cell. There is a legibility in the presentation of the embracing figures according to Pope-Hennessy, a thoroughly convincing coming together and figurative overlapping of human parts, that gives an unencumbered avenue or access into an understanding of this episode in the life of St. Anthony. For Pope-Hennessy, the 'interest' of these works appears to lie for the most part in the realm of the figuratively real. Indeed, it is stated that it is not so much a calligraphic rhythmic structure which gives rise to the achievement of a subtle work, but more significantly a rendition of the illusion of legible form. Pope-Hennessy's final phrase of his statement: 'Sassetta shows himself an illustrator of exquisite and often penetrating subtlety', forecasts what is at stake in his elevation of the figurative elements for his future analysis of the material. In shifting the value and significance away from more abstract calligraphic, rhythmic structure, and placing it instead with the fully realised component parts of content, Pope-Hennessy at once sets up his next very closely situated move. With great ease, the value placed on a fully realised formal figuration appears to now shift over, in a smooth transaction, to the valuation of an

51 *loc. cit.*
illustrative modality; to a structure equally constituted by the elements of coherence, legibility and reconciled with the outcome of a similarly imbued meaning. The value attributed to legibility of compositional form, exchanges with a structural principle similarly aligned towards clear, coherent meaning. For Pope–Hennessy, Sassetta's subtlety is now exquisitely and penetratingly present in his action as illustrator. Pope–Hennessy's search for the structurally active principle of how has led him, via the target point of the artist as aesthetic personality, to this defining moment.

Both the definition given to, and the value placed upon, Sassetta's 'illustrative' abilities will enable us to take up and challenge certain of Pope–Hennessy's statements and approaches to the paintings. It will also lead us to a similar engagement with more recent scholarship concerning Sassetta and the Master of the Osservanza, for it is apparent that the tradition of Pope–Hennessy's approach to the material has been continued largely unmodified by his students in our current time.

With the declared intention of looking objectively at the panels of The Scenes from the Life of Saint Anthony Abbot, that is, in purportedly putting questions of authorship aside, Pope–Hennessy makes a number of observations concerning the works. His observations bear directly upon those particular parts of the paintings which exhibit for him a certain weakness. Hence, 'there is no doubt that weaknesses which one was once disposed to credit to condition, are actually inherent in the paintings'. Pope–Hennessy judges the paintings to be weak or otherwise according to the rendering of the figures and the manner in which perspective and foreshortening are deployed. These were the criteria for which The Journey and Meeting of Saint Anthony and Saint Paul the Hermit and Saint Anthony Tempted by the Devil in the Guise of a Woman, so far as the rendition of the figures were concerned, were considered successful, justifiably defined as 'illustrative' and deemed subtly exquisite.

In Saint Anthony Blessed by an Old Hermit (Fig. 15) and Saint Anthony Distributing his Wealth (Fig. 16) however, the figures are observed to be 'stunted marionettes, posed by preference in profile, gravitating, in the abbot and the monk behind him

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and the blind man and the beggar in the second scene, towards a single type.\textsuperscript{53} It appears here that it is the eternal (for Pope–Hennessy, the infernal) perpetuation of profiles, and the repetitive, disjointed and staccato movement of figures within a severely limited scope of potentially and more realistically credible movements of the body, that causes weakness in the painting. The figures, he maintains, gravitate towards a single type. They are too flat it seems. The stunted marionette movements, devoid of the variance and enervation which constitute the inhabitants of a lived real world, apparently militates against a coherent illustrative credibility.

In the same paintings however, the renditions of space are evaluated differently. \textit{Saint Anthony Distributing his Wealth} is observed to exhibit a controlled command of space, remindful of, and consistent with the 'beautifully controlled command of space' in \textit{Saint Anthony at Mass} (Fig. 17). Yet the representation of space in \textit{Saint Anthony Blessed by an Old Hermit} (Fig. 15), is noted to remain inherently weak. It consists of a 'puerile jumble of masonry, arranged in so haphazard a fashion that even the little Gothic light in the church wall . . . has slid askew'.\textsuperscript{54} It appears that for Pope–Hennessy, the conflicting arrangement of masonry planes and disjunctively orientated edges, rims and curves is disconcerting. The array is too akin to pack–ice, it seems. There is no 'command' or 'control' of space here, it is thought. It is as though Pope–Hennessy were saying that the visual regime of rationally controlled planes, held to be palpably present in \textit{Saint Anthony at Mass} (Fig. 17), have been crossed through by fault lines, causing a certain compacting and displacement of its component blocks. The resultant incoherence and disarray has caused a declared dismay and disregard for the image.

A disconcerting and hence inherent weakness is again observed by Pope–Hennessy in \textit{The Funeral of Saint Anthony} (Fig. 18). Here, the grouping of the monks around St. Anthony's bier is seen to be disconcertingly diminutive in relation to the resoundingly vast interior of the representation. Hence, 'But his monastery . . . was embarrassingly large and the knot of monks standing in its palatial hall looks like a shrivelled walnut in a shell'. Pope–Hennessy considers this discrepancy sufficiently

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momentous and discordant as to counter the meaning underscored by the illustrative mode in this painting. This is implicit in Pope–Hennessy's suggestive phrase: 'The pity is that the saint did not receive a decent funeral'.55 The disjunction between the figurative forms and the rendering of space creates an indecorous formal rift; an indecent inconsistency which immediately ramifies onto the meaning conveyed in the represented subject. In other words, the funeral itself lacks decency, and this is made manifest through the perceived indecent representational style.

In seeking to account for the remarkable inconsistency in the image, Pope–Hennessy attributes the appearance of a formal discrepancy to the presence of two artists working on this one painting, each exhibiting differing levels of skill. He finds that the superior artist was responsible for the representation of interior space, while an inferior artist produced the figurative types. These findings are again consistent with his examinations of the weaknesses inherent in *Saint Anthony Distributing his Wealth*.56 As we observed above, it is at the significant position of the artist that Pope–Hennessy directs his enquiries when seeking for a resolution evidently demanded by the structurally active, formal principle projected by the art work. Here, the inconsistency notably present in the image appears to be, for the most part, resolved when aligning it with differential skill. The 'problem' is felt to be adequately dealt with.

The evidence of this assessed weakness in the painting was prefigured, as we observed above, in Pope–Hennessy's earlier valuing of clearly realised figurative form over abstracted rhythmic calligraphy. It was seen too, in the same level of priority which he gave to a clearly legible illustrative mode of representation. The most fully fledged appearance of this is perhaps evident in the manner in which Pope–Hennessy describes Sassetta's images, that is, through their definition as narrative. He places emphasis on Sassetta's method of narration and observed it to involve the presentation of events in their 'simplest form, clearly, yet with such subtlety and reticence that we feel only Sassetta and ourselves have gauged the

55 *loc. cit.*
56 Christiansen, *op. cit.*, pp. 106–7,furthers the discussion on the collaborative work of artists in the production of the St. Anthony Altarpiece.
significance of the event’.\textsuperscript{57} Saint Francis Renounces his Paternal Heritage (Fig. 19), and The Legend of the Wolf of Gubbio (Figs. 20 and 21) are selected as examples demonstrating such qualities. The works are seen to project the episodes and events depicted with ease, naturalness and simplicity. In fact, Pope–Hennessy remarks that so effortlessly, naturally and simply do Sassetta’s narratives glide across to their beholders that there remains no necessity to engage in any analysis of the chosen manner by which the artist communicates the tale. He states, ‘when we are looking at scenes which exist mainly as narrative, it seems rather irrelevant to discuss their style’.\textsuperscript{58}

Two issues are significant in relation to Pope–Hennessy’s observation of the Sienese images here. Whether the Master of the Osservanza and Sassetta’s paintings are perceived to be inherently clear and lucid or conversely, inherently incongruous and disconcerting, the taking account of this is carried out in a domain far removed from the image itself. Stylistic analysis is deemed unnecessary when representation delivers its subject or content unproblematically. Similarly, the inconsistencies, disruptions and problematic parts held to be inherent in the images themselves are dealt with elsewhere and in a field extrinsic to the images. On each account the image is missed, or avoided. It is a consideration of the image \textit{in absentia}.

The tradition of John Pope–Hennessy’s scholarship and approach to the Sienese quattrocento has been continued and developed by his students to the present time. The lineage is most evident in the scholarship of Keith Christiansen, culminating in his curatorship of the highly esteemed and magnificent exhibition \textit{Painting in Renaissance Siena 1420–1500} at The Metropolitan Museum of Art.\textsuperscript{59} Christiansen takes up the emphasis and significance which Pope–Hennessy attributed to the illustrative capacity of the artists working in Siena, framing and focussing the exhibition with regard to narrative painting. This was the area perceived to be ‘the most remarkable aspect of Sienese art’, and ‘the area in which Sienese painters reveal


\textsuperscript{58} \textit{ibid.}, p. 137.

\textsuperscript{59} Christiansen, \textit{op. cit.} The exhibition was held December 1988 to March 1989.
their peculiar gifts'. The presence of the narrative emphasis underscores Christiansen's framing of the exhibition and is made manifest through the allusions he draws to Alberti. This is a development from Pope-Hennessy's account of the literary dimensions perceived in the Sienese works. While conceding that the Sienese would not have subscribed to Alberti's 'highly focused, intellectual view of painting as mimesis', Christiansen nevertheless holds ascendant the momentous importance attributed by both Alberti and, he posits, by the Sienese, to narrative painting. He quotes Alberti's emphasis of *historia* as 'the most important part of the painter's work', and attributes to the Sienese a certain agreement with this in their recognition of a common ground in Alberti's attribution of value to narrative work. Christiansen draws an equivalence between Alberti's *historia* and 'the specific requirements of clarity and evocativeness inherent in narrative painting'. These are the specific requirements which he sees most actively and prominently at large in the narrative series from the predellas of altarpieces selected for the exhibition. That these are the qualities held foremost in his account may be witnessed by the particular nature of Christiansen's descriptions of specific paintings of the Sienese school.

However, this is not to say that the apprehension of 'otherness' is any less apparent or present in Christiansen's scholarship. We found the same to be so of Pope-Hennessy. Throughout the catalogue essay and elsewhere, Christiansen asserts, as did Pope-Hennessy, that he has been fascinated and captivated by the mystical Sienese school of painting. Moreover, these paintings are given a number of descriptive attributes of otherness. They are observed to be 'magical', 'surreal', 'evocative', 'unreal', 'poetic', 'visionary' or 'inherently unreal'.

The crucial point is that there does not yet exist in the scholarship a formal, structural and theoretical means of accounting for this already overtly apprehended 'otherness' of the image. There is to date in the literature no theoretical structure aligned to the ontology of the image itself which might explain how, or in what way

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60 *ibid.*, pp. ix, 30.
61 *ibid.*, p. 30.
62 *ibid.*, pp. 107–8, 115, 120, 123.
these images function as 'evocative', 'poetic', and 'inherently unreal' formal configurations. In the literature concerning the Sienece quattrocento, there exists at present no method of taking account of or of dealing with the fundamentally extraordinary nature of these visual compositions, other than (as was observed above) from the perspective of causalities and structures circulating around the image. Thus far, it has been an account of 'otherness' with great respect to the precincts of the image. Any movement towards a taking account of the formal structure internal to the image, on its own ground and on its own terms, is but slight indeed. For example, for the most part the 'poetic', 'visionary' or perceived 'surreal' qualities of the images are relayed by way of a commentary upon the artist's technique. Thus, *Saint Anthony Tempted by the Devil in the Guise of a Woman* (Fig. 2) is distinctive for its 'poetic treatment' and the works of the Master of the Osservanza in general are considered to be 'products of an altogether more subtle imagination' and a 'subtle approach to narration'. In the literature it is the use of the adjective 'subtle' which signals the apprehension and presence of 'otherness' in these images. As we observed above for the earlier literature of the Sienece school, it is the open ended, mysterious and ingenious connotations of this adjective which aligns so well with its object of description – the Sienece image. Then as now, this word – whether it applies to technique or to the appearance and quality of the image itself – appears repeatedly as that singular adjective eminently qualified to deal with the formal theoretical structure internal to the image itself.

**A Return to Berenson**

What is needed is a theory of sufficient 'subtlety' which will meet, in an eminently qualified way, with the extraordinary nature of these images on their own plane. A rich and striking theoretical configuration with its own 'subtle' complexion is required. An entity of this order is needed to build upon, if not to replace, the somewhat meagre and singular use of the descriptive word 'subtle', hitherto deployed in the literature to account for the formal otherness internal to and constitutive of the

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63 *ibid.*, p. 115.
64 Keith Christiansen, 'Notes on Painting in Renaissance Siena', *Burlington Magazine*, vol. 132, no. 1044 (1990), pp. 206, 209.
image itself. The statement that the painting provides evidence of a 'subtle approach to narration', or that the image is the 'product of a subtle imagination', falls far short of the entities that 'subtlety' might come to constitute, give rise to, or activate, given the theoretical underpinning which we claim is now called for. In light of the noted recurrence of the word 'subtle' in the literature, the questions might well be asked: How is the image itself structured as a subtle configuration? Where and how does subtlety reside in the image? Correspondingly, in the light of the noted frequent references to 'otherness' in the literature, questions might be similarly posed: What are the significant formal components of otherness present in the image? What modes of array are so deployed in relation to these components that would bring about the apprehension and constitution of a realm of formal mystery or otherness? It is within the compass of the theoretical structure of psychoanalysis that a claim to questions of precisely this nature may be made. Significantly, it is through the agency of psychoanalytic theory that a far wider scope may be accorded to the visual and pictorial representations and apprehensions of subtlety, 'otherness', and notions of the decorative, which appear so prominently in the literature concerning Sassetta, the Master of the Osservanza and the Sienese quattrocento in general.

The necessity for such an enterprise appears most urgent at quite specific moments in the literature on the Sienese quattrocento. This is the case as much for the earliest art historical writing as it is for the most recent. It is at the point of the writers' contact with the images, that is in the formal descriptions of the paintings themselves, that there exists the greatest opening and the clearest scope for this thesis. It is exactly in the suggestiveness of the writing about the image's appearance, and in the extrapolations that issue directly from this descriptive examination, that a 'pointing towards' or a posing of this thesis is already almost visible. However, it is also the case that a proportion of the descriptive writing and related findings evidences a lack in this regard. In significant instances, for example, the commentary concerning the images visibly works against, or in opposition to, the structural claims we are making with respect to these images. This is evidenced, as will be further examined, by the 'narrative' designations attributed to the works on the basis of the appearance of the image, that is, on formal and stylistic grounds. In
either case, it is apparent that considerable work needs to be carried out in relation to
the formal structure of the image. This is so not only for what it will afford for the
significance of the specific Sienese paintings themselves and for the way in which
these images have been considered and discussed to date, but also ultimately for the
nature of representation in the wider field.

Fundamentally, the nature of the approach to the images in question needs be that
which the images themselves directly pose and unequivocally require. From this
perspective, it is the overwhelming nature of the Sienese image's appearance, of its
own extraordinary formal constitution, which, as Berenson saw, calls for an
unconditional attention to be paid to that image itself. The nature of my attention to
and analysis of the images is attuned to the specifically distinctive pictorial features
of these Sienese images. The generation and motivation for this project in this sense
issues directly from the paintings themselves. It is from the prominence of this
fundamental platform that the historiographical descriptions, which issue directly
from observations of the images, appear extremely inadequate. Moreover, from this
significant frame of departure, it is those elements which have not been either
observed or described at all to date that seem the most remarkable.

As mentioned above, there does not yet exist in the historiography, a theoretical
structure, which is able to give full rein to the already perceived and documented
'extraordinary' subtleties and otherness characteristic of the Sienese school.
However, this is not to say that such a structure is essentially absent. The
extraordinary theoretical structures constitutive of psychoanalytic and critical theory
which might be deemed phantasmatic structures themselves, are without doubt ever­
present. The crucial issue here is that critical theory has not yet connected or
intersected with the formal accounts of Sassetta and the Osservanza Master.

In order to examine the ways in which the images of Sassetta and the Osservanza
Master are rendered subtle and 'other', we require a theoretical structure which will
take account of agencies and formations which are situated at a distance or at a
remove from indications of manifest clarity. What is required is a theoretical
underpinning which will hold paramount those subtle entities and processes which
subsist away from, on the *other side* of, or beyond, the reaches of prominently foregrounded figurations. Psychoanalysis lays its foundations on the notion of the interval, the unfathomable gap. It holds as its 'beacon light' the formulation of discontinuity in the psychical register. It addresses a range of structural organisations and subtle dynamics of otherness eminently charged to enter into and engage with the field of the visual. We will now turn to psychoanalytic theory, to the principles that structure the Freudian unconscious, in order to conceptualise the formalities of otherness that structure six paintings of Sassetta and the Master of the Osservanza.
CHAPTER TWO - PHANTASMATIC INTERVAL

The water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo (Deleuze, *A Thousand Plateaus*).

**Between the Moon and the Tides**

In the seminar *The Four Fundamental Concepts of Psycho-Analysis*, Lacan turns to the example of the moon and the tide in order to throw light on the exact nature of the interval or the gap seen to be integral to the function of causality.¹ The phases of the moon, Lacan illustrates, are the cause of the tides. However, there is something far more at stake in this apparently simple move from cause to effect. Lacan marks out the zone between these singular and significant points, that is, the zone between the well established anchorages of the moon on the one hand and the tide on the other, that area between the standpoints of cause and effect. It is in that zone, in the place *between*, he observes, that there rests an unfathomable gap. While the action of causality is one of spanning – it spans the gap between well founded yet vastly disparate points – Lacan indicates that the prominent entity, the one which profoundly inheres in the function of cause, is the hole, the split, the structuring gap operating at the very core of causality. Between the cause and that which it effects, between the moon and the tides, there exists an altogether 'other' space, a radical interval of momentous dimension, signification and meaning. Lacan targets this pivotal locale. By means of approximation, he situates the phenomenon of the Freudian unconscious directly at that locale of the gap of 'otherness', the gap or interval paramount to the function of cause.

It is the subtlety and indeed the vast complexion constitutive of the interval or gap as configured in psychoanalytic theory which will provide the foundation for my

analyses of selected paintings of Sassetta and the Osservanza Master. Most specifically, it is within the theoretical formulation of the Freudian unconscious that will be located those configurations which possess the capacity for attending to the formal subtlety and otherness found to be inherent in the paintings of Sassetta and the Master of the Osservanza. A theory founded on and privileging the structuring entity of the gap or of the interval provides the lens which will enable us to observe the pictorial elements and principles of 'subtlety' and otherness at work. Moreover, such a framework will provide the platform from which certain theoretical claims regarding the formal structure of the paintings will be made. As a result, it will be possible to align and open out those significant descriptions of the images already observed in the historiography with the theoretical findings observed in psychoanalysis.

Through a method of approximation, Lacan introduces the similarity of Freud's theoretical structure of the unconscious to the gap found to be integral to the function of cause. The structure of the Freudian unconscious is exemplified and rendered in its most tangible presence through the existence of dreams. Freud noted that 'the dream was the royal road to the unconscious'. Fundamentally, this region is defined as absolutely 'other'. From the earliest time of Freud's writings on psychoanalysis, in a letter to Fliess of 1898, before the publication of his momentous study The Interpretation of Dreams, Freud refers to a very suggestive and 'sensible' statement concerning 'otherness' made by G. T. Fechner: 'The only sensible thought (about dreams) occurred to old Fechner in his sublime simplicity: the dream process is played out in a different psychic territory'.² Freud continues this acknowledgment to Fechner in the process of his examination of the distinguishing psychological characteristics of dreams in The Interpretation of Dreams. Here again, he considers the radical 'otherness', the difference of the 'dream scene', in relation to that of waking life: 'the scene of action of dreams is different from that of waking ideational life'.³ Freud distinguishes two qualitative aspects of otherness inherent in the dream,

and thus to the unconscious. As a system, the dream differs from waking ideational life in so far as its psychical location within the psychical apparatus is concerned, that is, in its topography. The dream system, or the structure of the unconscious, also displays difference in so far as its modality of operation or function is concerned, that is, in its dynamics.

From the topographical point of view, Freud indicates the location of the dream process to be at a region lying between perception and consciousness. It is thus given a distinct psychical place of residence within the mental apparatus. It is located in a place which is temporally removed from the sensory end of the apparatus, the end which is receptive to perceptions. It is also temporally removed from the motor end, which stands as the 'gateway to motor activity'. Either way, in this, Freud's first theory of the psychical apparatus, the dream processes are distanced from and considered distinctly divergent to the locales of perception and consciousness. They pertain to entirely 'other' parts, located at the place of the interval between the schematic extremities of the psychical apparatus. The dream processes, from the outset of Freud's theoretical account of the psychical apparatus, are seen to take up this domain of the interval. They pertain to the territory between the well-founded stand points of perception and consciousness. The schema of the psychic apparatus, as it exists in this early developmental stage in Freud, bears a significant resemblance to the formal configuration or the schema of causality. Thus, poised between the fully fledged and coherent entities of a cause and that which it effects, or between the entrance and exit points of perception and consciousness, there persists equally, the significant expanse of the causal gap and the depth structure of the unconscious.

However, it is not only the dream's topographical positioning, the fact of its directed placement into a distinctly 'other' slot or strata in relation to the overall configuration of the psychical apparatus, that will be at issue here or significant for our discussion of the Sienese images, but rather the structural, formal dynamics inherent in those diverse parts. It is the very form of the gap itself, the qualitative nature of the

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4 *ibid.*, p. 537.
interval itself that, I will argue, possesses the subtle means to both signify and relay meaning at that 'other' level. What is of concern then in regard to the topographical nature of that different psychic territory is the nature of its constituent elements and governing principles, the particular scope and function of the subtle mechanisms and laws which operate there, in that place, so as to produce an entirely 'other' domain of signification. Crucially, it is directly through the special processes and mechanisms of operation, through those very operating procedures particular to and characteristic of the unconscious, of the royal road of the dream, that the otherness of that 'scene' located between perception and consciousness comes to be fundamentally constituted as 'other'. The subtle mechanisms of otherness at work there, or the elements and principles inherent in that signifying 'scene,' will therefore form our primary investigations. They will have compelling implications and hold significant purchase for another signifying territory: that of the Sienese image itself.

The Psychical Mechanism of Forgetfulness: the Ultra-Clear

In the paper 'The Psychical Mechanism of Forgetfulness', Freud took account of one such subtle mechanism, an extraordinary dynamic or particular type of data processing which he upheld as one of the signifying operations of the unconscious system. The object of Freud's analysis in his paper was the specific meshwork of forces belonging to a distinctive mode of operation which he held to be characteristic of the primary process, the governing process of the unconscious system. Freud posited that this operation underwrote and was responsible for the common phenomenon of forgetfulness, the main form of which concerned the forgetting of proper names. By way of an example, Freud demonstrated and analysed a case of his own forgetfulness which he experienced during his summer holidays of 1898. Freud recounted that his lapse, his forgetful episode, occurred during the course of a carriage drive which he took from Ragusa (Dubrovnik) on the Adriatic coast to a town in Herzegovina. At a particular point during the carriage drive, while in the course of conversation with a travelling companion, Freud found that he was unable to remember the name of that famous artist Signorelli, whose frescoes at Orvieto he

had so strongly recommended that his companion visit. Freud's analysis of his own failure to bring forward this artist's name, despite every exertion to do so (the lapse lasted several days) resulted in his unearthing the cause of the lapse and, at the same time, his discovery of the dynamic processes which successfully brought about his incorrect and persistent simultaneous 'remembering' of two other substitute names.

Freud recounted that running concurrently with the vanishing from his memory of the correct name Signorelli, he experienced the annoyingly insistent entrance into his mind of two other proper names Botticelli and Boltraffio, both of which he immediately and unhesitatingly drew to be incorrect. While the name Signorelli remained disconcertingly dislodged from memory for Freud, Botticelli and Boltraffio thrust themselves forward and persisted with a sharp emphatic clarity. In a similar manner, Freud observed that another perplexing aspect appeared concurrently with his lapse and faulty remembering. The other uncanny element that ran parallel with yet in opposition to the disturbance and loss on the linguistic register, was a vibrantly clear and excessive gain on the visual plane. Freud became aware during his forgetful lapse of an accompanying heightened visual recall. The visibility of the paintings themselves, the artist's magnificent frescoes of the 'Four Last Things' as well as the detail of the artist's self portrait inserted with that of Fra Agelico in the left-hand forecorner of the Antichrist wall at Orvieto, lodged in Freud's mind's eye with an unusually increased sensory vividness. The frescoed 'serious face and folded hands' of the misremembered artist remained engraved as a supremely recollected visible fragment, a type of 'short scene' in the foreground of a similarly unforgettable visual array of frescoed walls. For Freud, the visibility of both the artist and his frescoes at Orvieto were rendered manifestly 'ultra-clear'.

Freud posited that the primary mechanism responsible for the dislodging from his memory of the name Signorelli and the subsequent installation of Botticelli and Boltraffio moved into action because of certain events which had occurred prior to the conversation in the carriage. It was because of the nature of these background events that a dynamic was sparked which pressed for and mechanised Freud's

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forgetfulness. This was highlighted and italicised by Freud in a later account of this example as 'a case in which a topic that has just been raised is disturbed by the preceding topic'.\(^7\) As it happened, certain memories associated with the background events were invested with a disagreeable and unacceptable quota of affect\(^8\) and proved unacceptable to Freud's conscious state. Just prior to raising the subject of Signorelli's frescoes, Freud had been talking with his travelling companion about the Turkish people of Bosnia, and had recounted several of their cultural traits which he had heard of years ago from a colleague. The cultural characteristics consisted of a very respectful attitude extended to doctors, and a resigned attitude towards the dealings of fate. As an example of this, Freud recounted to his travelling companion the case of the Turkish father who responded with respectful resignation upon hearing a doctor's prognosis of the sure and impending death of one of his family members: 'Herr [Sir], what is there to be said? If he could be saved, I know you would help him'.\(^9\)

However, the nodal reminiscence hovering in the heart of, and giving rise to Freud's lapse, the one loaded with disagreeable affect, resided in recollections closely related to this story and which Freud declined to relate to his travelling companion. Freud recollected that the same professional colleague had told him of one other characteristic trait. This related to the overarching importance and superlative value that the Bosnians attached to sexual enjoyments, and was demonstrated by one such patient's statement to Freud's colleague: 'Herr, you must know, that if that comes to an end then life is of no value'. During the carriage conversation, Freud had repressed the topic of sexuality and death as it appeared in this Bosnian trait, but also as it manifested elsewhere in his own thoughts. It figured again in other trains of thought on 'the delicate topic',\(^10\) which Freud admitted to but did not bring up in his case of self-observation. However, he did give account of a further manifestation of the topic as it appeared in a piece of news which he had received a few weeks prior to this conversation during a short stay in the small village of Trafori in the Tyrol. It

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\(^7\) ibid., p. 3.  
was here, in this specific place Trafori, that the topic of death and sexuality appeared once more. Freud received the disturbing news here of the suicide of a patient who had suffered from an incurable sexual disorder.

Through the convergence point of the name Signorelli, the invested topic of death and sexuality not only emerges as a form of remembrance but also submerges as a type of forgetting. From this perspective the forgotten name attends the scene as a site of contested seizure. The fissure running through Signor/elli, allows the fraction Signor which translates into Herr to enter into a manifold of displaced associations with the names in the repressed topic (Herzegovina, Bosnia, Herr). Signor is seized upon from this standpoint as a detoured avenue for displaced entrance and as a return to consciousness of the repressed topic. It effects this through a particular form of associative linking or contact which might be considered as highly creative and resourceful in character. This develops along the joined names of 'Herzegovina and Bosnia' finally emerging in a displaced return to the surface through the initial syllables of Bo as Boticelli and Boltraffio. At the same time, Signor is the entity seized upon by the repressed Herr associations and drawn with them down into repression. The loss of Signorelli and the gain of Botticelli and Boltraffio evidences a contested compromise formation brought about by those forces which press for a return to consciousness, and those to which such an aim is inadmissible. For Freud, the substitute names reminded him 'just as much of what I wanted to forget as of what I wanted to remember; and they show me that my intention to forget something was neither a complete success nor a complete failure'.

Freud's 'Mechanism of Forgetfulness' is a theoretical model set up with the primary aim of investigating the dynamics and form of otherness inherent in the phenomenon of forgetfulness. Through this theoretical structure, Freud examines the nature of that extraordinary domain of the interval, the place of the gap or lapse where forgetfulness is played out with consummate skill. Through the examination of his own experienced lapse, Freud examined three structural aspects incorporated in the interval of forgetfulness. He drew attention to the derivatives of forgetfulness, that is

\[\text{\textsuperscript{11} ibid.}, p. 4.\]
to the production of substitutive and displaced names, and to the production of the
'ultra-clear', that strange, persistent visual clarity which attended the scene of
forgetfulness with such invasive, crystalline attentiveness. This derivative aspect
also extended to the production of unpleasure, that interminable circulation of
irritation, annoyance and preoccupation which remained alive throughout the
duration of Freud's lapse. Secondly, Freud articulated the mechanism, the law of
operation by which the substitute displaced names Botticelli and Boltraffio came
into existence, and by which the forgotten name Signorelli entered into oblivion. He
finally brought to light the motive behind his lapse of memory, attributing a
tendentious nature to the act of forgetting.

Considered from these varied aspects, the interval or lapse as it is manifested in the
phenomenon of tendentious and unconscious forgetfulness appears as a rich
configuration structured with affect, dynamic process and product. Contrary to any
intuitive or commonsense expectation that vagueness or lack of structure might
characterise the formation of a lapse in memory, Freud's example of tendentious
forgetfulness demonstrates that there is rather the persistence in memory of a
precision, clarity and governing structural process. What is significant for our
purposes in Freud's findings is the qualitative bearing of this precision, clarity and
governing process, as it comes to be constituted in the configuration of forgetfulness.
Freud found in the interval of the para praxis that the apparition of clarity was
'strange', that precision arrived in the guise of a compromise, and that the governing
signifying process involved a deft and allusive capacity to switch or displace. Freud's
space and span of 'forgetting' exemplifies the momentous and complex nature of the
interval, and the dynamic laws or principles operating within that interval. One sees
in the extra-ordinary artistry of this psychical mechanism the potential means and
possible cues by which the formal subtlety and otherness deemed inherent to the
Sienese image might come to be visually signified. The structural principles which
Freud found to be constitutive of the phenomenon of the unconscious formation of
forgetfulness shall therefore prove significant for our examinations of the formal
structure of selected Sienese paintings of Sassetta and the Osservanza Master.
An extra-ordinary *interval* formally structures the event of renunciation in Sassetta's *Saint Francis Renounces his Paternal Heritage* (Fig. 19). This interval functions as that paramount space of wide compass occurring between the two diverse and distanced emplacements of figures on the left and right-hand sides of the picture plane. It amounts to the interval taking up the 'other' space of the 'between' that we observed to be inherent in the function of causality and exemplified in the formation and function of the Freudian unconscious. The interval, as it is deployed in this work, operates as that pivotal formal space and mechanism by which Sassetta relays the event of St. Francis's renunciation as a momentous trajectory of causal human action. The interval as it is formally structured here in the image functions as the prime mover, as the relay carrier of the central yet 'other' intermission of forces, inherent in the structure of causality; that is, to St. Francis's causal act of renunciation. However, before the nature and significance of this interval is examined, the formal structure of the two divergent figurative 'stations' or formally staunch strongholds on the left and right-hand side of the image will first be considered. We will observe that the form and content of difference, as evidenced in the two figurative groupings, causes significance for the content which transpires in the interval between them, and importantly for our purposes, for the manner, the mechanism, the subtle form by which this content is relayed by the image. The distinction and definition of difference deployed at the two extremities of the picture plane – that is, as we have seen by analogy, at the distanced standpoints of perception and consciousness, or of cause and effect – has a bearing upon the nature of the modality residing in the interval between them.

Sassetta's *Saint Francis Renounces his Paternal Heritage* not only presents two separated standpoints of figures placed and contained in their own distinct and opposed spatial locations but also a markedly different formal composition particular to each group. In the foreground of the right-hand side, St. Francis is shown in the full and final state of renunciation. He has relinquished relations with his earthly paternal heritage and decisively transferred his allegiance to the spiritual order of the church. The naked figure of St Francis is held by the arms and the brocade cope of the Bishop of Assisi. It is evident that St Francis has just previously divested himself
of all worldly clothes, shown discarded at the feet of his father, slightly to the left of the central axis of the picture plane. His undershirt, inner black shoes and long boots lie on the pavement while his father retains St Francis's outer garment draped over his left forearm. The convolution of fallen clothes – the cast off undershirt, inner shoes and long boots – along with the still held outer garment, remains as the residue of that primal and supreme motion of severance which took place at some prior moment and unknown precinct in diegetic space. The motion of the shift in allegiance that occurred within that interval in the image is at the heart of the event yet beyond and in excess of the normative means of its narration.

St. Francis, the Bishop of Assisi and two other figures are positioned on the right within an interior space, cornered on four sides by the pink columns of a fantastic ecclesiastical structure. The pink ribbed and sequenced blue vaulting, of which the spectator is offered a series of miniature fan–like fragmented views, is positioned above the figures in an illusionistically three–dimensional way. The blue then flattens out as it migrates beyond its own bounds of masonry to render an expanse of blue sky at the highest recess of the structure. Inside the right–hand projection of this fantastic construction St. Francis, the Bishop of Assisi, and two other figures stand as a composure of vertical forms. The column verticals encasing the figures confirm their stance as do the elongated sliver–forms of blue and red robes on the left of St. Francis. The columns themselves function as a vertical complex of graduated and sequenced tonal pinks with a varied architectural range. For example, the column bisecting the blue and red–robed figures in the extreme foreground functions as a free–standing individual architectural member and is orientated so that two distinct tonal gradations of pink become apparent. A short distance to the left of this column, taking up the central vertical axis of the picture plane and at the convergence of three vaults, stands a composite column displaying a more emphatic verticality. The orientation of this composite column gives rise to a repetition of five sequenced pink vertical faces of differing widths. A pilaster, the top quarter of which is visible, stands directly behind the figure of St. Francis, and when related to its supporting wall, becomes an array of four pink elongations. The four figures in the right–hand enclosure thus stand contained by an emphatic manifold of pink verticals
(there are at least twenty) which not only function to foreclose or bracket the space in the manner of 'barring', but also to add vertical support and conformation to the figures themselves.

The column verticals figure again as an enforced compositional verticality in the configuration of the four bodies. The figure to the left of St. Francis wears a ruby coloured robe which falls in several thin, miniaturised columnar splinter folds from the area of the waist underneath the right arm. This splitting of form is again encountered to the right of the figure, where the free standing column in the foreground intersects with the red robe forming a ruby splinter of fabric. This fragment gains in clarity and edge by its counterpoised arrangement with the contrasting vivid blue of the adjacent robe on its right. The vertical folding of the Bishop's brocade cope as it is placed around St. Francis, the downward flowing rhythm of its patterned gold leaf border, the vertical conformation of the fingers and hand gestures of both figures on either side of St. Francis, and the fine elongate intersected slices of ruby and blue fabrics, amount to a collective of force lines, a vast complexion of reiterated columnar verticals which recurrently drain down towards a fixed position or standpoint, the signifying state of *emplacement*. It is a compositional *hold* of staunched vertical forms which structures this group and its architectural interior on the right of the picture plane.

The assemblage of the four figures takes on the immobility of a closed form. No extensions proliferate about or protrude widely from its tightly wound outline, nor is there any degree of space internal to the arrangement. The figures pack in closely or overlap each other, allowing no gaps between, with the effect that relation or association gained through infiltration becomes impossible. The compacted composition of the group and the structuring agency of the verticals, the very means of formal rendering, bear upon the meaning and significance of this gathering. The formal elements and principles coincide scrupulously with their targeted meaning. It is a group of extreme resolve, one which signifies the irretrievable severance of all earthly ties. St. Francis, formally and literally central to this group, has previously cut off all relations with his paternal heritage, represented on the left-hand side of
the picture plane. Renunciation is secured steadfastly here and lodges in a stronghold of visual barring. The group is so formally emplaced, so compositionally foreclosed, that meaning is at once swept along with it. There is thus no possibility for a successful contestation by St. Francis's father either at the level of meaning or of form. In other words, the formal principle of bracketing and consolidating has been successful to the degree that it signifies the profundity and totality of the cut and the irreducible stance of renunciation.

In some respects, the closed form of the four figures on the right conforms to the closed or tectonic form emblematic of Italian sixteenth century painting, as analysed by Heinrich Wölfflin in his examination of the development of style. From Wölfflin's perspective, the ordering of the figures and architecture on the right-hand side of the picture plane would function in recognition of the frame, and fill it accordingly, with this in mind. However, this holds true only for this isolated component of the image. While it is clear that the support reiterates the geometrical structure of the architectural interior, and that this 'web of verticals' in turn reaffirms the array of vertical elements – postures, gestures, falls of fabrics – which similarly fill the represented interior, this verticality pertains to the right sector only. Wölfflin's tectonic form is true for one side only of this image. It does not hold for the other side. Despite the insistence and the dominance of the architectural structure in the painting (the structural web of verticals takes up four fifth's of the width of the picture plane and extends the predominant length as well), an altogether opposed assemblage which is structured by very different means takes up its place on the left-hand side and acts in misrecognition of the frame. It pertains to Wölfflin's opposing conception of the open form, one standing in denial of the frame. The group on the right, arranged as a closed form, operates in a marked out space within the wider field of the image in question. It does not attain the entirety of represented space. It functions as a closed form in one part of the image as opposed to constituting the closed form of or as the image as totality.

13 ibid., p. 126.
On the left in the foreground, a group of four figures are gathered outside, at the threshold of the architectural structure. St. Francis's father is positioned as the most foregrounded figure relative to the beholder, and presses forward while restrained towards the figure of his separated son on the right. Compared to the formal language of composure and emplacement observed in the group on the right, this gathering appears as a dynamic assemblage of highly contrasting forms and orientations, where the principles of intersection, overlapping and placement have been deployed to a differing effect.

The rhythmic workings of diagonal overlaps and intersections instigate the express movement pivotal to this grouping. A diagonal array, rather than a vertical grid, structurally cuts through the assemblage such that a differing movement is relayed through the forms. This occurs in the configuration through a structurally fundamental means. An oblique intersection (oblique to both the picture plane and architectural interior) strikes through the deportments of St Francis's father and the figure restraining him. It takes the formation of a domineering and unequally formed skewed cross, the long side of which runs the full length of the right-hand half of the father's body, and the other shorter intersection forms the linked right arms of both figures. The long side is formed by the obliquely directed flow of forms and lines, some of which are in arabesque while others are more ironed out into straighter diagonals. The red robe, for example, falls at an oblique angle to the left side of the frame with a voluminous folding of curves, while the dark green tunic and lines of the red head dress fall in straighter pleats. Even though the quality of the lines themselves differ, they are fundamentally directed the full length of the long side, towards the same oblique end. Indeed, the very difference in their quality, that is the contrast of the linear formations as well as the contrasts in their colours (arabesque reds, short straight reds, longer straight dark greens, red stockinged block formation) serves to emphasise the specifically oblique orientation of their trajectory.

The formation of the short side of the intersect, which is taken up by the interlinked arms of St. Francis's father and the figure restraining him, incorporates the principle of contrast and difference as well. For example, this side is formed by an alternating
contrast of red and dark green, as well as through the device of varied linear forms. This short side of the skewed cross reads from left to right, beginning at the red draped right shoulder of the restrainer through the length of his green-sleeved right arm and red-cuffed wrist. The movement continues via his flesh-pink hand grip at the green sleeve of St. Francis's father, and reaches its resolution as a displayed termination of energy at the opened right hand of the renounced father. The end form of this counterchanged movement is the protracted hand, an array of four fingers pressing towards the architectural interior on the right which contains the figure of St. Francis. It is a gesture that touches into an extraordinary interval of structured space that exists between the two figurative groupings on the left and right-hand side of the painting.

Feeding into the dominant, oblique crosscutting of form on the left, and thereby contributing to a configuration structured on and expressing agitation and disturbance, is a further arrangement of angled overlaps. The positioning of the green and red-stockinged legs appears as a cross-stepping of manoeuvres, to the point where individual members have twisted awry from their paired other or counterpart. A significant degree of galvanised movement and agitation is occurring within this configuration of figures on the left, the effect of torsion arising as much from the contraposto bearings and anatomical restrainings, as from the perpetual counterchange of colour, disarray of line, and tripping of form. Moreover, the configuration amounts to a convoluted outline when considered as a compact aggregation of members as a whole, incorporating air-filled gaps and appendages of form at the place where the torsion of coloured legs meets the pavement. This convoluted formal outline contradicts both the configurative stabilised outline of the group on the right and the frame as well, finding an equivalence with Wölfflin's a-itectonic movement of the 'slanting run'.

14 It is a configuration which acts in denial of and alienates both the frame and the group on the right, establishing itself through the degree to which it differs as a unique emplacement of an opposing kind, as a defined entity, as the left-hand standpoint of effect in the chain of causal renunciation.

14 ibid., p. 142.
Between the two figurative orderings just described on the right and left of Sassetta's painting, there lies another manifestation of form and space sustained by vastly different means. It constitutes the extraordinary interval, or the gap which we saw to be inherent in the function of cause, as exemplified by the Freudian unconscious. In so far as content and meaning is registered, the interval exists as the disturbing span of time, space and action that occurred between the momentous, initial causal event of St. Francis's renunciation of his father's heritage and the outcome of the father's desperate response. It takes up the wide and turbulent compass of event, sustained between St. Francis's material casting off of clothes, his new allegiance on the right, and his father's suspended outrage on the left. At the level of meaning and signification, the interval draws into its 'scene of action', into its event filled territory, a significant *quota of affect*\(^\text{15}\). From this perspective, the interval as a topographical domain is structured by a qualitative forcefield of instinctual energies forming a network of displacement and upheaval. A stressfield of affect, one incorporating the *qualitatively* renunciative expressions of separation, relinquishment and denial, and one that is fundamentally attached to the *ideational* act of renunciation, forms the component of this interval. From the aspect of signification then, taken as the attachment of idea to its affect, this interval in question is a highly invested and mobile place, a most extensive and elaborate field. It is a place into which the structural agents inherent in each separate and opposed standpoint, upon becoming *projectile*, invest themselves as a composite structure and play out the **significant part** of Sassetta's story of renunciation.

That the interval attains this wider compass is evident in the numerous relays of emotionally charged 'looks' which travel through and thereby lodge as an aggregate in the intervening space between the two groups. St. Francis's father, for example, casts a wide-eyed vectorial look of desperation and rage at his son on the right.\(^\text{16}\) This sightline has magnitude and direction as it emits from his protuberant right eye,


made large in definition by its rendering in clear, incisive profile. The sight line crosses horizontally through the interval of space broken up by the pink colonnade of slender pillars, terminating at the figure of St. Francis on the right. However this look is not returned directly to its sender. Rather, it is obliquely denied. St Francis averts his gaze and looks down diagonally toward the pile of cast-off clothing on the pavement. St. Francis's look travels a different course yet fills the interval as incisively as does his father's. This line of sight is repeated again by the figure clothed in red on the right whose oblique look at its target of clothes on the pavement takes up the interval as well. The Bishop of Assisi's gaze reaffirms the resolve of the group on the right, that is, that any engagement and ties with the worldliness of the group on the left has been stopped. The intervening middle zone then functions as a networked reservoir of inmixed sightlines carrying affect, crossed through from both sides. Functioning as a convergence zone, an aggregation site, the interval provides the significant place where meaning rushes in from the opposing stations on the left and right, never coming to rest, but always in the process of a dialectical and suspended playing out. What is crucial in regard to this space, and the manner in which it differs from the groups on either side of the picture plane, is precisely this central swirl of meaning. The invested and iconic looks, loaded with affect, project from both sides of the image to involve themselves in an indeterminate and unresolved way in the span of the interval. Whereas the left and right configurations of figures exist as coherently defined and resolved objects of knowledge, both from the perspective of form and of content observed above, the interval of meaning here in Sassetta's painting is unknowable, and thrown entirely open to imaginary contemplation. It is the extraordinary conjunctive place where the lineage of events of St. Francis's familial past, his momentous severance with that genealogy, and his future of aspiration and poverty, swirl with the worldly intensions, personal history and paternal wealth of his father. Here, in the interval, two depth structures break in, creating a scene of strange dynamics and forms. It is where the suspension of disbelief generates potential and all-possibility. This is the extended place, equivalent with the space inherent to causality, between the moon and the tides, perception and consciousness. In this place between renunciation and
enraged reply, cathexes are mobile, and content and form dialecticise in an interminable phantasmatic relay of 'becoming'.

There is then a crucial element that is paramount for our purposes of demarking and explaining 'subtlety' and for accounting for the language of affect so characteristic of the historiography. This is the critical issue of the formal structure of the interval as it manifests itself in the example of *Saint Francis Renounces his Paternal Heritage*. Just as the interval was seen to constitute a phantasmatic zone in so far as meaning was concerned, so too does the formal structure of that interval of space between the two groupings follow an altogether 'other' set of formal structural processes.

The formal interval in question takes up the area marked out on the left by the pink wall with olive mouldings, against which are placed the four figures dressed in worldly clothes. It extends in the foreground, to the right of the picture plane, incorporating the fragmented space broken up by the pink colonnaded area to the left of St. Francis. It also takes in the background area of the raised grey-coloured walled annexe which contains the figure of a monk dressed in a blue robe. This interval entails the circulation of space in the foreground between the two groups and a background which is divided up, as will be shown, to strange effect, by the imposition of the architectural column verticals.

As a result of the colonnaded structure, the pictorial space between the figurative groups manifests as a divided and extraordinarily filled intricate field of formal elements. Because the architectural structure forms an L shape of rounded arches, and the central vertical axis of the picture plane conforms precisely to the right angled median juncture of the loggia, the pictorial space of the interval assumes an optimum array of division and elaborate fragmentation. The staggered intersectings brought about by the spatial recession of the columns accounts for a multiplicity of fragments and splintered views of contained yet partial forms. For example, the middle ground archway diegetically positioned as closest to the group containing St. Francis's father on the left, and into which he presses his outstretched right hand halfway, functions to simultaneously frame, conflate, and fragment the two separate archways of space deployed behind, in greatest recession with respect to the
background of the image. Similarly, the left-hand column of the archway, through which the red-clothed figure on the right looks obliquely at the discarded clothes, at once slices in half that other half of the recessed archway containing the most background figure in blue. This has the effect of pressing forward the background slice containing the cypress tree, pink courtyard wall and fragmentary grey steps, into the contained and framed compartmental space holding the red-clothed companion of St. Francis. In effect, the structural grid of the interval constitutes a pictorial space as much concerned with fragmentation as it is with containment. Division and holding both operate together to configure the formal mode of the interval.

However, it is the manner in which the fragmentations, framings and containments are formally sustained within the picture plane that accords the spatial modality of this interval its extraordinary nature. This may be observed at the most central and distanced sector of the interval where the pristine containment of the singular monk in blue stands with the bearing of the ultra-clear. The figure in blue is formally configured as ultra-clear to the extent that it lodges itself in a fully central, insistently 'foreground' position, yet at the same time is sustained by a phantasmatic, impossible spatial holding structured on difference. The blue figure fits in a supremely contained and suspended way into a compressed spatial envelope drawn up by two spatially disparate columns on either side. One column is positioned at the juncture of both the vertical axis of the picture plane and the perpendicular projection of the loggia. The other column, relative to the first, is placed further back in pictorial space positioned as the outermost column relative to the observer. The monk in the distance is thus most weirdly 'held' and pressured forward by two emphatic and interior 'sides' of the columns which bear no coherently real relation to his clear station outside the structure itself. It is an impossible incorporation, one which installs itself in effigie, in absentia. The monk in blue is spatially sustained as such by a phantom physics, captivated by an imaginary seizure of verticals. This is the right 'fit' and manner of installation for a focal point suspended in the vortex of
the interval. It is the intrinsic modality of 'holding' by which the ultra-clear sustains itself within the wider scheme of a coherently conscious structure.  

However, this figmentary physics nevertheless operates with an acute precision. The two vertical lines of force press in with such subtle exactitude, a type of infinitising modulation, that each side of each of the pink columns phantasmatically touches the edges of the monk's body, thereby demarking and emphasising the conformation of his postural stance. In an entirety of pictorial space, one which is governed by crosscuttings, intersections and overlaps of form, there are no such overlaps to be found here. This is rather a supremely compressed completion, a most perfectly contained sliver in the image. One has the sense that the figure is too neatly centred or turned to its spatial envelope. The pink recessed column furthest away from the beholder reins in one side of the figure against his backbone, while the column defining the central axis of the pictorial space defines the limit on the right-hand side of the figure. This manner of 'becoming present' or of 'coming into' the foreground was exactly the dynamic process of the ultra-clear described in the example of Freud's psychical mechanism of forgetfulness where, despite the escape from his memory of the word Signorelli, something 'other' lodged there with a most persistent clarity. The newly lodged 'sliver' in Freud's case was the fragmentary component of a strange crystalline sight, a type of perfected visibility which persisted in foregrounding itself in memory. Thus, as observed above, Freud explained that in lieu of the name, the frescoes themselves dropped into his mind 'with greater sensory vividness' than was normal, and that in particular, the artist's self-portrait presented itself 'with especial sharpness'. The other formations which clearly lodged themselves, which sustained themselves as persistently 'present' in Freud's memory as we observed above, were the displaced and faceted names Botticelli and Boltraffio.

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17 Kenneth Clark writes about the brilliant scheme of colour employed in this painting, especially in the architecture, pointing out that 'Sassetta's real subtlety may be gauged by comparing with the lapis vault the blue robe of the monk reading in the background. At first sight the two colours seem identical; actually the blue of the monk's robe is most delicately modified, and Sassetta has succeeded in placing it in correct atmospheric relation to the foreground without sacrificing its vividness of colour'. See Kenneth Clark, 'Seven Sassetta's for the National Gallery', Burlington Magazine, vol. 66, no. 385 (1935), p. 153. Freud's ultra-clear responds to Clark's comments. 18 Freud, 'The Psychical Mechanism of Forgetfulness', op. cit., pp. 290–1.
The ultra clarity of Freud's unconscious fragments, attendant at the scene of tendentious forgetfulness, is consistent with a further 'strange containment' similarly foregrounded in memory and examined in his early paper 'Screen Memories'. In this paper, Freud looked at the fragmentary and isolated recollections from early childhood which remained in a large number of his patient's memories, drawing attention to the precise ways that those memories were recollected by his patients, and also to the form the memories took. For a number of Freud's patients, their earliest memories involved seemingly banal, everyday and indifferent events which were nevertheless recollected with great intensity. Freud emphasised that they were 'recollected (too clearly, one is inclined to say) in every detail'. One such example, given by Freud and originally documented by V. and C. Henri in 1895 was the professor of philology whose earliest memory, dating back to the age of three or four, was the image of a table laid ready for a meal and on it a basin of ice. The basin of ice was the immaculate fragment, the mnemonic image of a remarkable and mysterious choice from personal history which pressed forward, installing itself in recollection, despite the presence of other approximately contemporary urgent events that, according to the professor's parents, might well have remained with him. The basin of ice pressed forward unsubdued from a personal background, presenting itself as a fragment of what one would imagine to be a larger 'scene', yet all the while circumscribed precisely just as that, as a supreme and immaculately self-contained sliver. Crucially, however, Freud showed that the highly invested presence of this memory, and indeed other examples of the same phenomenon was due to a mechanism characteristic of the unconscious. The image itself, as well as the manner of its coming into view, of its being made present, was due to the primary process of displacement.

20 ibid., p. 305.  
21 ibid., p. 306. Freud refers to the death of the professor's grandmother at this time.
The monk in blue and the basin of ice both enter in from the 'other' side. They pressure forward in a displaced way, by displaced mechanics to take up a strangely focal or bizarrely foregrounded emplacement within the wider scope of the total image. There is a fundamental visual clarity particular to each fragment, an 'engraved' crystalline precision and supreme preservation which has as much to do with the element of outline and the delimiting of form as with the element of colour. One 'sees', for example the remarkable sculptural form and translucent frozen clarity of the basin of ice upon the laid table, as one does the cleanly delimited figurative form and blue habit of the monk. The bearing forward of the monk, his phantasmatic 'reining in' by the dynamics of the interval is carried out by the two forward placed columns on his either side. The forward move is aided by the element of colour. His blue robe is encountered again in the foreground, in the blue habit of the monk to the left of St. Francis. The contained fragment of blue has thus stepped forward here, by way of a displaced motion, a displaced move, an unconscious process at work in the interval.

The interval as it applies to this image is thus seen to take up the area between two object groups of knowledge situated on the right and left of the picture. On the right, a group signifying the world of the spirit is expressed through a formal means adequate to its subject. The group on the left, defined in opposition, is representative of the material world, and similarly, is structured as a vastly different formal configuration. Each group is formally consistent with the standpoint that it signifies and thereby differs clearly from the other. These are two privileged instants.22

On the other hand, the interval is inmixed with otherness.23 It functions as the zone where the two opposing depth structures of father and son break through forming a swirl of indetermination. At the level of meaning, iconic gazes loaded with affect strike through, filling the causal gap with a sublime matrix of signifying potential.

22 Privileged instants are conceived from a cinematic perspective in Gilles Deleuze, Cinema 1: The Movement–Image, translated by Hugh Tomlinson and Barbara Habberjam (Minneapolis, University of Minnesota Press, 1991), p. 3.
Here too, pictorial composition breaks open into a spatial locale structured by and representative of the unconscious laws of otherness, the primary process of displacement.

The status of the unconscious becomes formal here, its formative laws returning in representation, forming a pictorial field structured by the laws inherent in its own principles of action. Space breaks up and breaks out therefore, via the process of primary displacement, to constitute 'another scene, locale idea'. Here, in the interval of Sassetta's painting, there resides a phantom array of fragments, of small planes, functioning in an extraordinarily mobile fashion through the deft, 'switching' propensity of the process of displacement.

Thus, segmented spaces complete with their ultra-clear inclusions, and despite recessed placement in the background of pictorial space, switch place and press forward nonetheless. Simultaneously, figurative parts disposed clearly in the foreground are barred by the phantasmatic stoppage of background forms. This is most clearly exemplified by the right outstretched hand of St. Francis's father in the foreground on the left, which is placed in phantasmatic contact with the spatially removed column in the background. The tips of four urgent fingers in the foreground make 'contact' with, or come up against the extreme left-hand edge of the column in the background. It is a modality of formal halting, of pictorial barring or stoppage, which functions paradoxically through the agency of deft mobility, through the law of primary displacement. Freud's mechanism of forgetfulness demonstrated the 'forging' of associative links based on the principle of contiguity, a series of displaced moves. The process of displacement, based upon the transference of accent was seen by Freud as the most 'remarkable' mode of action pertaining to the primary process. He observed that:

No other factor in the dream-work plays such an important part in rendering the dream strange and unintelligible to the dreamer. Displacement is the chief method employed in the process of dream-distortion, which the dream-thoughts have to undergo under the influence of the censorship.  

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The formal structure of Sassetta's interval functions in a vastly different way from the consciously determined coherent formations on either side of the picture plane. The interval exerts its presence as an extra-ordinary system of displaced moves, forming a spatial field of barricade and access. A spatial field governed by an other law is representative of this 'scene', a scene where Freud saw that 'The cathetic intensities . . . are much more mobile. By the process of displacement one idea may surrender to another its whole quota of cathexis'.

An unconscious interval structures a quantitatively significant part of Sassetta's *Saint Francis Renounces his Paternal Heritage*. It is formative of the foreground intermezzo as much as it is of the middle distance and the background of the image. Quantitatively it takes up the wider compass of pictorial space. However, what is significant, both for the image itself and for the way art historians have described and engaged with the image, is the formal structure of this significant part. It is a formal arrangement which registers an alliance with the theoretical structure of the unconscious. The artful, even 'magical' formal dynamics operating in this zone is equivalent with Freudian phantasmatic action. As Laplanche and Pontalis observe, the structuring action of 'a phantasmatic (une fantasmatique) . . . has its own dynamic, in that the phantasy structures seek to express themselves, to find a way out into consciousness and action, and they are constantly drawing in new material'. The deft phantasmatic movements involved in finding at once a 'way out' and of 'drawing in', constitutes that cathetic mobility characteristic of the linking or binding processes exemplified by Freudian displacement. These movements take place in Sassetta's image at the locale that we have designated. They formally structure the causal interval as the non-temporal precinct of the image.

The *radical reorientation of the planes*, which we have observed to have taken place formally and pictorially in the interval of displacement in Sassetta's image, has been considered by Jacques Lacan in his return to the work by Freud on the primary process operations of displacement and another mode of unconscious processing – condensation. However, it is not the formal process of displacement as we have

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conceived it, that is, as it functions in visual representation, which he has considered. Rather, it is the function of displacement and condensation as signifying agents within literary texts that has concerned him, and particularly their unique structure as literary tropes within language. Although Lacan explores the structure and signification of the two processes as they appear at the site of language, and pushes out his inquiry to incorporate the conceptions of desire and interpretation, there is inherent to his analysis of each, that is, of trope, desire and interpretation, a most suggestive structural formulation and signifying function which is of direct relevance to the nature of visual representation, and more specifically, to the direction that we have taken in our analyses of the Sienese images.

Following the fundamental and foundation work carried out by Sassure and Jakobsen, and in the full light of Freud, Lacan extended and intensified the significance of the divergent work of displacement and condensation. He found that both processes, inherent to the unconscious, are also structural to language:

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\ldots \text{what the psychoanalytic experience discovers in the unconscious is the whole structure of language. } \ldots \text{the notion that the unconscious is merely the seat of the instincts will have to be rethought.}^{27}
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The formulation of the unconscious then, exemplified by the structuring actions of condensation and displacement, finds an accordance with another site, or indeed a 'scene' where the same structuring actions are played out. That scene is the place of language. Lacan posited that the dream–work of Freudian displacement corresponds to the device of metonymy in language, and that condensation is equivalent with the work of metaphor.\(^{28}\)

Metonymy in language (like displacement in the dream) was seen by Lacan to take place by means of a distinctive linking process, one which sought attachment to


\[^{28}\text{Two texts that are particularly useful for metaphor and metonymy and suggestive for the examples cited are Jean Laplanche, Life and Death in Psychoanalysis, translated by Jeffrey Mehlman (London: John Hopkins University Press, 1976), and Jean Laplanche and Serge Leclaire, 'The Unconscious: A Psychoanalytic Study', Yale French Studies, no. 48 (1972), pp. 118–76, especially the Unicorn dream, p. 136.}\]
signifiers not through the essential operation of complete and coincidental meaning, but rather through a maintenance of the slippage of signification. Lacan found that this slippage or resistance of signification was the essential relationship between signifier and signified. Metonymy is similarly configured. The essentially dislodged shift is formative of its intrinsic structure as a 'figure' of speech, and also representative of its precise work or action, of its distinctive operation in language. The inherent principle of the metonymic structure is one which might be said to function in *avoidance* of clear and clean signification, of direct or 'proper' substitutive meaning. It is the same 'veering off of signification' instituted by unconscious dream-work in order to elude censorship which we saw to be characteristic of tendentious forgetfulness. It is this highly flexible ability to connect or elide with entirely 'other' signifiers, that is with elements functioning in an extraordinarily diverse array of fields, which defines the nature of this linguistic structure. The thing that is crucial to metonymy, the thing which achieves dominance and thereby becomes its defining hallmark is this propensity to interminably slide. It is the seeking out and the finding which perpetually repeats itself, rather than the 'direct hit' or 'fix' of meaning, which characterises metonymy. It is formation rather than form. The eternal relay of this search and the inevitable connecting up with such ever new and artfully different signifiers is the overrider. It is not that meaning or signification is absent from metonymy. There most certainly is that. It is rather a question of what it is that sets *apart* this particular *mode* of acquiring meaning or signification from condensation and metaphor which we will explore later.

The structural linking procedures of metonymy relies on contiguity rather than substitution. It functions through the setting up of connections *between* a signifier and another signifier, rather than through the passage of a signifier *into* a signified. It is in the very fact of this *avenue* of connection that for Lacan there is instituted 'the elision in which the signifier installs the lack-of-being in the object relation ... in order to invest it with the desire aimed at the very lack it supports'.

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30 *ibid.*, p. 164.
object relation' amounts to the circulation of avoidance which we noted above and saw to be its essential relation to signification. It is the avoidance of the substitutive similarity of the object which is paramount. In effect then, the metonymic structure conducts its practice in the relay of action rather than in the 'sure fire' site of the object. It is thus a matter of the supremacy of articulation, of lexical, dialectical connection rather than of the target of knowledge.

Lacan extended the dimensions of this structure in language in his seminar on the psychoses, drawing attention to a particular speech disorder known as Wernicke's aphasia:

You are all familiar with Wemicke's aphasia. The aphasic links together a sequence of sentences of an extraordinarily developed grammatical nature. He will say – Yes I understand. Yesterday, when I was up there, already he said, and I wanted, I said to him, that's not it, the date, not exactly, not that one.

Lacan emphasised the aphasiac's extraordinarily rich complexion of linguistic structuration in this passage. What is evident is 'everything articulated, organized, subordinated, and structured in the sentence'. It is the 'interlockage', everything that is grammatical, which constitutes the speech act of the aphasiac. Moreover, it is a phrasing of a most sophisticated and developed kind, one which appears in the most demonstrable way to make use of an entirety of possible ligaments or linguistic avenues. What is absent from this passage of intricate speech, however, is the object, the crux of the enunciation. The aim is not made audible or manifest. Although one senses a vast and desperate effort and intent, there is a congenital silence in so far as the decisive point is concerned. As Lacan puts it, 'Here you have this character who employs enormous, extraordinarily articulate bla–bla–bla, but who can never get to the heart of what he has to communicate'.

While Lacan acknowledges this highly developed grammatical element, this extraordinary articulation as the fundamental quality of the aphasiac's condition of speech disorder, he nevertheless considers it to be an empty discourse. The 'heart' of

32 ibid, p. 220.
what he (the asphasiac) has to communicate is forever unsaid. For Lacan, it is the privileged grasp of a definitive utterance that renders discourse complete.

The signifying function of metonymic displacement is present in the area that we have so designated in Sassetta's *St Francis Renounces his Paternal Heritage*. The structural work that it undertakes in language and the dream, that is the veering away from the object, the 'voiding' of the definitive point and its alliance with all that is fundamental to the process of an *immense articulation*, we now find present in that spatially fragmented precinct of our image. However, rather than representative of an empty discourse we find this pictorial area to be radically replete. The splintered forms and fragments of space of the interval function not as an articulation without a heart, or as a discursively empty 'bla–bla–bla', but rather as a means to carry the narrative in the most *evocative* way. Through the displaced and impossibly coinciding forms and spaces, that is through the phantasmatic alignment of formal elements which we observed in the interval, the 'heart' of Sassetta's narrative is rendered both real and evocative. The *impossibility* of crossing the gap from either side of the picture plane, that is from the exterior place of the worldly pavement on the left or from the arms of the Bishop of Assisi on the right, was instituted by the supreme cut – by the severance of the familial cord. It is the impossibility of this crossing, the insuperability of the very attempt or thought that strikes at the very heart of Sassetta's narrative. Impossibility is the depth structure of this image. It is transmitted here in visual representation through the means of metonymic articulation, by *formal signifying articulation* which displaces the object. This is precisely the formal nature of the gap, the compositional structure of the interval. The object, or 'coming to the point' could in no way, shape, or form, ever render real or evocative the significant part, the fragmented gap of wide and unconscious compass, that instils Sassetta's painting with otherness.

**Zones and Acts of Condensation**

In the second quarter of the fifteenth century, the Sienese painter known as the Master of the Osservanza produced a series of scenes from the life of St. Anthony.
The Journey and Meeting of Saint Anthony and Saint Paul the Hermit (Fig. 3) formed one of eight narrative panels originally surrounding a central representation of St. Anthony Abbot.

Just as we found the gap or the interval to be structurally integral to Sassetta's Saint Francis Renounces his Paternal Heritage, so too is the interval fundamental to the Master of the Osservanza's The Journey and Meeting of Saint Anthony and Saint Paul the Hermit. In Sassetta's painting we found that the causal gap took up the 'wider' part of the image, and that it was in this special sector, in this 'other' scene, on this 'other' stage, that a most specific type of formal signifying work was carried out. Moreover, it was the very nature of this work, that is the work of formal displacement, the radical articulation implicit in the reorientation of the planes, which functioned to render the interval as 'other'. However, while the interval still remains the primal means by which the Osservanza Master's image also derives its constitutive subtlety, its compellingly 'other' and evocative nature, we will show that it is instituted by different means. Because the constitutive action is different in the making of the Osservanza interval, the signifying production differs accordingly. We will show that while the gap in the Osservanza painting is structured differently, and thereby also manifests differently from the interval present in Sassetta's painting, there nevertheless still occurs an overriding intervalisation of the image. We will show how the modality of intervalisation in The Journey and Meeting of Saint Anthony and Saint Paul the Hermit works so paramountly against the object of knowledge to make preponderant in this image a formal ordering which acts to engulf the narrative.

At the top left-hand corner of the Osservanza Master's painting The Journey and Meeting of Saint Anthony and Saint Paul the Hermit (Fig. 3), the figure of St. Anthony is seen for the first time by the beholder as he moves through an immense body of land in order to find St. Paul, the first Christian hermit at the entrance to his cave. 33 However, it is clear that St. Anthony's inaugural appearance, his entrance point in representation at the top left corner of the picture plane does not equate with

his embarkation point in so far as the duration of his represented journey is concerned. It is evident that he has, before we set eyes on him, before he is rendered visible, already travelled a very great distance. He has completed thus far the significant passage of an extreme distance which extends from the pink-coloured church on the horizon, through the dark forests and around the outlying hills on the margins of the frame. All this has occurred in the compacted and compressed distance at the zenith band of the picture plane before we initially encounter him at the top left corner, by now well into the course of his journey. The forests and hills in this sweep of far distance are perspectivally packed so that the area beyond the point which St. Anthony occupies is rendered quantitatively significant. Indeed St Anthony has been captured here in the corner of the frame at a spot well beyond the midpoint of his trajectory in the landscape. It appears that given the full reach of his journey as it is laid out from the topmost part to the base line of the picture plane, the distance yet to be covered is but small indeed.

St. Anthony appears again at two further points in the progression of his journey through the landscape. He appears on the right-hand side in the top half of the picture plane. Here, on the verge of the forest and at the foot of an outlier he encounters a satyr who proffers a palm. Finally, St. Anthony appears in the foreground at his destination and point of resolution. He is to be found at last, at the cave's mouth, in the embrace of St. Paul the hermit. The three episodic and temporally removed appearances of the Saint thus stand firm as anchorages or stoppage points in the development of the narrative journey as it progresses from the most distant parts at the top of the picture plane to the foreground resolution of terminal meeting disposed at the bottom of the picture plane.

Moreover, each of the three figurative stances is exquisitely modulated to transmit a most specific and differentiated appearance of the Saint as he punctuates the landscape with his presence each time. This is carried out and made emphatic through the devices of detail and scale. In so far as the narrative progression of the work is concerned, the beholder's first sight of St. Anthony finds him at his most distanced position, small in size and in profile view, treading along a pebbled path
towards the right. He wears a black cloak and carries two staves. He has slung his mauve cape over one staff which he holds in his right hand. He carries the other in the left. The second appearance finds him perspectively scaled in accordance with the progression of the narrative. This time, enlarged in proportion, he faces towards the left in dialogue with the forest satyr. During the space of his transit across the terrain from the left to the right, that is from his first appearance to his second, several noticeable shifts have occurred. St. Anthony's head remains in profile but inclines slightly towards the beholder with a most exquisite twist. He is now deployed without his wooden 'carrying pole' but retains his tau shaped staff. He is now fully clothed in the mauve cloak and scapular. The final, most foregrounded and close-up view of St. Anthony takes place at the base line of the picture plane. He has laid down his tau shaped staff as he bears forward to embrace St. Paul. A number of details are now visible which have not been apparent in the previous appearances and the focus sharpens so as to record aspects of his body and dress with enhanced clarity. We glimpse a garland of thirteen beads suspended from his belt, the bald crown of the head, frayed hemlines, a hand and two feet rendered as the palpably articulated fibre form of blue veins, sinew and gracile bones. The face of St. Anthony however has been entirely occluded by the figure of St. Paul.

These are the three discrete and clearly differentiated stoppages along the continuum of St. Anthony's journey, each positionality being rendered as a discrete entity through the degree to which it differs from the other two. Difference is registered as much through the temporal locale, that is the spatial envelope or environmental and narrative context surrounding the Saint during each of his appearances, as it is through the finely modulated changes in his physical appearance and attributes at each instance along the route. It might be said that the overt accumulations of difference encoded in each distinct appearance, spatially deployed as they are along a pictorial continuity, function to carry the narrative forward. For this to be so, for there to be movement along the signifying chain, each stoppage would need to secure not only enough marked difference from the one adjacent to it, but also, more fundamentally, to primarily achieve a visible and self-evident difference in the first place. In short, for narrative progression to occur, the stoppages need be visible and
different. The combination of manifest visibility, that is of self-conscious presence and the agency of deviation, is required for narration to press ever forward, indeed for narration to be constituted at all.

It is evident that at the level of meaning, the signifying pictorial structure fundamental to the progression of the Saint's journey and of its resolution is formally secured in this image. The pictorial conventions necessary to transmit the progression of a journey, of its duration in time and across space, are firmly and clearly in place here. As observed above, scale and focus and the simultaneous yet qualitatively differentiated formal punctuations of the three appearances, converge to serve the design and purpose of narrative progression. Each appearance is thus manifestly loaded, on multiple fronts, with signifying agency. On three occasions St. Anthony's appearance functions as a fundamental apparatus of attachment in order to fix, in the manner of a point de capiton, the wide tract of signification which is transmitted throughout the entirety of this image. What is more, each appearance is spatially deployed in the picture plane and within the frame of representation at the most strategically incisive sites. Self-evident certainty of meaning and objective conscious surety, that is the 'point at which the signified and the signifier are knotted together' thus inheres in this image as the appearance of St. Anthony at three spatially decisive positions. Not only is meaning fixed three times, but it is also fixed in significant and effective place. He appears thus at strategic 'points of control' in relation to both the frame and the diegetic action. He is present on both sides of the picture plane in the distant region of the central outlier, functioning as a territorial marker of the topographical tracts of forest and hilly protuberances already covered, already successfully negotiated, and attained in the pursuit of his aim. These positions on either extreme edge of the painting imply that the widest possible distance has been covered in so far as the picture plane itself is concerned. They also indicate the extent of the landscape covered during the duration of St. Anthony's journey. His final position is the most emphatic and completed appearance of a fully

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34 For point de capiton as the securing stitch that prevents the interminable slide, the libidinous puddle of signification, see Lacan, The Psychoses, op. cit., pp. 258–70, and also 'The agency of the letter in the unconscious or reason since Freud', op. cit., p. 154.

attained resolution, the significance of which is made clear by his central and foregrounded placement and posture of embrace. It is evident that the objective of St. Anthony's journey has been attained. The formal posture of his appearance here with St. Paul and the very locale of the event indicate this. The meeting takes place as the most foregrounded point, directly in the place where St. Paul resides. This place also forms the end corner of the picture plane and the end point of the narrative. The third appearance functions as a terminal and enlarged stoppage to close off the narrative journey.

What has been emphasised thus far in *The Journey and Meeting of Saint Anthony and Saint Paul the Hermit* has been the figurative aspects of the image. It has been demonstrated that it devolved upon the three figurative nodal presences to carry forward the story of St. Anthony's quest. Indeed, it was the differentiated appearance of the figurative parts which caused narrative order or signifying movement to take place in the first place. However, we want to argue for a fundamental and overriding anti-movement in the image, in so far as movement has been defined thus far as narrative progression. We wish to make a theoretical claim concerning what we see as the escalation and vibrancy of another movement running counter to the one determined above. It operates, as will be demonstrated, in respect of a formal structuring principle and theoretical framework vastly different from that which constitutes the three figurative representations of St. Anthony.

There is a critical issue as well as an immense formality at stake in the three appearances that St. Anthony makes during the representation of his journey. It rests with the knowledge that the body of land and the mysterious forests through which he travels is vast. This is made manifest by the paramount saturation to the limits of the image with the element of landscape. The sweep of forests, pebbled earth, the smoothed outlying hills and the abode of the cave fills out to the edges of the pictorial frame. Indeed, this filling reaches the point of overflow. Nature in its vastness of scale and overrule is thus made manifest by the infinitely implied
extension of the landscape outside the frame.\textsuperscript{36} It is suggested, even stipulated, by the framing device itself. For example, the thick wedge of forest canopy on the left-hand side of the picture plane takes up at least half of the extreme left-hand margin of the frame. In so doing, it makes stridently clear its continuity in conceptual space beyond the left-hand limit of the frame. Moreover, one senses in this continuity not a mere tapering off, or lessening of the forest in this conceptual 'beyond', but rather, an enormous increase. The angles at which the canopy is directed towards the left edge, and the positioning of the two trees on the left-hand side of the path in the extreme foreground, implies the deep expansion of a forest that might well wrap itself around further yet to be imagined outliers and pathways. Considering the dimensions of the forest depth at the left-hand edge, it is in no way inconceivable that the forest might press forward and so occupy the space of yet another frame, and others, were they to be so attached.\textsuperscript{37}

The extensive presence of nature continues to travel beyond the frame on the right and exceeds the baseline of the image as well. On the right, as was also the case on the left of the frame, nature abuts upon the limits of the edge with such signifying formal weight that it carries through to imaginary parts in excess of the frame. Every component of the landscape which runs up against the right-hand edge, whether it be path, hill or tree, is of such formal enormity that it can only be fractionally captured or contained in perceptual space within the frame. Indeed, in certain parts, the perceptual space is barely there at all. For example, a clear stream of water at the entrance to the cave inhabited by St. Paul and positioned at the right-hand foreground corner of the picture plane is a but a slight fragment in the merest possible sense. Its fullness inhabits the realm of imaginary space on the outside. Similarly, the pebble pathway disposed at the top half of the image, loops widely in and out of the frame on the right. The slightest incline of a distant outlier on the right edge, and the smallest clumpage of foliage in the foreground near the mouth of the

\textsuperscript{36} For a reading of the gigantic in relation to landscape see Susan Stewart, \textit{On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection} (Durham and London: Duke University Press, 1999), pp. 70–1.

\textsuperscript{37} For the 'limitlessness of process' and the 'all engulfing' quality inherent in process, see Brian Massumi, 'Deleuze, Guattari, and the Philosophy of Expression', \textit{Canadian Review of Comparative Literature}, vol. 24, no. 3 (1997), pp. 751, 753.
cave, all function as indicators of the place at which their larger perspectives, their more substantial components, reside.

The context into which St. Anthony is placed on each of the three occasions thus takes up the widest compass of the image. The landscape circulates about the figurative standpoints, occupying both a perceptual and conceptual space. While it is possible to imagine the figure of St. Anthony travelling out beyond the frame, and while this is manifestly suggested and supported by the direction of the narrative, it is nevertheless the case that he is denied that same place in imaginary or conceptual space which is occupied by nature. He is never cut up or run through by the frame. He appears rather as a repeatedly self-contained figure intact with formal closure, while subjected to or under the suzerainty of an interminable context.

St. Anthony's three appearances, in so far as the duration of the narrative and the sweep of the represented landscape is concerned, are scarce on all fronts and by all accounts. In a quantitative sense, his three visible and fixed stances upon the pathway amount to the body space and measured allotment of just six footprints, a minimum span in relation to his narrative journey. With respect to the picture plane, his presence fills only a small portion of pictorial space and planar surface. It is rather his absence that is substantially present in the narrative. St. Anthony's absence dominates the progression of the narrative and his formal invisibility constitutes the most considerable part of the pictorial composition.

As was observed above, the distant most parts of the landscape clearly suggest, even before St. Anthony's initial entrance into the frame of representation in the background on the left-hand side, that he has already travelled a considerable distance. It is the dynamics of invisibility, the modality of absence therefore, that inaugurates this narrative and launches the very first steps that St. Anthony takes on his journey to St. Paul. Not only does this structural mode set up the narrative from the outset but it persists unabated for the duration of the episodic journey as it formally progresses from the top to the base of the picture plane. St. Anthony is rendered absent in the extensive tract of land between his first and his second appearances. Here he is eclipsed by the large, smoothed and centralised outlier and
by parts of the forest as he moves along the pathway to the right-hand side of the picture plane. A disappearance from sight occurs a third time between the second and third vantage points in his progression. He vanishes on this occasion into the dark wedge-form of forest, shortly after encountering the forest satyr.

Two critical issues are significant in the light of the formal analysis that we have carried out so far. First, we observed that the represented context is far in excess of its represented object. The object amounted to three small and differentiated punctuation points which functioned to progress the movement of the narrative and fix it in place. We found that the three locations stood within an expansive and excessive territorial surface with immense scope and without bounds. This boundlessness was demonstrated by a capacity to occupy the differing pictorial regions of perceptual and imaginative space. Second, we observed that even in so far as the fundamental object is concerned, (that is, the three appearances of St. Anthony), there is a large side to it that subsists with a latent yet highly mobile dialectic. Indeed we observed that it was the absent aspect of the object that is written into this image with such insistence and imaginative presence. This is made even more apparent when one takes account of the extraordinary and exquisitely detailed moves enacted by the object with utter certainty and conviction within the large zones of imaginary absence. It is thus in absentia, at some point in occlusion, that St. Anthony lays down one of his carrying staves and continues upon his journey leaving it behind. Similarly, it is at a certain place within invisibility that he decides to clothe himself with the mauve cloak previously carried over his shoulder. It is in thin air on the other side that he so carefully replaces his scapula. One can only imagine these postures and moves in their highly articulated morphology and yet supreme invisibility. The imagined movements of the intermezzo are made conceptually clear in the sense of their being conclusively and already called for or required by the differential specificity of the points de capiton. However, these specified imaginary moves indicated above function at the most obvious level, as a degree zero base line in relation to what is instituted in the image as a narrative directive. The radical potential for a positing of infinitely differing and imaginistic moves is rather what is at issue. It is the infinite and qualitative degree to which the
object is rendered absent and phantasmatically present, combined with the boundlessness and overriding presence of the context, that prevails here. This is the combination, the optimum combination, that thereby functions to structure the Osservanza Master's image as paramountly other.

However, there is another far more subtle level at which the individual components of this combination come together in this image, thereby construing an unconscious otherness. There is a much more mysterious type of formally and theoretically structured combination at work here. It is not simply that the elements of context and absence function separately albeit cooperatively to feed the same outcome of an overriding otherness. It is not just a matter of each being simultaneously present within the picture plane and, because of a common action running contrary to the object, of there being a subsequent mounting of a collective and therefore definitive overrule. What is present on the other hand is another combinatory move. There exists within the domain of the context itself an operation of sublime and transferential 'passing'. Absence joins in a scintillating way with context. It enters context. Absence transfers across to become context. It is in those most specific locales of contextual landscape which occur between his stopping points that St. Anthony becomes absent, and that his disappearance is registered. It is in those places that he ceases to function as object of knowledge but conversely spreads out and pluralises becoming a manifold of all potential. As was observed above, it is within the contextual span of occlusion provided by the primal screen of the outlier that St Anthony's erasure is registered as phantasmatic presence. Here then, he performs any number of invisible movements pertaining to his own reclothing and separation from the wooden staff, or indeed, carries out any limitless array of imaginistic movements ever yet to be contemplated. St. Anthony dissolves out of his position—as—constant and functions as processual context.

Absence likewise transmogrifies as context in the area of the centrally disposed forest. Here, the foliage canopy and cypress trunks form a spatial field which is itself excruciatingly multiple. In this greater zone, thousands of yellow tip points, each unique in form and intensity, array into vagrantly orientated figurations of mitred
form, creating a mesmerising, unstable, and moving dot field. The unevenly serrated
and fractalised top-edge rim of the canopy, a sharp and moving scallop of fine brush
points, forms an active, agitated green juncture. Scores of dark trunks drop down to
take hold at irregular footings, counterpoising themselves with the equivalently
divided slicings of pale earth tissue surround. What is apparent is that the formal
quality of the context forms a supremely fractionalised surface in this area of the
picture plane. This oblivion-producing formal context differs markedly in its
illusionistic surface features from the context of the smoothed outlier described
above. However, it renders a similar effect. The forest wedge form functions thus to
obliterate and deny any form of narrative object-sight. It is impossible to find St.
Anthony here, in so far as objective knowledge is concerned. The sector however,
issues in, through its insistence upon the divided field, a magnitude of phantasmatic
becomings.

A further investment is evident in this sector of the landscape. Obliteration of
object-sight becomes a contextual formal zone of abstracted visual delight, and also
passes over into a multiple field of high sensation. For not only is this area of high
visual delight the place where St. Anthony plays out an infinite number of
phantasmatic, conceptual potentials, but it also forms the convergence place of a
much fuller sensory field. This centralised area of the forest is a gathering place
where formal principles escalate to charge the wedged field with illusionistic
signifying sensation. The forest field ramifies at several sensory levels. An aural
dimension into which the representation of movement is also incorporated is brought
about by the specific disposition of forest trunks in pictorial space. They form a
collective and syncopated stampede of legforms. The in-stepped spatial intervals at
which the individual trunks hit ground level transmit the signification of a
syncopated soundform and, at the same time, the component whole of the forest
itself presses ever forward as a taper of trunks towards the right-hand side of the
picture plane. It is the manner whereby the individual members of the repetitious
assemblage of dark forest trunks relate to the white leg forms of the forest satyr that
registers this signifying equivalence and constitutes this effect. Issuing from this
equivalence are the sensations of sound and movement and it is these which feed the
formation of a high sensory zone of convergence. For example, the measurement of the tree trunk in its relation to the entirety of the tree, and the dimension of the leg in its relation to the full body of the satyr, both amount to a precise equivalent and shared relationship of proportion to the whole. The satyr's head and body as a proportional mass, match with and map onto a similar body weight of canopy. The orientation of the right leg is perfectly parallel, in clear accordance with the stand and the stance of the timber. Moreover, it is the individual emphasis of commonality between the form of each, that is of leg and trunk, which furthers this equation. The individual shape of the tree trunk is articulated repeatedly in favour of the satyr's leg and the singular leg is repeated in the trunk collective. Thus, one is made aware of the same shaped thickening of form at the position of the hoof as one is of the widening of the tree trunk at its emergence at the ground. Indeed, the shape of the legs and the tree trunks in their full extent coincide as similarly articulated masses. The outline of both trunk and leg possess a similar anatomical and fluid undulation, and the three-dimensional illusion of a marked knee joint bulge, a slight bending of the joint-form at a measured point three quarters from the base or ground level, is found in both. The relationship is so convincing one senses that the knees of the tree trunks are as capable as is the forest satyr of performing high kicks, or at the very least, of a hinged and jointed movement forward. Indeed, it is the satyr who leads them, heading the forward planimetric march through this sector. Contributing as well to these equivalences are the pale space-forms of earth colour, the 'negative' spaces between the dark forest tree trunks. They too 'mirror' the pale forms of the satyr's legs. They do so though, not with an absolute, static or wooden precision, but with significant degrees of variance and deviation. Certain negative space-forms appear thicker, some more or less gracile and undulate, yet all the while remaining utterly relational each to the other. When looking through the collective of forest legs and into their negative spaces, for example, one sees relational pale forms reduced to a hair line, so closely are the positive trunks packed in beside each other. Space-form here becomes space-outline, an outline bearing clear resemblance to its positive counterpart and to the leg form of the satyr. This is a formal device which not only renders illusionistic movement but actively insists on the movement already inherent in the linguistic sign, the signifying process itself.
As observed above, the compelling formal relationships evident between the representations of the satyr and tree, when combined with the formal configuration of the forest–as–collective in the middle sector, renders the illusion of movement manifestly apparent and issues with it an accompanying signifying dimension of sound. The signification of sound develops from the aggregation, the collective deployment of the trees and the specific assemblage of the multiple vertical dark tree trunk forms in pictorial space. The small intervalised span, a stepped–in positioning of the trunks on the ground, form the resonance of an equine movement of mythical hoofs on the ground that has already suggested itself in representation through the very posture and stance of the satyr – a left leg raised, which in a certain interval of time shall return to the ground. Furthermore, the place to which it shall inevitably return, results in a configurative positioning at once infinitely repeated by the forest trunks.

To the sensory zone of convergence, the zone which we have found to incorporate the signifying presences of visual intensity, movement and sound, we add a fourth, that of touch. While we observed the high field of forest foliage to function as a form of visual scintillation, as a contextual allure of visual delight, we also find that it functions as a tactile sensory zone. The intensification of the surface in these parts touches not only the visual but also makes contact – in the sense of 'bringing up', of evoking a field of texture and hence of the sense of touch. Initially, it is the diverse and vast pricklings of yellows upon the extensive bed of dark green which forms the generalised sweep of sensory tactile surface. However, the points then gather to form pointed and differentiated clumpages, an aerial sway of variously directed point–accumulations, which themselves amount to assemblages of ovoid and illusionistically raised correlates. Some incline slightly en masse or in more extreme fashion to the right–hand side of the picture plane, while others are more erect in their orientation. On the left–hand side in the foreground, the foliage of the two trees on the left of the pathway clump outwards into a burst of radiating tactile forms. A further evocation of sensory touch is evident at the forest rim, that is at the

38 ibid., p. 769. The scintillating canopy surface recalls Massumi’s 'being–ocular' as the first step in the process of becoming–tactile: 'the eye invites the hand to extend'.
interface of the serrated canopy edge line and the smoothed surface of the outlier. Here one surface cuts into the other, the sharp against the smooth, an intensely worked and highly differentiated edge of multiple brushstroked *dashings* against a smooth undifferentiated blanked out round-form. It is not the evocation of a scintillating prickling sensation as was observed in the main body of the canopy that is at issue here, but the formulation of a more incisive and sadistic sensory act, one in keeping with the cut, with the sensation of a sawed and primal severance.

The crucial issue in the observations and analyses that we have carried out thus far demonstrates that it is in the domain of the context, on the other side of the object, in that place, that there is carried out not only any manner of phantasmatic moves but also that there is effected in this area a persistent, multi-faceted and perpetual *loading*. From an economic point of view, the circulation of audio, visual, and tactile signifying agencies described above, the presence of a phantasmatic nether zone, and the presence of an illusionistic movement in the wide span of the context, escalates this 'scene' into a supremely invested and dialectical place of convergence.

The context is loaded. The formal devices described above merge in this area so as to constitute a highly cathected formal site/sight of signification, an area formed through an operation of formal binding, that is, by the varied pictorial means of repeated 'crossings over'.

This formal principle of binding is encountered in the psychoanalytic process fundamental to the formation of the cathected system of the ego. Here, the operation of psychoanalytic binding functions through the principle of linkage to restrict and galvanise the free flow of primary process excitations, aiming at a certain cohesion, a relatively stable whole which is orientated towards the formulation of boundaries. The binding mechanism not only benefits or privileges the ego, it is the structuring action which fundamentally constitutes it as a system in the first place. The movement of a repeated 'mapping' construes the ego as an invested site, an intensified network which Lacan posits as 'the complete, total locus of the network

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of signifiers. Moreover, the particular mode of action which formulates this networked locus of the ego is described by Lacan thus:

Where it was, the Ich - the subject... must come into existence. And there is only one method of knowing that one is there, namely, to map the network. And how is a network mapped? One goes back and forth over one's ground, one crosses one's path, one cross-checks it always in the same way.

While we find that the contextual field is indeed supremely 'crossed through' and intensively networked, we posit that, contrary to the above, it is never carried out in the same way. The formal and signifying devices which we observed to course through the context are radically different. It is not a binding with a continuous and undifferentiated 'chord' resulting in a conscious object that occurs here. It is, on the other hand, a coursing through of a number of highly differentiated entities, the action of which forms a nodal field. If an object is to appear at all, in so far as the context is concerned, and one cannot entirely discount this potential (there is after all a cathexis occurring here), it would necessarily amount to an object of an other and a most extraordinary kind. For a context to transmogrify as an object there would needs be a highly alternate move, a structural law of alterity in process. One might anticipate the appearance of an altered object, one made superabundant in some sense through the economic process of investment that we have already observed to have taken place. One might also anticipate that the principles pertaining to the construction of this altered 'object', that is, the formal and theoretical means by which it installs itself in the image to be similarly inclined. We find this indeed to be the case. The invested context functions to not only privilege or benefit the context in so far as the totality of the image is concerned, that is to override or outstrip the three figurative stoppages of St. Anthony as object - it does more. The cathected context, the vast span of the nodal field becomes its own gigantic, spread out and infinitely extensifying object. This is indeed an object of a radically differing kind, one structured according to a differing logic. It is a wholly phantasmatic object which condenses via unconscious primary processing in this image yet simultaneously exceeds the limits of the frame. Emerging and condensing is the

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41 loc. cit.
maternal other, the feminine body as erotically charged landscape, massively enlarged and in fragmentation, filling out the frame, achieving visibility through a structural means inherent in the laws of the unconscious. The phantasmatic maternal body subsisting in latent form is made manifest through a mode of action particular to the laws of the unconscious primary process. It is the radically replete work of condensation that is in process here.

The process of Freudian condensation accounts for the third articulation of a certain combination or of a 'coming together' in this image. The three articulations signify and activate a formal and a theoretical 'merger', one which functions to structure the image and accords it a qualitative otherness. While we observed first of all that the quantitative presence of the context and the marked absence of St. Anthony combined to privilege a quality of otherness fundamental to the image, and while we then observed that St. Anthony's absence combined with the context such that he became imbricated in the contextual field (a combinatory imbrication), the third formal and theoretical articulation of merger differs again, and differs markedly.

In Freud's sixth chapter entitled 'The Dream–Work' in *The Interpretation of Dreams*, the work of condensation is placed equivalent with the work of displacement as a primary method employed by the unconscious in order to avoid censorship. Condensation and displacement demonstrate the specific modalities of functioning, the particular structuring styles or ways of signification enshrined in unconscious action. While we observed that the process of metonymic displacement was the structural mode that made paramount an otherness at the core of Sassetta's *Saint Francis Renounces his Paternal Heritage*, while we observed that displacement primarily structures this image, qualitatively instilling it with this process such that the meaning of the image is transmitted or signified via this very process, it is the work of metaphoric condensation that functions to structure and transmit meaning in the Osservanza Master's *The Journey and Meeting of Saint Anthony and Saint Paul the Hermit*.

Freud found that the work of condensation, as witnessed in dreams, is carried out in several different ways. The example of Irma's injection, one of Freud's own dreams
which he analysed himself, demonstrates one of the ways that condensation carries out its work in the construction of a dream.\textsuperscript{42} In this dream, Freud's patient Irma appeared as she did in real life, that is, her physical attributes remained the same in the dream as in reality, yet a number of extraneously derived elements became embedded in the dream's representation of Irma alone. For example, the position in which Freud examined Irma by the window had its origin in, and reminded Freud of, someone else. Irma's pathological throat recalled Freud's anxiety about his eldest daughter, and came to not only 'stand for' his daughter but also a whole series of other figures triggered by the anxiety. While a collection of diverse figures circulated about, conflating with the image of Irma, while she acquired their diverse meanings, while she 'turned into' them and became their substitute, she nonetheless remained visually unaltered in the dream. Moreover, the host of diverse shadow figures encapsulated in the sole figure of Irma did not attain bodily shape in the dream. Freud found that:

\textit{... these figures ... were concealed behind the dream figure of 'Irma', which was thus turned into a collective image with, it must be admitted, a number of contradictory characteristics. Irma became the representative of all these other figures which had been sacrificed to the work of condensation, since I passed over to her, point by point, everything that reminded me of them.}\textsuperscript{43}

The example of condensation at work in Freud's dream of Irma highlights the linking of elements which are underscored by the presence of a similarity. The conflation of her with them, point by point, has at its basis the structuring move of an identification. The series of figures who were 'called up' in the person of Irma did so through the avenue of a remindful likeness, a likeness which stemmed not necessarily from physical appearance but which incorporated a whole constellation of diverse equivalences. It is a connection structured on meaningful equivalence, a relationship with a core identity incumbent upon meaning, rather than on contiguity as was observed in the mechanism of displacement.

Freud found that condensation could also occur in the construction of dreams by a second method. A 'collective figure' could be brought about by combining the actual

\textsuperscript{42} Freud, 'The Interpretation of Dreams', \textit{op. cit.}, pp. 106–21, 292–3.
\textsuperscript{43} \textit{ibid.}, p. 293.
features of two or more figures into a single unit or dream image. A third method entailed the bringing together of several images with the purpose of emphasising those features that are common to both, and annulling those which do not coincide. In all cases, the formative action of condensation is one of compression. Freud described the process as a kind of 'telescoping . . . as though a force were at work which subjected the material to a process of pressure or squeezing together'. The mechanism of condensation operates through the compacting of elements which share mutual relations at the level of meaning. Following Freud, Lacan posited that the relationship of the elements experiencing or subjected to condensation was substitutive and metaphoric. That is, the linguistic figure of the metaphor demonstrated the function of unconscious signifying condensation. From the perspective of language, then, the metaphoric structure, like the structure inherent in condensation, functioned through the substitution of one signifier for another signifier. Lacan configured the substitution of signifier for signifier in terms of the crossing or the passing of the signifier right over into the signified. It is this incisive 'passing across and into' that causes Lacan to posit meaning as the 'dominant datum' so far as the operation of metaphor is concerned. It is not a matter of the 'veering off' of signification which we saw to be the case in metonymic displacement, but rather the optimum pressure towards it. It is indeed an identificatory move, an action of transferential passing, a sublime entrance. There is no maintenance of the bar here, no structural slippage or irreducibility in the relation between signifier and signified resulting in that resistance of signification which Lacan showed to be fundamental to his original algorithm of language and to metonymy. There is rather, the crossing of the bar, the passage of the signifier into the signified. Signifying metaphoric condensation is at once a radically synonymous move, one in which process and content come together formatively. The specific nature of this process (telescopin pressure) combined with the content (the relation of meaningful equivalence, of substitutive identification) effects a structural impact across the greater space of our image The Journey and Meeting of Saint Anthony and Saint Paul the Hermit. It is the structural compact of metaphoric condensation which

44 Freud, 'Revision of the Theory of Dreams', op. cit., p. 32.
accounts for our third articulation of combinatory moves. As we shall observe, it is
the operation and presence of this structure which engulfs this narrative and sends it
elsewhere.

The contextual landscape over which St. Anthony makes his way in order to find St.
Paul, as was observed above, is a superabundant, highly cathected, phantasmatic
maternal body. It appears so through the same process which functioned to turn
Irma into the host of diverse figures echoing from her, that same process which
caused her to acquire their meaning. It is a matter of passing over to the landscape,
point by point, everything that is remindful of the body. In so far as Freudian
unconscious condensation is concerned, the manifest landscape, through substitutive
similarity, enables the repressed and latent dreamthought of 'the thing', das ding, the
archaically repressed and unconscious fusion with the mother, to return in visual
representation on the other side of normative narration, that is in visual opposition to
the object. The structural action of a substitutive similarity, that is, of transferential
identification, is the means whereby the maternal body becomes the landscape and
the landscape passes into its body.

The formal elements of similarity are registered throughout the image. The tissue
texture and the buff colouring of the earth and the outliers in the far distance, the one
in the central middle distance, and the cave entrance in the foreground, are repeated
in the skin tissue of the saints. There is the same fine grained, smoothed and
polished application of paint in both, such that a represented satin vibrancy of living
membrane forms the illusionistic skin of the landforms, hands, feet and faces. One
notices in the foreground left hand of St. Paul, and the right hand of St. Anthony, and

46 For a different mode of the maternal body as colossus conceived as the gigantic phantom of the
Weeping Woman and also as the body of History, see Sylvie Germain, The Weeping Woman on the
47 For a reading of das ding in relation to Moroccan cloth see Joan Copjec, 'The Sartorial Superego',
94. Copjec considers the excessive quality of das ding as 'the nonreciprocal relation between the
subject and its sublime, inaccessible Thing; that is, the part of the subject that exceeds the subject, its
entails the raising of an object 'to the dignity of the Thing' (p. 112). See also Lacan's example of the
way in which Jacques Prévert's extraordinarily arranged collection of match boxes is raised to the
dignity of the Thing (pp. 113–14).
also in their feet, the presence of finely articulated veins and sinews, the bluish colour of which is repeated in the cool colouristic tonalities of the earth closely adjacent. From the outset then, there appears an equivalence between the representation of living skin-membrane and the representation of the actual substance, the material of the earth-forms. The elements of colour, tone and surface pass over point by point, fleshing out the condensing complexion of an anatomical landscape.

The forests too enter into a structure of meaningful equivalence in so far as surface treatment is concerned. The heavily stippled surface of the foliage and its undulating field of sharply pointed ovoid clumpages of yellow points, forms a networked sensory 'cover' similar to the detailed intensity with which the beard and the hair of St. Anthony and St. Paul are rendered. The irregularly scalloped rim line of the foliage at its interface with the central outlier forms a clearly defined rivulet of kinks, close in contour to the coiled long twists of hair falling over the shoulders and back of St. Paul in the foreground. The similarity thus extends to the surface and the morphology of each. Moreover, when one considers that both hair and tree/foliage issue from the underlying basal element of skin-earth, and that hair shaft, tree trunk and follicle are all implied in this structure, the equation of equivalence gathers further force, visually condensing such that one sees the substitutive and meaningful array at once.48

However, while the elements of colour, tone and surface establish an equivalence between living skin tissue and the substance of the earth, and between hair and forest, they go on to accomplish a great deal more. The formal equivalence just

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48 The Master of the Osservanza has treated the heavily invested, 'precious' surfaces of this anatomical landscape in the manner of a fetish. For the Freudian conception of the fetish, see Freud, 'Fetishism', S. E., vol. 21, pp. 152–7. For a Freudian application to Dutch still life see Hal Foster, 'The Art of Fetishism: Notes on Dutch Still Life', in Emily Apter and William Piez (eds.), *Fetishism as a Cultural Discourse* (Ithaca: Cornell University Press, 1993), pp. 251–65. For a photographic interpretation of the fetish as it applies to the female body see Abigail Solomon-Godeau, 'The Legs of the Countess', in Apter and Piez (eds.), *op. cit.*, pp. 266–306. Moreover, the Master of the Osservanza landscapifies the female body as a thoroughly uncanny site/sight. Freud speaks of the repressed familiarity of the archaic mother: 'whenever a man dreams of a place or a country and says to himself, while he is still dreaming: 'this place is familiar to me, I've been here before', we may interpret the place as being his mother's genitals or her body'. See Freud, 'The Uncanny', S. E., vol. 17, p. 245, and also Freud, 'The Interpretation of Dreams', *op. cit.*, p. 399.
described at the level of material substance is the most fundamental similarity attained through the agency of metaphoric condensation. There is far more at stake in the scheme of primary process condensation in this image. The critical issue is that the surfaces just described are also paramountly 'formed' surfaces. They are not purely flat unarticulated or illusionistically dimensionless fields, even though their surface textures remain highly specified. For example, through the effects of tonal modelling, the rendering of the earth–tissue articulates into illusionistically three-dimensional form. This occurs most clearly in the area of the central outlier, where the formative orientations and directions of the brushstrokes, and the smoothed and subtle tonal graduations of skin hue, combine with the curved outline of the outlier to modulate the rounded contours of a maternal breast. An enlarged, singular maternal breast appears through the metaphoric condensation of the central context of this image. It is repeated in the more distant parts of the image at either extremities, on the right and left sides of the picture plane. This action constitutes the particular process whereby a cathected context transmogrifies into a certain type of 'object', a phantasmatic object. There occurs in this foregrounded place, a passing over point by point, from the level of matter (earth–skin) to that of form (outlier–breast).

Ultimately, the highly cathected nature of this maternal place–form, structured as it is on the laws of unconscious condensation, of metaphoric substitutive similarity, functions as the structural and formal site/sight into which St. Anthony also effects a transferential move. 49 We observed above that St. Anthony passed into the landscape, in a 'condensing' movement of 'becoming' the context. To this we also lay a pre-oedipal claim. St. Anthony radically merges with the maternal space–form in the top sector of the image, through the primary process of condensation. St. Anthony crosses over into unconscious desire at the top of the body and also the frame. He is condensed into the locus of desire here, in this large outlying area of the blanched, blanked–out, high–keyed skin screen of maternal otherness. 50

49 Rapaport explores the dynamics of phantasmatic action with specific reference to the phantasmatic breast in the poetry of Percy Bysshe Shelley. See Herman Rapaport, 'Staging: Mont Blanc', Between the Sign & the Gaze (Ithaca and London: Cornell University Press, 1994), pp. 91–108. See also the breast and the placenta as the most profound lost objects in Lacan, 'From Love to the Libido', The Four Fundamental Concepts of Psycho–Analysis, op. cit., p. 198.

50 St. Anthony's condensing merger with the blanked–outlier recalls the dynamics elucidated by Bertram Lewin in 'Sleep, the Mouth, and the Dream Screen', Psychoanalytic Quarterly, vol. 15 (1946), pp. 419–34. The dream screen is defined as the blank background on which the dream picture
As observed above, the second place of St. Anthony's merger with the context occurs in the large wedge form of forest taking up the middle distance and foreground parts of the picture plane. We found this to be an aggregation site of signifying sensation, a highly cathected field of representationally illusionistic movement and sound, of tactile and visual intensity. However, just as we observed the surface features of the outlier to condense into a new maternal entity, and vice versa, and just as we accounted for this newly constituted space–form in terms of St. Anthony's theoretical and formal intersubjective merger with unconscious maternal space, so too shall we consider the form and function of the forest.

As has been observed above, it is the relation of similarity, consonance and approximation, the relation of 'just as', that Freud found to be characteristic of the unconscious primary mechanism of condensation. The formal features of the foliage and the tree trunks of the central forest sector enter precisely into this relation of identification, of concurrence with 'another space, another locale, another idea'. We saw above that a partial place of the cathected context condensed into the maternal body–as–breast, and that it was in view of this zone that St. Anthony exited from representational visibility, becoming at once pre–oedipally dispersed. However we also indicated that the maternal presence in this image is partial in its constitution as object. It is both a highly cathected, spread out, fragmented enormous phantasmatic 'object' and the place of unconscious desire. Considering the boundlessness and the fragmented nature of the cathected female context, the phantasmatic breast constitutes but one of a number of unconsciously structured sites of desire in this image. The female context functions as that excessive interval or span both inside and outside the limits of the image. The condensed phantasmatic context functions as the structural engulf of desire, that which Lacan observed to be:

appears to be projected. It also represents the maternal breast 'usually flattened out, as the infant might perceive it while falling asleep'. See Lewin, 'Inferences from the Dream Screen', *The International Journal of Psycho–Analysis*, vol. 29 (1948), p. 224.

Freud, 'The Interpretation of Dreams', *op. cit.*, p. 320.
... manifested in the interval that demand hollows within itself, in as much as the subject, in articulating the signifying chain, brings to light the want–to–be, together with the appeal to receive the complement from the Other, if the Other, the locus of speech, is also the locus of this want, or lack.  

The forest wedge is an eroticised tract in this image, one of the 'leading zones'. Its multi–sensory, representationally illusionistic loading, propels it into a leading zone of 'the dark continent'. Intensive pricklings of the yellow points, their assemblage into wavering clumpages with a serrated rim against the skin form of the outlier, the pressure forward and stampede of repeated trunk reiterations converge, condense and eroticise this tactile, sensory field. However, as we observed above, the surface does not stop here. It does more. The overriding 'just as' quality is bound up in the express signification of hair. Genital, 'foliate' hair metaphorically condenses out of the foliage canopy of these Tuscan forests. The similarity is partially instigated by the similarly intensive working of fine yellow mark–points, wavy line tresses/clumpages and scalloped or serrated edge coils characteristic of both the foliage and the long crinkled waves of the hair of both saints. This occurs on their heads and also their chins in the form of the beard. However, the hair also returns transmogrified, through the means of phantasmatic condensation, in another locale. Hair abounds in a most specific locale of the spread out maternal 'context–become–object'. It is present in the image as the shaped triangular genital hair zone, in the central area, in the distance and greatly in excess of the frame. As we observed with respect to the maternal breast, the area of genital hair is constituted phantasmatically in representation as partially and simultaneously excessively present. It is into those scintillating passages of pictorial, imaginary space that St. Anthony condenses and absents himself for the greater part of the episode and the image.

Closely adjacent to the tract of genital hair in the extreme foreground, there lies a final spatial entrance which invests the formal and theoretical structure of the contextual interval with its ultimate investment and loading of affect. The spread–

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out maternal phantasmatic body—as—contextual landscape in excess, presents something else. The female context signals the presence of its inside and its underside and thereby functions to invest, to cathect and to quantifiably extend the context even further. The mouth of the cave, the entrance to the phantasmatically bodied landscape as context is made to be manifestly enterable and inhabitable.  

This is achieved by the shape of the embracing figures, a shape which both lines up with and fits into the negative space of the void entrance. It is very possible to conceive the context of the work folding back under and inside its own visible outer surface, burrowing through the cave’s mouth to signal the presence of a profound foreclosed space under and inside the outlier in invisible contextual and conceptual space. This is the vast underside of the context. This must form the most extreme operation of otherness – of unconscious condensing in this image. Here lies the signifying potential for a condensing merger with the maternal body, the inside of the maternal body, the sublime site of unconscious desire.


55 I am grateful to Brian Massumi for the insight into the underside of the context.
CHAPTER THREE – PHANTASTIC MOVEMENT

Along with 'space–composition', Bernard Berenson considered that 'values of movement' were among those 'few means' by which the arts of design are able to suggest the invisible world of spirit and soul. In so far as 'space–composition' is concerned, Berenson emphasised that it was not merely through the content or subject matter of a painting, not by 'upturned faces and pious looks' that the sense of the invisible is registered in painting, but rather through a compositional structure premised on the foregrounding or raising of that which takes place 'in the intermediate positions between solids'. It was the presence and the fullness of the spatial surround in representation, that is, space filled with air, space–as–entity, the void humanised, that issued in the means by which a beholder might engage with the image in question. Berenson posited that Perugino initiated this quality of space–composition in painting, and that Raphael perfected it. He held that a spatial amplitude, a 'compassed freedom of cosmic dimensions', circulated about the objects in the works of both artists, arguing that this compositional extension inwards in depth and about the objects formed the significant formal means by which a beholder might identify or come to participate with the vastness dwelling in an image structured by this principle. It was precisely one's identification with this spatially vast entity, one's engagement with it, which rendered the image sublimely experiential in Berenson's eyes. Engagement with a free flow of spatial vastness, with a spatialising entity dwelling about outside, on the other side or outer limits of the represented object, issued in an experience of extraordinary 'otherness' for Berenson, one akin to the beyond of religious experience. Ultimately, he argued that it was this agency of space–composition that functions 'to woo us away from our tight, painfully limited selves, and to dissolve us into the space presented, until at last we seem to become its indwelling, permeating spirit. By its very ability to

channel the beholder's subjective stance into an extraordinarily enlarged elsewhere, the principle of space-composition constituted for Berenson an intrinsically religious art.

The workings of space-composition might thus be observed in Raphael's *The Marriage of the Virgin* (Fig. 22). Here we see the representation of a marriage ceremony which takes place upon a single enormous, foregrounded, terracotta-coloured tessellation, deployed as an enlarged forward bearing unit fragment of an altogether wider spherical world, one which is only partially composed of like-minded unit pieces. These pieces, which comprise the represented pavement, at once recede and rotate into depth, 'stepping up' the signature presence of space, and highlighting its appearance. Not only do the tessellations specify and mark out the spatial depth of field between the foreground grouping and the figures in the middle distance, but they appear to illusionistically circulate and rotate as they do so. The terracotta tessellations are deployed as iterated hyphen-radii, circumnavigating the central domed structure, abutting and forming varyingly slanted junctures with its eight stepped pediment through repeated and rotating shifts of orientation. The radii thus articulate and highlight the spatially alive precinct and considerable perspectival depth involved in the distance between the planimetric arrangement in the foreground and the middle ground destination of the domed structure. More radically though, the tessellated radii also allude, and in no uncertain manner, to a far more distant elsewhere. The highly specific and formularised nature of the middle foreground pavement and the spatially scaled limit-suggestions at either side extremes of the picture plane, point towards an even vaster space, one on the far side, that is on the unseen other side of the domed temple. The wide open and most central doorway of the structure acts as a clear aperture, a viewing platform through which the spectator might enter and access an unimaginably vaster scope of space. Not only then do the distant-most parts of this image incorporate and partake of the symmetrically mirror other half of the pavement laid out on the unseen side of the

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4 Hubert Damisch provides a thorough account of the philosophical and conceptual issues implicit in perspective, targeting zones such as these in *The Origin of Perspective*, translated by John Goodman (Cambridge, Massachusetts: MIT Press, 1994). For reference to spatial ambiguity in the painting of the Sienese artist Ambrogio Lorenzetti see pp. 80–1 and for the earlier work of Duccio see p. 106.
domed temple, but once this is attained, there is a further spatial scope for the spectator. A 'compassed freedom of cosmic dimensions', the *au delà*, extends further afield in an inundated beyond. It arises as a diffuse protracted landscape of aerially misted, undulating hills and vegetation. This then was Berenson's conception of space–composition – the indwelling of an airy vastness circulating about the greater part of an image's objects. It was a formal apparatus and indeed an 'object' itself, that is, both a principle and an element. Space–composition structured an image's religious content and produced a religious effect. The religious effect came about by introjecting the vastness of 'it', that is, the 'space object'. Berenson dissolved out, becoming space, subliming into identificatory otherness.

Berenson selected Pietro Perugino's fresco in the Sistine Chapel, *Christ Giving the Keys to Saint Peter* (Fig. 23), as a further example of the operation and effect of space–composition in the conveyance of 'religious effect'. Here, as was demonstrated in the example of Raphael's *The Marriage of the Virgin*, it is the 'buoyant spaciousness' that functions to sway Berenson as observer. Perugino's pavement, which both underscores and highlights the vast spatial zone in the image, functions as did Raphael's pavement, to suggest an area beyond that which is represented in the visible field. In fact, the already known and clearly seen perspectival demarcations of the grid extending between the foreground and the middle distance, function to assist, to load expectation and to positively invite an infinitely further extension into unknown and imaginary space on the other side of the domed temple. Prior knowledge and visibility laid out in a spatial surround at such close hand to the spectator, while so manifestly orientated and perspectively slanted towards a distant beyond functions to anticipate, even to call for a more distant imaginary move beyond the visible pavement. It is as though coherence makes way, acts as a way marker for otherness here. Berenson speaks of the spatial magnitude so induced as one which could only be spaned by a 'celestial dome'. It is a stretch of space enormous in scope, one in which he is 'compelled to feel as much space above and beyond the dome as there is between it and yourself'. However, while speaking of the sublime expansiveness of the spatial field in both images,

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Berenson does not address as much attention to the very large parts of it that are qualitatively imaginary. The generalised visible vastness is addressed but the imaginary and occluded zones of vastness are missed.

In *A Sienese Painter of the Franciscan Legend*, Berenson again addressed the issue of the invisible world and of 'religious effect' in visual representation, doing so in regard to the paintings of the Sienese quattrocento painter Sassetta. In this work, Berenson directly and fundamentally addresses the question of 'otherness'. The entire book is wholly given over to this project. He looks into the formal compositional structure of Sassetta's images, not only in seeking to account for their mystical state of being, but also for their powers of influence, for their ability to transmit the full sense of an imaginary world to the beholder.

In his analyses of the paintings, Berenson identifies a specific complexion of formal structuring, a certain structural agency which he articulates as that critical mode which not only appears to be 'other' but which also actively construes it. Sassetta's paintings are thus instilled with this quality of otherness and also instil it in the beholder. Berenson argued that Sassetta's panel paintings of the legend of St. Francis of Assisi, commissioned for the high altar of the church of Borgo San Sepolcro, were fundamentally imbued with 'religious effect'. They were therefore structured to transmit the spiritual atmosphere and teachings of St. Francis of Assisi, the core configuration or depth structure of which formed the triad of chastity, obedience and poverty. There was something in Sassetta's art and specifically in his paintings of the Franciscan legend which Berenson deemed to be entirely 'other'. This was seen to be ever more the case when considered against another Franciscan cycle, Giotto's frescoes of the life of St. Francis in the church of Assisi. Sassetta's images, it seems, contained something that Giotto's lacked. Sassetta's representations of the Saint's legendary life were formally structured to transmit a quality which Giotto's failed to do. They functioned not simply to statically state otherness, but to actively represent and to 'exhale' it. They were invested with a 'means of presentation', a formal agency which acted to counter corporeal form, a principle of anti-stasis, railing
against the leaden object, aligning with the invisible world of configurative
otherness.

Fundamentally, for Berenson, Sassetta's images succeeded in transmitting the
elements of Franciscan legend where Giotto's failed. Success lay in the formal
means by which Sassetta's articulations of form and space functioned to emancipate
and impoverish the worldly conscious bearing object in favour of the phantasmatic
and seraphic. It was a certain complex of formal devices, a particular mode of
configuring employed by Sassetta which allowed for the articulation and
transmission of Franciscan spirit and soul, of 'seraphic aspiration'. These are
structural entities of qualitative affect, structured phantasmatically, radically
unknowable, primarily processed, theoretically constituted as 'other' – sublimely so.
Giotto's frescoes remained too literal for Berenson, in the sense of their being too
concerned with the realisation of the material significance and solidity of objects.
The 'religious effect' did not arise in the Assisi frescoes with their manifestly loaded
and full-bodied forms resident in weight bearing space, as paramountly as it did in
the San Sepolcro panels.

In theorising and seeking to account for the qualities of otherness transmitted
through Sassetta's representations of the Franciscan legend, Berenson drew out three
significant formal agents. As was demonstrated above in regard to Raphael and
Perugino, he reconsidered the formal principle of space-composition. However,
values of movement were also analysed in relation to Sassetta's paintings. Finally,
Berenson examined the repercussions for 'religious effect' in the light of the
combination of the two, that is, of space-composition and values of movement
acting coincidentally.

In so far as space-composition is concerned, Berenson again refers to Perugino and
Raphael as the great exponents of this technique, and then proceeds to analyse
Sassetta's Franciscan images in relation to their spatial achievements. In Sassetta's
Saint Francis Giving his Cloak to a Poor Soldier (Fig. 10) for example, Berenson
bears witness to the presence and workings of space-composition. He sees soaring
spaces of silvery sky, sees the sky 'getting bluer as it climbs higher'. The full scope
of space is remarked upon in so far as it attains a prevalent and invested depth circulation about its objects. Hence, 'A road stretches inward between lawns planted with cypresses to a villa, beyond which pleasant hills close the horizon'.\textsuperscript{6} The presence of vastness with its consequential experiential effect is again indicated. Hence, 'soaring spaces of silvery sky, lightens, uplifts, and dematerializes you, wafting you into an ideal world'.\textsuperscript{7}

However, it is Sassetta's utilisation of the values of \textit{movement} which Berenson posits as the second and additional formal means by which an otherness is invested in the images of the Franciscan legend. Values of movement function to privilege the disembodied, that is, to counteract steadfast mass. Just as we saw that space-composition functioned to interpolate Berenson, to spin his subjective stance out into an engaged dissolve with vastness, so too does he describe the operations of the values of movement. Movement is defined as a formal principle causing aesthetic identification with the entity or object it so depicts as well as with its structural or configurative complexion. It is an identification as much with the object-formed, as it is with its constitutive or underlying scoring. Thus, otherness arises as that extraordinary experiential moment of psychical and physical transmigration from the self-as-observer, to the \textit{structural force lines} marshalled to so designate that entity. Crucially, it is those component, structural elements deployed to compose the entity in question, which is constitutive of otherness. Again, as we saw with regard to the dissolution of the 'painfully limited self' in the vast thrall of space-composition, a radical dissolve, a shattering of subjective boundaries, is at stake. This is carried out through the formal apparatus of values of movement, and Berenson posited that this is fundamentally brought about through the formal action of \textit{contour}.

This formal functioning and effect of contouring movement might best be understood through an example taken from a personal experience of encounter which Berenson described to have taken place at San Pietro outside Spoleto. One morning, while he was gazing at the leafy scrolls carved on the door jambs of San Pietro, Berenson brushed up against, made contact with otherness. He entered the mode of

\textsuperscript{6} Berenson, 'A Siene Painter of the Franciscan Legend', \textit{op. cit.}, p. 14.
\textsuperscript{7} \textit{ibid.}, p. 19.
transferential 'becoming'. Suddenly, the variously sequenced parts of the carved vegetation on the door jambs, the stems, tendrils, and foliage, actualised themselves into a 'becoming alive'. Berenson states that he 'beheld a world where every outline, every edge, and every surface was in a living relation to me and not, as hitherto, in a merely cognitive one'.

What appears significant to this description and to its consequent effect is the formative operation of the formal element of multiplying line. Stemlines, veinlines, foliate recapitulations of vegetal arabesques, of linear botanical edge forms, proliferated to the point of intensification, ultimately surging as a field of energising (for Berenson) life. Multiplying line thus functioned in this example as a perpetual relay of structural parts, of sequenced linear articulations, rather than fleshed out mass or form. Multiplying line functioned to disgorge form, rendering the entity of botanical growth at the door jambs a virtual living and moving entity, a writhing force field.

In so far as Sassetta's representations of the Franciscan legend are concerned, Berenson claimed that it was the values of movement, the significant utilisation of contours, which functioned along with space–composition to render these images other. Consequently, Berenson posits that the values of movement and contour which are apparently lacking in Giotto's Franciscan legend, account for Giotto's static renderings, his realisations of mass, and of actual corporeal reality. In Sassetta's *Saint Francis Giving his Cloak to a Poor Soldier* (Fig. 10), Berenson dwells upon a representational disembodied and poetic reality, one ushered in via the means of contour movement. Thus, he observes 'supple contours', 'eager movement', and 'silhouetted effect' in the rendering of the gracile figure of St. Francis on the left–hand side of the picture plane, and also of the figure of the poor soldier to his right. Indeed, the figures appear to be the embodiments of an incorporeal weightlessness, as they tread, with pivoting and pointed bare and stockinged feet, so

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8 Berenson, *Aesthetics and History*, op. cit., p. 79 (italics mine).
9 Berenson, 'A Sienese Painter of the Franciscan Legend', *op. cit.*, p. 13. Berenson relates the formal elements of line, contour and movement to spiritual values in oriental art. He frames his argument on the otherness of Sienese art by highlighting these elements in a 12th century Chinese painting (pp. 7–8).
10 *ibid.*, p. 19.
lightly upon the space–composed pebbled path in the foreground of the represented scene.

However, it is in the area between the two figures that there arises a movement of a more 'supreme' kind, one more in keeping with that ecstatic convulsion of leafy tendrils which was observed at the portals of Spoleto. It is the qualitative move entailed in the throes of a 'becoming'. Thus, movement plays itself out in the morphology of an ecstatic blue cloak, one which finds itself entirely in process. The lapis cloak arises in this image not as an end–form, homogeneously fully fledged, but as constitutionally in–between. It is not an owned cloak 'bodied' and in proper place, but rather a suspended compilation of processual transmission. The cloak is thus doubly coded, strangely positioned and formatted, simultaneously flattened yet air filled. A flattening takes effect in the lower region where the folds proliferate more particularly. This is brought about by the two flattened segments of blue which extend to the lowest edge of the picture plane in the extreme foreground. The segments each have pointed bases and a vertical frontal fall, down playing any recessive diagonal and oblique movement into depth and confirming a correlation with the nature of the support. The most convoluted portion of the cloak, the area of deeper blue involutions positioned close to the foot of the poor soldier, also presses flatly in line with the support, forming a floating flat veil of sinuous curves rather than a three dimensionally morphed voluminous mass. On the other hand, volume does enter into particular sections of the cloak. It takes up the parts about the neck of the garment, the curvature of the back of the cloak, and the area of the left sleeve, hanging downwards. These sections, more fully realised as volume, combine with the flattened and at the same time highly patterned sections to constitute a conjunctive form of heterogeneity. Flattened convolutions co–emerge with more voluminous and smoothed out renderings of blue. It is a form which partakes of difference, a form inherently other, inhabiting a zone of inconclusion.¹¹

¹¹ Michael Baxandall, *Painting and Experience in Fifteenth Century Italy: A Primer in the Social History of Pictorial Style*, second edition (Oxford and New York: Oxford University Press, 1990). Baxandall highlights the colour of St. Francis's cloak (p. 11) noting that the 'period eye' of the Renaissance viewer would be attuned to the precious nature of this ultramarine gift. One senses that the 'quantifying skills' of the Renaissance viewer would be equally attuned to and challenged by the indeterminate quantity of material contained within the convoluted foldings of the cloak.
The morphology of the ultramarine gift-cloak takes on a perpetual relay of radical folding, specifically in its lower region between the legs of the figures. In its entirety it forms a processual relay of 'giving over', a formal and configurative shedding, as it shifts alignments between the two protagonists. The blue sleeve, from which St. Francis's left arm is making its final exit, forms the contours of an emptying funnel and it is through this contour of funnelling that the cloak flows curvilinearly, voluminously and flatly downwards, collecting into an intensive lower sphere of contouring correlations, of inside-now-out edge forms and of multiplying, graduated blue hues. Contouring movement provides the means towards the pure divestment of completed singular form in favour of an inconclusive, drawn out and aggregated form of happening-still. The cloak, configured via the formal values of movement, constitutes the means by which a qualitative otherness surges in the foreground space of the image, in the span of an encounter between a donor and recipient.

For Berenson, the art of contours or values of movement thus formed the second significant means by which the invisible world of the au-delà was conveyed in Sassetta's rendering of the Franciscan legend. Values of movement permitted the suggestion of 'the unembodied, life unclogged by matter, something in brief that comes close to the utmost limits of what visual art can do to evoke spirit'. Values of movement provided the formal means by which Berenson made direct aesthetic identification with the entity so depicted (the living organisation of leafy scrolls, the flames of the fire) and, by implication, with the structural lines of force and movement inherent to their constitution. Values of movement enabled him to take a subjective stance elsewhere via an agency which differed from space-composition. This was achieved not through the introjection of a spatial vastness but through the introjection of an energised motility, one pertaining structurally to the entity so depicted. Values of movement provided the agency by which Berenson was able to make direct contact with what he deemed to be an 'otherness', an energised quickening in excess of himself. By the means of this agency he was able to engage

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in subjective transformation, to live the life of the contour 'as it glides, turns, is swept on, smooth or rough, always animate and sentient, eager and zestful'.

From what has been observed thus far, it is apparent that 'otherness', in so far as it is arrived at either by the agency of space-composition or by values of movement, entailed a two-fold signification and function for Berenson. First, it pertained to the ontological nature of the image itself. In other words, it signified the formal, qualitative nature of a certain formal mode of representation, one concerned with the evocation of a poetical, imaginary, and non-rational world of investment beyond the material significance of conscious objects. Second, it articulated the causal action upon Berenson himself as a beholder of such images, the causal action bringing about a paramount identification or subjective transference both physical and psychical with the entity or image so depicted. Otherness for Berenson signified the characteristic formal nature of the Sienese quattrocento image, and also described the nature of his new-found subjective stance brought on by directly engaging or aesthetically identifying with the image in question. This second utilisation of the word 'otherness' pertains to the psychical and physical intersubjective movement of 'becoming', of becoming different, of becoming 'other', of becoming carved vegetation, something other than his 'painfully limited self'.

While we have already addressed the signification of otherness as it arises through the agency of the spatial interval, and articulated both the theoretical and extraordinary formal processes by which meaning or signification is transmitted through this spatial interval, we have not yet addressed the issue of movement. From our observations and analyses of the images in the previous chapter, we indicated the paramount and critical significance that the modality of the spatial interval holds for the transmission of meaning in two selected Sienese quattrocento images. We also demonstrated the qualitatively different structural workings inherent in each modality of space in each image. The specific structural process embedded in the spatial interval of each image was seen to play out the depth structure of the

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narrative in question on an 'other' stage, in another locale. This was designated as the unconscious scene, and the narrative was therefore demonstrated to be played out in accordance with an 'other' set of organising principles. These organising principles were posited as those of the primary process, of displacement and condensation.

Just as we articulated a unique formal and theoretical apparatus pertaining to the interval as it arises in each image with the aim of accounting for the signifying otherness so often ascribed to the Sienese quattrocento, so too shall we approach the issue of movement. As we have seen, Berenson attributed a two-fold meaning to his notion of movement, just as he did to the nature of otherness and space-composition described above. Thus, values of movement, structurally rendered via the formal element of contour, constituted an image whose represented entities reposed on the side of 'spirit and soul' rather than on the side of the full-bodied materialistic. The significant deployment of contours in the image, rather than the deployment of chiaroscuro or modelling in the round, provided the vehicle, 'the royal road', to an ontologically 'other' mode of representation. It foregrounded the disembodied, rendered life 'unclogged by matter', actioned against gravitational weight bearing mass, and against the binding operations inherent in constructedness. Developing on from this qualitative expression of the image rendered as 'other' via the values of movement (Berenson's first signification of movement), movement also entailed its causal function. As was observed above, it formed the direct means by which he entered into a state of transference of identification with the entity so depicted. Contours, he declared, paved the way for a 'becoming', a 'becoming-vibrant-growth', a 'becoming-leafy-scrolls' on the door jambs of San Pietro. Again, it was due to the work of contours that he attained a 'becoming-intense', becoming the soul of fire in Sassetta's representation of Saint Francis before the Sultan (Fig. 5). He became the very flames of the fire 'with all its swiftness of line - taking the shape of wondrous, lapping, leaping, changing curves, destined to transubstantiate all substance into spirit'.

\[14\] Berenson, 'A Sienese Painter of the Franciscan Legend', *op. cit.*, p. 20.
We want to rethink Berenson's values of movement. We aim to bring together, to conflate, Berenson's two significations of movement into a singular project, a single move. We want to combine the ontological nature of the Sienese image, that is, its inherent otherness, an otherness premised on the values of contouring movement, with the type of causal action that was declared in Berenson's 'becoming'. Our procedure of joining thus involves the manifest state-of-being of the image itself directly with its mode of action upon the beholder. We envisage the intersubjective move of identification (as exemplified in Berenson's case), that is, the transaction occurring between a point outside the frame with a site fully within the frame of representation to be newly found, newly conceived, newly constituted within the very image itself. We want to relocate the transferential relation between spectator and image wholly within the image itself. 'Becoming', in short, transpires and flows inside the image in question. It is this transferential movement of 'becoming' occurring within the field of representation that we wish to 'bring out', to articulate and theorise. We do so in order to make apparent the manner by which the image itself functions as a 'mobile scene', a mobile scenario of phantasmatic dimensions. In so doing we aim to clarify and articulate how otherness is further implicated and invested in the image, in other words, how the image in question is constitutionally structured, in an ontological sense, as other.

In rethinking Berenson's values of movement, we therefore wish to take up his issue of a formal, configurative otherness deemed to be structural to two specific Sienese paintings, motioning this configuration towards theoretical structures of mobility which operate in a not dissimilar realm of space. Certainly the theoretical structures we wish to consider reside and operate in a beyond, an au delà, a non-temporal gap between perception and consciousness, the lapsus – the unconscious.

While Berenson posited that values of movement via contour constituted one of the critical agencies in the transmission of otherness, his limited explorations of an aesthetic identification with the entity so depicted, that is, his subjective 'becoming' shall form the starting point for our own articulations of motility inherent in the image. Berenson's aesthetic identification with the image in question, or at least with
an entity depicted within the image, foregrounds the specific aspect of movement which we wish to consider as far as two Sienese paintings are concerned. In other words, the particular aspect of movement entailed in Berenson's act of 'becoming' sets up the scene for our analysis of phantasmatic movement, a movement which we see to be inherent in and of critical significance for both the nature and function of our selected images.

We have selected Sassetta's *The Legend of the Wolf of Gubbio* (Fig. 20) and the Master of the Osservanza's *Saint Anthony Distributing his Wealth* (Fig. 16) in order to demonstrate the action of a phantasmatic movement in each of the images. The particular theoretical framework of movement with which we underscore our analyses comes from the psychoanalytic configuration of phantasy, where what we consider to be a *supreme* movement forms the fundamental core of its structuring action. However, before we proceed to consider the specific ways that phantasmatic modes of action are pictorially constructed or compositionally carried through in each image, we shall outline the ways that phantasmatic movement operates in psychoanalytic scenes or representations of phantasy. We wish to draw upon the structural organisation and function inherent in the imaginary psychoanalytically based 'mobile scene', that is, those mobile *scénarios* originally designated by Freud as representative of the world of phantasy.\(^{15}\) We shall observe that the nature of these phantastic actions, their standard operating procedure, their structural moves, will hold significant implications for those particular modes of transaction, those *extraordinary moves* that arise compositionally in each of our Sienese images.

The structuring action inherent to 'phantasmatic movement' was observed by Freud in imaginary scenes of phantasy at conscious, subliminal and unconscious levels of the psyche. It entailed a principle of ordering which dealt out a highly mobile, representative and imagined scene into which the subject is excessively insinuated. It

is an excessive insinuation, an overdetermined interpolation, in the sense that the subject moves beyond the norms of a conscious-bearing singular and qualitatively specific subjective presence towards unfixed, decentred multiple modes of subjectivity, with the propensity to radically switch between, and to take on widely differing subjective sites. Phantasmatic movement describes this fluxive, differential and proliferating mode of subjectivity. Freud identified the scenes structured via this functional movement as imaginary constructions, as constitutionally representative of the day dream, of reverie and of phantasy.

**Moving Scripts**

The specific operations involved in phantasmatic movement may be illustrated in an example of an imaginary situation uncovered by Freud, an example which he found to be known to a number of his patients seeking analytic treatment for hysteria or obsessional neurosis, an example moreover, which he suspected to have been present among 'the far greater number of people who have not been obliged to come to analysis by manifest means'. Freud delivered this phantasy under the rubric 'A Child is Being Beaten' and considered its significance in terms of its contribution to the study of the origin of sexual perversions. What we wish to bring out, however, is its formative, constitutional structure, its underlying principle of construction, a construction which we find to be crucially premised on values of movement. We are interested in what this phantasy has to say about its own formal nature or structural configuration. We intend to situate the phantasy as a compositional complexion of episodic 'parts' which galvanise into an extra-ordinary imaginary movement, a formal structure which is well able to enter into analytic interaction with our selected Sienese images.

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A real sense of indetermination and equivocation marks Freud's description of the beating phantasy right from the outset of his analysis. The uncertain and open ended nature of the phantasised scene itself and the background source of the phantasy were both fraught with questions for Freud. Similarly, Freud's patients' statements and replies to his questions about the beating phantasy were of a 'spun out' and non-specific nature. In a certain sense, Freud's patients' often indeterminate responses to his fraught questions about the beating phantasy amounted to extended variations or elaborations on the reply: 'whatever'. Thus, from the beginning of his analysis, well before he theorises the origins of the phantasy and accounts for the vicissitudes that it undergoes, we are alerted to and prepared for an elusive and indeterminate imaginary production. Thus, Freud states in his setting up of the beating phantasy analysis:

As regards the early and simple phantasies which could not be obviously traced to the influence of school impressions or of scenes taken from books, further information would have been welcome. Who was the child that was being beaten? The one who was himself producing the phantasy or another? Was it always the same child or as often as not a different one? Who was it that was beating the child? A grown-up person? And if so, who? Or did the child imagine that he himself was beating another one? Nothing could be ascertained that threw any light upon these questions - only the hesitant reply: 'I know nothing more about it: a child is being beaten'. Enquiries as to the sex of the child that was being beaten met with more success, but none the less brought no enlightenment. Sometimes the answer was: 'Always boys', or 'Only girls'; more often it was: 'I don't know', or 'It doesn't matter which'.

However, the sense of indetermination, the quintessential 'whatever' that qualifies Freud's initial setting up of the beating phantasy, almost immediately takes on an added dimension, one which pushes it into the direction of what we consider to be a form of movement; a form of phantasmatic movement which, as we shall demonstrate, has much to say in response to Berenson's values of movement. Freud articulates this form of phantasmatic movement as 'profound transformative change'. In so far as transformative change is concerned, Freud found that the phantasy underwent a momentous 'historical development' with respect to its author, its object, its content and significance. Thus there was a structural propensity, ultimately a necessity, for the beating phantasy to undergo a sequence of vicissitudes, of radical

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18 Freud, op. cit., p. 181.
shifts or reflexive changes during its span of occurrence. The configuration of the beating phantasy, as it appeared in a selected number of Freud's patients seeking a cure for hysteria or obsessional neurosis, took the composite form of three extraordinarily different movement-phases.

In the course of Freud's analysis of his patients, it eventuates that the phantasising subject's initial indeterminate recounting of the beating phantasy becomes more greatly invested. The phantasy takes on a loading or quota of affect. It is intensified by an organised body of wishes issuing from the positive form of the oedipal complex. It stems from the agitations of the child's parental complex, that is, the phantasy is cathected by incestuous love. At the same time, the generalised and spread out 'whatever', becomes clearer and more specific in form as it begins to 'separate out' into developed phases.

The first phase involves a situation or short scene in which the person producing the phantasy bears witness to the beating of another child. As it further eventuates, this beating is carried out by the patient's father, and the person being beaten is a child whom the patient hates. Freud recounts that the first phase of the phantasy pertaining to this particular period of incestuous love is recalled by the subject in the following way: 'He (my father) loves only me, and not the other child, for he is beating it'. Freud posited that this 'foundation' scene of the beating phantasy reposed on an oedipal complex of recollected past events and possible desires that may have come to the fore on various occasions. Thus, the first phase of the beating phantasy was summed up in the dual form of representation and enunciation: 'My father is beating the child whom I hate'. Compositionally, it appears as a consciously remembered, linguistically and representationally played-out scene in process. Significantly, it is a represented scene transmitted as pure process, that is, as the present transpiration of an episode caught in the very process of its still-alive action. It is a suspended moment of relay, the capturing mid-stream of a stretched 'happening-still', a momentous piece of movement. The hated other child is in the elastic and present participated full swing of being beaten, not finished with or 'dealt with' in any resolved sense or end point of finality or closure. Moreover, the first phase is
sadistic in content in so far as the phantasising subject is concerned. This subject is oedipally 'present' at the scene, that is, is incorporated into the phase as the voyeur who actively scopes the sadistic beating of the child and who, at the same time, vocalises the script, utters the scene, states 'it' in language. The first phase thus stands as a supreme, subjective and in-process compilation; a convergence of hatred of the other child and pleasure at its beating by a father who also does not love it (he loves only me). The scene incorporates the phantasising subject as voyeur, speaker, hater of the other child, lover of the father, and recipient of pleasure, into a wide and suspended swing of consciously remembered affective stances. Thus, the initial sequence already indicates a clear element of mobility in so far as subjective and affective positionings are concerned. The sequence is recounted as a perpetual movement of 'playing out', remembered as the 'even-as-we-speak' of a heavily cathected episode with similarly invested subjective presences. This first phase of the beating phantasy is constituted as a layered representational event, a most mobile scene indeed. As well, it marks out the initial standpoint of an arrayed state of becoming, a standpoint from which further extraordinary transformative changes or phantasmatic moves will historically develop and presently/later transpire.

As the phantasy moves on in the reverie of the subject and develops into its second phase, we find the child subject of the phantasy newly framed by a constitutionally different psychic structural complex. However, this second phase is still played out in response to the same instigator as we saw in the first phase, that is the ordering principle of incestuous love. A radical swap, a complete overthrow takes place in this second phase between the subjective positions taken up by the phantasising subject and the phantasised child who is being beaten. What is apparent now is that the child who is being beaten (the subject of the phantasy) is precisely the phantasising subject itself and not another child, while the father retains the steadfast position as the child's beater. The sadistic child previously and pleasurably scoping a scene involving its loved father beating another child is now far differently situated. It now enters wholly into that scene at the most convergent and nodal point of the scene's event. The previously spread out sadistic voyeur is now the fully centred masochistic subject. Sadistic pleasure turns face about in a complete swing to form
its direct masochistic counterpart. The conscious sadistic pleasure experienced in the first phase during the beating of the hated other child by the incestuously loved father (he loves only me), turns directly about into its ecstatic unconscious opposite: he hates only me. Gratification of the child's jealousy which was witnessed in the first phase through the phantasised beating of the other child, the one 'repelled with all the wild energy characteristic of the emotional life of those years', now presses forward historically to form its inescapable cultural future. Freud states:

But the time comes when this early blossoming is nipped by the frost. None of these incestuous loves can avoid the fate of repression. . . . they pass away because their time is over, because the children have entered upon a new phase of development in which they are compelled to recapitulate from the history of mankind the repression of an incestuous object-choice of that very sort. In the new phase no mental product of the incestuous love-impulses that is present unconsciously is taken over by consciousness; and anything that has already come into consciousness is expelled from it. At the same time as this process of repression takes place, a sense of guilt appears . . . connected with the incestuous wishes, and . . . justified by the persistence of those wishes in the unconscious.

Thus, under the imposition of cultural prohibition the early period of incestuous love exemplified by the first phase of the phantasy, moves forward chronologically into the subsequent phase of punishing guilt and unconscious repression. Incestuous love proceeds to 'work through' developmentally by the setting up of a psychic agency which renders guilt and punishment as its causal heirs. Freud gives voice to this agency through an exquisitely articulated script-speech or word-phrasing, a quotation of voiced lines that he devises in the course of his analysis of the strategic action carried out in the construction of this second phase. The word-phrasing indicates clearly what is at stake in the passing away of those early incestuous years:

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20 Rosalind Krauss relates the wild swings and transformation from active to passive in Freud's beating fantasy to the pulsing formal structures in selected 20th century works. See 'The Im/pulse to See', in Hal Foster (ed.), *Vision and Visuality* (Seattle: Dia Foundation, 1988), pp. 65–6.
22 *Ibid.*, p. 188.
The phantasy of the period of incestuous love had said: 'He (my father) loves only me, and not the other child, for he is beating it. The sense of guilt can discover no punishment more severe than the reversal of this triumph; 'No, he does not love you, for he is beating you'.

It is therefore this second phase that is considered to be 'the most momentous of all' in Freud's eyes. This is not only for its outstanding subjective turn from sadism to masochism, but even more profoundly, for its repressed, unconscious status. It is the unconscious system exemplified in this second beating that forms the nodal phase of the entire phantasmatic production in question. This is the one that Freud designates as the extraordinary centre of the three-phased phantasmatic production.

However it is the movement-laden structural organisation inherent to the third phase of 'A child is being beaten' that we wish to draw out and emphasise. While we shall observe shortly that the compositional make-up of the entirety of the phantasy as a full three-phased sequence is significant for our images, we will demonstrate that it is precisely the structural movements 'inmixed' in this third phase that, in the 'momentous' sense, have most to offer the subjective movements of array deployed in Sassetta's *The Legend of the Wolf of Gubbio*.

The third and final phase of the beating phantasy in part reverts back to the first phase in so far as initial indetermination and conscious form is concerned. In content too, the third phase appears somewhat sadistically familiar to the initial phase. What is apparent in this third scene is the continued presence of the father who, importantly for our purposes, takes on an *added* presence. This additive presence, or aggregate stance, is highly significant for what we shall later bring to bear in relation to our image. The father now simultaneously persists and appears as a transmogrified substitute from/of a *class of fathers*. In *affect*, the father becomes multiple. He is less singularly definite, invariant and determined and more in flux, indeterminate, and many-sided. He arrays out into paternal representatives *en masse* such as teachers and other, institutionally authoritative substitute and aggregate

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23 ibid., p. 189.
figures. Less static, and more chaotically mobile, he has moved out to become in the third and final scheme, a set of correlates: a beating agency.

However, just as the father becomes multiple, spreads out and devolves into the status of indeterminate agency in this third phase, so too does both the subject producing the phantasy and the beaten child who is the subject of the phantasy. The third scene now captures an unspecified paternal agency in the process of beating not just one child but a number of unspecified children. Here, the child repeats the father in becoming multiple. This phase then might be summed up as: 'Fathers – and/or – such are beating others, we are probably looking on'. What is most significant here is the matching or duplication of multiples both inside and outside the frame of the phantasy. Inside the frame of the phantasy there is the transformative arraying-out of a singular father and a singular child into the multiple presences of 'fathers – and/or – such', and proliferating children. Outside the frame of the phantasy, the phantasising subject also splits up into subjective array. Freud remarks that the child who produces the phantasy appears almost as a spectator, and that it is this aspect that connects it somewhat to the first phase. However, the notions of 'almost' and 'somewhat' are crucial here. While the phantasy has become sadistic once more, Freud notes the following: 'It appears as though in the phrase, 'My father is beating the child, he loves only me', the stress has been shifted back on to the first part after the second part has undergone repression'.25 The consequences of this splitting and shifting for the compositional structure or mode of representation in this third and final stage are highly significant, and we want to ascribe the 'momentous' label to this very outcome. The third scene thus splits and doubles, becoming at once masochistic and sadistic. It is the form of the phantasy that is sadistic while the satisfaction that issues from it is masochistic. However, sadism and masochism also attach onto the subjective players involved in the phantasy. Ultimately then, the proliferating and unspecified children who are in the process of being beaten by father–correlates are none other than that very child itself, the singularly sadistic child producing the phantasy, the one outside who has now

proliferated and escalated numerically and subjectively to become unspecified masochistic others inside.

**The Phantasmatic Contour: Turning with Distance**

One further point appears to 'top off' the momentous movement that structures this third phase. It relates to gender. Freud notes that in the third phase, a 'constancy of sex' is apparent in the subjects who play a part in the phantasy. He notes that these other children who are being beaten are almost invariably boys and that this occurs just as much in the phantasies of boys as it does of girls. The female phantasising subjects thus change their sex and turn into boys.26 Freud argues that the transformation is seen to issue from a pivotal oedipal moment when girls relinquish their incestual love for their father and abandon their feminine role. It is the moment when 'They spur their 'masculinity complex' into activity, and from that time forward only want to be boys'.27 There is the added potential and possibility therefore for polymorphously gendered subjectivities to play themselves out in this third phase. Indeed one could imagine no more phantasmogoric a move, no greater a leap in 'becoming', than the vast swing attained between these two disparately positioned intensities. As far as movement goes, the phantasy is predicated here upon both fantastic turn and fantastic distance. Turning with distance; this is what we conceive as the *phantasmatic contour*, a contouring movement running between two sites of opposing intensity, the polar sites of *singular*—*sadistic*—*girl* and *many*—*a*—*masochistic*—*boy*.

The third phase thus constitutes a representational field of high and phantasmatic movement. This occurs with respect to transformative, subjective and gendered change *within* the phase and in the transactions *between* the phantasising subject and the subject of the phantasy. It also occurs with respect to the movements implicit in the very action of escalating multiplication itself. Intersubjective moves, proliferating subjects (*girl*—becoming—*boys*, *boy*—becoming—*boys*), and the outstanding sweeps that relay between the spread–apart universes of masochism and

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26 *ibid.*, pp. 191, 196, 199.
27 *ibid.*, p. 191.
sadism all gather force to compound values of movement and difference in this third phase. Ultimately what is set up is a field of wild and different psychodynamic currents, of variously moving phantasmatic currents which ultimately blow the third phase to smithereens. This is where eros\textsuperscript{28} enters and exactly where we want to place Berenson's values of movement, that is, his notions of formal and subjective swirl. Berenson's inter subjective merger (his becoming the life of leafy tendrils or the very heart of the fire), brought about through the compositional and formal values of vital moving contours deployed in the image, is also matched psychodynamically. It is precisely these psychic motions, the phantasmatic movements inherent to the signifying mode of phantasy just described that constitute his engagement with otherness.

The auto-erotic third phase is composed of multitudinous happenings, of subjective multiplications, subjective shatterings, becomings and diffusions. It functions as the sublime high point in the historical development of the phantasy in so far as values of movement are concerned. However, the entirety of the phantasy, that is the full three phases, may be considered as a sequence of moves, constitutionally phased as a mosaic of three moving parts which interact in difference to form a relaying and phantasmatic whole. Rather than existing stock still, as a singular narrative episode, it has triangular and variously moving centres which recapitulate and correlate and relay perpetually in an open ended way. This being the case it is nevertheless the outrageous phantasmogoria of movement that structures the third piece which really highlights those structural modes that we wish to bring out in our images.

This then is the way we wish to define values of movement. Movement differs discursively in the visual field of representation (the image), and in the psychoanalytic field of phantasy. We want to add onto and shift the discourse from Berenson's formal notions of movement defined in the compositional elements of agile and sweeping linear contour, towards the movement characteristic of psychodynamic contouring action critical to the realm of phantasy. What is to be

noted in relation to Berenson's stated subjective engagement with particular images in question, or at least with certain entities so depicted within the frame of representation, is that those structural dynamics inherent in phantasy that we have described and highlighted above are the very ones that propel him into his engagement with otherness. This is the modality of extraordinary movement that causes him to fully enter into the scene of phantasmatic otherness, the modality that causes him to 'become' tendrils and fire – sublimely other.

The stated aim in the early section of this chapter was to bring together these two significations of movement. We indicated that the aim was to overlap the ontologically 'other' nature of the image, an image premised (as Berenson saw it) on values of linear and contouring movement, with the causal action declared by Berenson in his phantasmatically subjective 'becoming'. We shall therefore demonstrate shortly the manner by which 'becoming' transpires and flows phantasmatically within a selected Sienese image. We shall observe that those phantasmatic movements deemed proper to phantasy also function in the image itself. The modality of operation or forms of movement that we have so far observed as constitutive of phantasy also 'work through' in the image. Our analysis of how these extraordinary movements function in the case of the image has the extended aim of articulating formal and phantasmatic reasons for the images' historiographic designation as 'other'. Thus, the question of how but also of why is therefore addressed in our analyses of the images.

However, before we are able to finally approach the first image, in the sense of discursively positioning phantasmatic structures of movement as outlined in psychoanalytic theory with its own reinvention within the field of visual representation, we need one further move to complete our theoretical framework. We intend to add two further theoretical strands to our analysis of phantasy thus far. They initially appear in Freud and then in Lacan's examinations of a murderously deep and compelling dream scene, that of 'The Burning Child'.\(^{29}\) We shall gather

together the movements described thus far as inherent to the phantasy of 'A Child is Being Beaten' with two prodigious questions raised in this dream concerning the burning child. The two strands that we want to highlight are exemplified in the two questions raised in view of this dream.

The Burning Child

The dream of the burning child was told to Freud by one of his female patients who had heard it in a lecture on dreams. The preliminary events in real life that lead up to the dream took place in a sick room. In this room, a little boy lay grievously ill on his bed, watched over by his father for days and nights on end. After the child had died, his father went into the next room close by to lie down, leaving the door open so that he could see into the room where his son's body was laid out. Tall burning candles were standing around the child's body and the father had engaged an old man to keep vigil. The old man sat praying beside the body. These preliminaries of real life set the scene for the father's dream to come.

After having slept for several hours in the room next to his child's corpse, the father had a dream which was recounted by Freud in the following dream script: 'his child was standing beside his bed, caught him by the arm and whispered to him reproachfully: 'Father, don't you see I'm burning?' Then, just at that moment, propelled by the childhood dream voice calling out that wrenching dream question, but also in response to the full flare of real-light in the next room, the father awoke. He awoke to the full reality of a dreadful glare, a frightful glare of burning cloth bindings and wrappings on the body of the child and also of the arm in flames of this beloved child. The old man who had been engaged to keep vigil at the child's death bed had fallen unimaginably short of the devotional watchfulness required of this job. He had dropped off to sleep, during which time a lighted candle had fallen onto the child's body, setting it partially alight.

The strand of phantasy that we wish to bring out in this example of the dream has to do with the form or status of subjectivity considered from the point of the father who is dreaming. We want to bring out the meshed-asunder stance of this dreaming
father, that is his profoundly relational and excessively partial mode of being—in-the-dream and at the moment of awakening. It is the transmigration of a monstrously burning reality into the dream space of this father that brings him to reconstitute himself around both dream representation and consciousness here. The dream has aligned itself so infinitesimally close to the reality that causes it, that his functional presence is one of pure relation. Burning is happening in two worlds that belong to the father simultaneously. Burning reality wakes up the subject in reality's dreamt counterpart and what is occurring in the dream wakes the dreamer back to reality. The father is constitutionally 'touched' by both sides, he is subjectively sustained as such from both worlds in extremis.

Lacan explores the functioning mode of the primary process as it operates in this dream of the burning child during his examination of the gap, the lapsus of the unconscious in the *Four Fundamental Concepts of Psychoanalysis*. He prefaces his analysis by a personal experience and this example recounted by Lacan demonstrates again the subject's pure relational state of otherness described above in the dream taken from Freud. Lacan tells the story of the time he was awoken from a short nap by a knocking at his door, a knocking which was already well in train before he actually awoke. Just as we saw in the example above, so too do we see in this account, that two worlds come together to constitute the relational state of the dreaming and awaking subject. Lacan recounts that this real and 'impatient knocking' in the world outside his sleeping self fulfilled itself inside as a dream. This insistent knocking at Lacan's door reconstituted itself, forming itself into a dream, a dream moreover which manifested something else, something different, something other that the pure and simple knocking at the door. It is this relational rendering of the subject who is vitally connected to both realities that is important for our formulation of phantasmatic operation and movement in the image. However, what is of significance is the extremely distanced nature of the two co-present realities. We have just observed Lacan remark that the dream which woke him manifested to him something other than 'this knocking'. The significant point is that the reconstituted dream differed from reality, while at the same time remained connected to reality. In

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this phantasmatic example, self-representation is rendered as that stretched, multiple and mobile state that 'takes on' its relational positionings from points of wide difference. Lacan analyses his state of waking thus:

And when I awake, it is in so far as I reconstitute my entire representation around this knocking – this perception – that I am aware of it. I know that I am there, at what time I went to sleep, and why I went to sleep. When the knocking occurs, not in my perception, but in my consciousness, it is because my consciousness reconstitutes itself around this representation – that I know that I am waking up, that I am knocked up. 31

What am I at that Moment?

The two examples considered above demonstrate the phantasmatic manner by which the subject sustains himself as such in the indeterminate moment between two 'reals', retaining contacts with both. Both examples demonstrate one of the two strands of phantasy that we wish to add to our formulations of the beating phantasy above. We consider that this strand can be summed up by the question 'what am I?' that Lacan poses in relation to his 'knocked up' dream. Lacan asks:

But here I must question myself as to what I am at that moment – at the moment, so immediately before and so separate, which is that in which I began to dream under the effect of the knocking which is, to all appearances, what woke me. 32

What am I at that collapsing moment, Lacan asks. What composition and reference do I take in that undecided zone, a self-reference that is brought about by an agency which brings me to dream yet at the same time takes it from me? What is my status as 'entire representation' here, in this extraordinary structuring moment, if none other than one who is phantasmatically sustained, one who is drawn into phantasmatic relational becoming, who sees himself coincidentally functioning in two extraordinarily spread-apart worlds simultaneously. It is a multiple and relational positing of the subject that is at issue here. The father of the burning child and Lacan, both operate as 'awakening dreamers' residing in an extraordinary 'betwixt', held momentarily there through converging processes that make up two diverging

31 loc. cit.
32 loc. cit (emphasis mine).
realities. The structural operation or action involved in such an extraordinary movement itself forms an 'other' mode of subjectivity. We shall bring out the structural movements inherent to this mode of subjectively 'becoming other'. Both the composition of the subject, and the relational referencing carried out by the subject in this suspended state, will be important for the phantasmatic moves that operate in the image, moves which course about within the field of representation, ultimately designating it as 'other'.

Finally, the extraordinary modality of nodal and questioning address, posed by the burning child brought back to life in its father's dream, will allow us to complete our theoretical investigations into the movements we see as proper to phantasmatic otherness. The child's reincarnation in the father's dream, his presentation to his father as once more alive, situates this episode clearly within the structure of unconscious phantasy. This is made even more the case, that is, there is the sense of it being a saturation of phantasy, when we recall that the unconscious dream-child's haunting and critical connection to conscious reality is tantamount to the radically heterogeneous nature of this conscious/unconscious scenario. He is as we recall, clearly burning in both worlds, and what he is saying in the beyond – 'Father, can't you see I'm burning?' – is geared to truth. In the dream, this utterance is beyond disbelief, while his presentation there as once more alive, is utterly phantomised. The moment of this sentence is replete with otherness.

It is the full borne otherness instilled in the very question uttered by this burning child that we shall now examine. We shall analyse the way that movement inheres in this question, and how it operates with respect to otherness. Our observations of the 'how' of movement, that is, how movement manifests itself in the child's phrase will contribute to our overall theorisation of movement. This is what we shall bring to the image.

We posit that the phantasmatic question 'Father, can't you see I'm burning?' is a nodal field premised on values of extraordinary movement. Our claims for phantasmatic movement in this phrase stem directly from the fact that the child's question is precisely an unconscious nodal entity. Lacan refers to this sentence as a
'firebrand' and comments that 'it brings fire where it falls'. In the overdetermined sense, the sentence functions as a structurally intense and overinterpreted centre. Indeed, in relation to the wider categories of dreams, and in particular, to those with more widely expansive dream scenes, this brief yet profound phrase might well stand as that singular nodal point, the one situated unconsciously as the scintillating navel within the fuller span of the dream at large. However, this brief yet profound phrase uttered by the burning child is the dream's entirety. It is the nerve-centre–as entirety of the dream. The overdetermined centre, and in this case the entirety of the dream, is the site where the unconscious wish or thought fulfils itself as such. This is where the unconscious wish or thought is revealed in its return, and because it has returned it must sustain itself there in its own fashion, according to its own mode of operation. It does so as a state of repercussing cathectic mobility. This nodal unconsciously posed question as dream is the site where those spread apart entities involved in dream signification ramify in a meshwork of signification and meaning. It is as Freud noted, the place where the dream–work is:

... always hitting upon forms of expression that can bear several meanings – like the Little Tailor in the fairy story who hit seven flies at a blow. My readers will always be inclined to accuse me of introducing an unnecessary amount of ingenuity into my interpretations; but actual experience would teach them better.

Thus, the nodal field is the overdetermined site, the expressive form of multiple meanings. It is here where not only the greatest distance occurs in terms of the spans between signifier and signified but also the most 'impossible' distance. In the previous chapter we have already observed that the unconscious primary processes operate with a high degree of mobility and that the cathectic intensities of the unconscious system are able to perpetuate wide span connections through the means of condensation and displacement. Metonymic and metaphoric leaps in signification are to be found in full swing in the unconscious nodal field.

33 ibid., p. 59.
34 Freud, 'The Interpretation of Dreams', op. cit., p. 523.
35 In 'The Unconscious', S. E., vol. 14, p. 186, Freud writes 'When a primary process is allowed to take its course in connection with elements belonging to the system Pcs., it appears 'comic' and excites laughter.
We wish to add the significant element of time to this unconscious manifestation of signifying distance and movement. Our reading of time, when considered alongside the cathetic mobility of the unconscious system, will finally bring together those theoretically phantasmatic relaying movements which, as we are about to observe, fulfil themselves uniquely in the image. The elements of time and movement are particularly pertinent to the dream of the burning child and we want to extract and highlight the nodal words 'Father' and 'burning' from the child's question with this factor of time in mind.

'Burning' and 'Father don't you see?' certainly bear several meanings. Freud explains the overdetermined nature of the word 'burning' from the perspective of the child's last illness, and suggests that the statement 'I'm burning' may have been called out in a feverish moment during an illness that took place in the child's past. The leaping flames of real fire and the bodily temperature raised by a childhood fever which falls not far short of a febrile convulsion, both bear upon the word 'burning'. Thus, the child burns with feverish temperature and also with the flames from the lighted candle which has fallen onto his corpse. Similarly, Freud suggests the phrase 'Father don't you see', is the child's unique mode of address, that particularly childlike way of drawing the father's attention to some other significant emotional moment in the child's world, a phrase spoken oftentimes to the father during the life of the child. The very same phrase thus aims at gaining the father's attention in two completely different worlds of time; the present moment of the dream and the past moments in childhood time. The phrase bears two meanings, each of which issues from different periods in time.

From the perspective of the time element, the overdetermined form of expression thus travels the profound distance between two historically determined moments, touching down at levels of meaning in both. This is how we wish to conceive of the action involved in phantasmatic movement. Movement is rendered phantasmatic to the extent that it travels within the nodal field and establishes linkages between disparate moments in time. Within the structure of each of the nodal points exemplified in 'burning', and also in 'Father don't you see?', there is this profound
movement and distance covered in signification with respect to historically dispersed points in time. The significant thing is that the differing events pertaining to these disparate moments in time ramify and converge into a zone of contact at the level of the signifier. Phantasmatic movement accounts for this distance transited across two points in time. This is precisely the modality of movement which functions to connect the present moment of the child's burning arm, and the past time of its burning fever, that connects the present moment of Father don't you see (my trauma)? with its nostalgic past Father don't you see (this wonderful thing that I have done/discovered)?

However, both Freud and Lacan bring the elements of the father's concern and remorse to their analysis of this dream. We shall demonstrate that concern and remorse on the part of the father emphasises our findings concerning the nature of phantasmatic movement within nodal space and especially across the critical frame of time. Freud states the possibility that when the child's father went to sleep, he may have felt some concern that the old man he engaged to stand vigil might be incompetent to carry out the task. In extending on from this, Lacan posits that the words spoken by the burning child perpetuate a father's remorse:

... the remorse felt by the father that the man he has put at his son's bedside to watch over him may not be up to his task: die Besorgnis dass der greise Wachter seiner Aufgabe nicht gewachsen sein durfte, he may not be up to his job, in fact, he has gone to sleep.  

However, we consider that there is a stronger factor at issue here. Guilt, more so than concern and remorse, bears upon the overdetermined phrase. It is not only the old man who has failed his task, but also the child's father. We want to turn and replace the remorse felt by the father at choosing the wrong man for the job into guilt felt by the father for not having measured up to his own job. We want to turn remorse and guilt back inward. Surely the father himself could have done more.  
The child has been on the sickbed for days and nights on end, entirely in the care of the father and of those persons designated by the father to administer to the child.

37 For the reasons behind 'obsessive self reproaches' (emotional ambivalence) on the part of someone who has lost a loved one, see Freud, 'Totem and Taboo', S. E., vol. 13, p. 60.
'My child is dead, couldn't I have done more?' Moreover, from the perspective of the sick child in its bed prior to the event of the fire, can't the father in his position of all powerful and all responsible father please 'fix this up'? There is an imploring and desperate call to 'fix this one up'... 'Father don't you see I'm burning?' becomes 'Father can't you see I'm dying?'. Real 'burning' in the present moment of the dream juxtaposes and fulfils itself as real 'dying' in the past. In a movement beyond the pleasure principle, the affects of concern, remorse and ultimately guilt on the part of the dreamer, and reproachfulness on the part of the child, shift and displace burning into dying. It is the father's guilt that causes meaning to remove itself from 'fever' and 'flames' and to implant in dying.

The important point is that this overdetermined juncture of current burning and past dying, the turning of burning into dying, occurs again with relation to the time factor. Turning with distance (the phantasmatic contour) occurs here, as it did above, in the fullness of time. Time is the causal factor that movement—in—meaning relates and refers to. Time may be regarded as the invested event. The two disparate times of burning and dying circulate about the unifying and connecting moment of 'can't you see' to the extent that time itself is rendered exceptional. Our conception of phantasmatic movement operates here in this exceptional relationship to far away moments in time. Movement retains contact with such disparate times as these, maintains relations with that which is divergent in time and space, running all the twisted—while through exceptional spans of unconscious and nodal dream—time.

Thus far, we have examined the special types of movement carried out in the structures of phantasy and the dream. In so doing, we indicated the ways in which both the phantasising/dreaming subject and subject of the phantasy/dream are formatively structured through values of phantasmatic movement. We outlined the specific workings of such phantasmatic movements in two specific cases of the dream and phantasy documented above by Freud and Lacan. In these examples phantasmatic movement was defined as a highly versatile agency. It was seen to be a

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38 For Freud's ideas on unconscious guilt see 'Civilization and its Discontents', op. cit., pp. 124, 135. Freud writes (p. 126): 'As long as things go well with a man, his conscience is lenient and lets the ego do all sorts of things; but when misfortune befalls him, he searches his soul, acknowledges his sinfulness, heightens the demands of his conscience, imposes abstinences on himself with penances'.
very mobile principle indeed, one which structures both the scene of phantasy and
the phantasising subject by means of a processing multiplicity and division, and by
high transformational change with respect to subjective positionings. Moreover, it
was seen to be the type of action fundamental to the constitution of mixed relational
'becomings' in so far as both subject and scenario was concerned. Phantasmatic
movement was also identified as possessing an indestructible character in its relation
to time. This was evident, for example, in Freud's case of the dream of the burning
child, where phantasmatic movement operated to claim both temporally past and
present events with utmost ease. We saw that unconsciously delivered disparate
moments in time formed no barrier or limit at all to the radical joining agency of
phantasmatic movement, that it crossed right through temporally discrete zones of
difference with impunity. We shall now examine the ways that this complex of
phantasmatic action fulfils itself in the image. However, while we intend to bring
this phantasmatic mode of structuring movement to the image, it is by no means a
direct and unproblematic neat and proper copying over of the psychoanalytic
material onto the image, such that there remains no residue left over or anything left
falling short. It is precisely these aspects functioning through discursive excess
and/or lack; bleeding out beyond and/or not quite in reach that we want to address in
our bringing together of the visual and theoretical materials. What we want to bring
out is the unique way that the psychoanalytic material plays itself out in relation to a
specific representation. We want to articulate the way the theoretical structures just
examined, are uniquely carried--through in representation, that is, under the full
impress of the image itself. Our aim is to reveal the presence of a theoretical
structure premised on and, most importantly, changed by the image in question. It is
just as much a case of the image's bearing upon the theoretical material, as it is of
just what theoretical material it is that we are bringing to the image. This being the
case, we claim the creation of a new discursive entity, one newly conceived as
hybrid, forged through the enmeshment of the divergent discourses so mentioned.
The Formalities of Wolfspeak

At a town gate surrounded by countryside, St. Francis, a group of townspeople and a wolf have gathered to discuss a matter of importance. Sassetta's painting The Legend of the Wolf of Gubbio (Figs. 20 and 21), records an episode in the life of St. Francis which shows the saint making a pact with the savage wolf of the Gubbio district. The wolf has agreed to stop marauding the local countryside on the condition that food be provided at the townspeople's expense. A notary has been engaged to document the contract that is in the process of being drawn up, and is depicted sitting on a stool on the left-hand side of the picture plane. Indeed, it appears that the agreement is well underway if not almost in place, as the legal scroll positioned on the notary's knee is already considerably filled with script and only a small amount of the parchment remains blank.

St. Francis is positioned slightly to the right of the central vertical axis towards the wolf's side of the frame. He extends his left hand to the wolf whose right paw is drawn straight up into the correct contact of agreement. At the same time as he attends to the wolf on one side, St Francis also relays the stated agreement to the notary on the other. The notary sits on a stool at the left, poised there for the transpiring words as yet to be written down. Behind and to the left of St. Francis there stands a throng of approximately twelve townspeople, interacting with each other and with the state of affairs proceeding before them by way of various manners and degrees of bodily holding. Directly above the throng at the town gate, above the raspberry coloured cornices and in between the crenellations of the highest parts, a line of six women's faces may be glimpsed looking down at the proceedings below. A flight path of birds arcs in the sky near the barren hill on the right. A freshly dismembered body lies in the middleground. Older dismemberments, rib bones and skulls lie further back in the vicinity of the cypress forest lining the path on the right. In the far distance three birds fly above a horizon of hills and city towers.

What we have here is Sassetta's depiction of a phantastic scene formally and theoretically structured on values of phantasmatic movement. The thing that
immediately presents itself to us, and this was brought out above in the initial recounting of the painting’s narrative content, is the fact that so much is happening, so much interaction is taking place among and between these inhabitants of Gubbio and surrounding district. The image functions as a field of figures disposed into bundles forming *intensities.*39 These are specifically and spatially 'sited' into the scene as loaded or invested aggregations which signify marked degrees of difference. We would like to configure them as 'deployed complexions', dispersed within the widest possible scope of the represented scene.

The first of such marked out intensities is the individual figure of St. Francis who stands as the intermediary between the other intensities of wolf, notary and the body corporate of the town. Importantly, he takes up the position marked 'saint' like none other. His presence—as-saint functions to highlight the qualitative position of elemental saintliness, an intensification of saintliness, emblematically so. His iconographic accoutrements signify this; the brown Franciscan habit, the stigmata, nimbus and his poor, chaste, and obedient self-bearing. However, this being the case, St. Francis is nevertheless shown to be in a state of diffused projection beyond the confines of this molar emblematic self.40 We will expand on this shortly and demonstrate just what is at stake here for values of movement, but for the present we want to indicate that while there is an iconographic signification of saintly intensity, he is simultaneously 'in exchange' with two other intensive fields on both quarters positioned either side. On his left sits the wolf, a vastly different creature, and on St. Francis's right the unique identity of the legal scribe is taking note.

In a similar fashion to St. Francis, both the wolf and the scribe function as uniquely defined entities of difference. The scribe exhibits all those appropriate signifying elements enabling him to be defined in opposition to all those about him. Quill poised in hand, ink held in the other, parchment, the notary's code of dress, work

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39 The term intensities is conceptualised by Deleuze and Guattari. For their explication of *ordonnée intensive* as 'the point of coincidence, condensation, or accumulation of its own components' see Gilles Deleuze and Félix Guattari, *What is Philosophy?*, translated by Hugh Tomlinson and Graham Burchell (London and New York: Verso, 1994), pp. 15–34, especially p. 20.

stool, an appropriate crossing of the leg to accommodate the copying, intense compaction of the body, studious alert demeanour and attitude of reception and concentration required of this legal duty are all present here in this left-hand corner of the image's world. This small attentive and receptive centre sits here as a unique and exquisite little world – a deployed complexion within the wider scope of the picture at large.

The wolf too appears abundantly present—as–wolf, even to the point of swimming with signification peculiar unto itself (Fig. 21, detail). The nostrils are dilated and the snout pointed directly at the stigmata. Ears are pricked up and angled attentively forward. The right paw is held up with its black claws extended, almost to the excruciating point of touching the blood hole of the stigmata but falling just short of it. No teeth are shown but the mouth is rimmed in red. There is a bloodshot eye. The wolf's coat, treated with fine, short brushstrokes graded in greys and tonal shading, makes clear and pronounced the muscularity of the neck, shoulders and legs. Longish pulse-veins in the right raised leg are picked out with a bluish hue and sinews are carefully articulated in the region of the paw where the claws are tensed.

Three singled out different 'species' of intensity, animal, human, and raised–above–human, are deployed individually in the foreground. They appear thus, set apart in terms of signification and meaning. At the same time, each enters equally intensely into alliance with the other member. It is a matter of holding the intensity of that which sets it apart from its immediate respondent in narrative, while at the same time, mainlining precisely with it via an action of 'responding–with'.

Other forms of intensities are deployed throughout the image apart from individual identities such as those just accounted for. Behind the figure of St. Francis, just outside the city gate, stands a group of approximately twelve townspeople in a tightly knit group. This group functions as another module of specialised intensity. Initially, it appears to be heterogeneous. Represented amongst the tight gathering are people bearing obvious physical and other differences of age, profession, culture, race, and social and economic differences. For example a bare foot cleric with draped prayerful hands stands in attendance at the right of St. Francis. An older man
with darker skin stands slightly stooped behind St. Francis. His concerned face is partially overlapped by St. Francis's nimbus. Younger men in elegant fur trimmed modern dress are positioned behind the notary on the left. On the far right a smaller and younger figure with a red sleeve and blue overgarment bends forward holding his hand out (in parallel with St. Francis) towards the wolf. There is a wonderful variety of attire, colouring, head dress, footwear, hairstyling and physiognomy within this group. However, despite this great signifying diversity, there is one diverse element not included here. Signifying heterogeneity extends only up to a certain point and no further. There is one element which is not present and which does not contribute to the signifying mix of this group. It is an element which sets up this gathering at the gate as a form of intensity 'unto itself'. There are no women included here at all. For all the variation, it is nevertheless a marked out exclusive group, differing from the wider spectrum of participants with respect to this one significant element of gender. The grouped and diverse intensity at the gate is premised on the absence of the significant trait of female presence. It is heterogeneous but masculine bound. This grouping of figures therefore functions as yet another deployed complexion. Moreover, as we have observed in the previous examples, values of movement structure the gathering. It forms a site of particularity within which interactions are presently transpiring, from which communications are projecting outwards, and into which exchanges are flowing. We shall expand on this transferential relaying movement shortly, but there is one final gathering of like forms which need to be identified.

The significant trait that was absent from the group of townspeople gathered at the gate is fully present as the defining feature directly above it. The six heads pressing between the crenellations above the raspberry coloured cornices, peering downwards to observe the proceedings, are significantly female heads and as such form a defined group. This is signified by the specifically female coiffure, evident in terms of both the styling of the hair into twists and braids drawn back, and also in the head coverings and coloured diadems worn by three of the women. However, such physical accessories are by no means the only significant means whereby the particularity of this group is so designated, even though it might be said that the
women's small and dismembered visibility between such confined spaces allows only this fragmentary amount of signifying potential. In fact the point is that it is exactly this spatial deployment that manifestly signifies difference. The very point is that the female spatial deployment in these parts is precisely a gendered one and this very factor feeds the forces of signification. The partial appearance takes up a distanced, marginalised, interiorised and feminised space, one set high apart and away from the symbolic business proper to those defined below. It is a feminised insertion into a gendered space, one which functions at the margins of both the narrative content and of the picture plane itself. The faces appear without full figurative visibility well inside the walls of the city gate. Moreover, they stand framed at the outer limits of both pictorial and diegetic space. The constructed notions of gendered interior space, gendered marginal spatial positioning with respect to symbolic action, even gendered constructions of safety and fear in so far as they apply to space, all serve to invest these already physically gendered faces with intensified meaning, a highly deployed intensity at the ramparts.

What we have so far indicated is the articulation of five unique intensities, distributed across pictorial space. We saw three of these to be individuals (St. Francis, the wolf, the notary) and two to be separate gatherings of male and female townspeople. It is the signifying difference inherent in each of the five, and their specific deployment across pictorial and diegetic space, that we want to emphasise here. This has been our concern above. However, this being the case, we now want to target an altogether 'other' area of extraordinary intensity. We want to lay claim, both formally and theoretically, to another mode of spatial intensification, one already pre-empted, pre-positioned, even actualised by these very five just described. It is a spatialising mode premised on values of movement, that is, on phantasmatic movement that we will now identify, and whose structural action we shall analyse.

While there is an enhanced level of figurative difference brought out in the signifying discrimination of the five parts, it is the marked degree of interaction occurring within, between and among these differing parts that sets up an 'other' field
of action, a field structured by the means of phantasmatic movement. These five designated entities are thus by no means insular or non-communicating in their function of difference. To the contrary, they operate with as great a degree of intensity with respect to their communication between the variously positioned parts, as they do with respect to their own states of difference. The interpolated spatial interval appearing in the transferential and transmitting borderspace among the varied parts is not inert, but a highly charged field of 'otherness'.

Deleuze targets this area of multitudinous action in his work on transferential becoming in the chapter 'Becoming-Intense, Becoming-Animal' of *A Thousand Plateaus*. His description of what is at issue in the construction of indeterminate, accidental forms as opposed to essential forms and determined subjects, are very suggestive for our conception of the spatialising movements and movement ridden spatialities functioning between the five determined intensities deployed in *The Legend of the Wolf of Gubbio*. Deleuze writes:

... between substantial forms and determined subjects, between the two, there is not only a whole operation of demonic local transports but a natural play of haecceities, degrees, intensities, events, and accidents that compose individuations totally different from those of the well-formed subjects that receive them.

For Deleuze, this rhizomatic space of the between or the middle is the place 'where things pick up speed'. It is a plane consisting of relational movements, functioning there in that intervening span between substantial forms. In our Gubbio image, intersubjective and transferential movements of visual exchange are taking place between the five signifying dimensions in a field of multiplicity, and within certain of those dimensions as well. There is an overriding presence of crosscutting gazes, of lined up visual contacts and intersecting exchanges. Within this ordering of diegetic looking, there is also an *orientational* array of visual attending and spectating. So many geometric degrees of looking, of angles, slantings, and co-
ordinates of the lines of vision are present, to the point that the 'between' forms a web of movement marked out with a particular type of transacting line.

For example, the sight lines of the four female faces appearing in the top most parts of the city gate appear angled to target different things below. The face furthest towards the left-hand side appears to look directly below in a vertical line which makes contact with the notary, or perhaps with the elegantly dressed young man with tips of fingers touching, standing closest to the notary. Alternatively, the two faces in the middle look further outwards and downwards, forming a sight line which angles obliquely across and towards the actions of St. Francis. Thus, between these dispersed groups, the lines leading up to points of visual contact are arrayed and varying.

A more complex arrangement of movement in the in-between occurs among the three well formed subjects of notary–St. Francis–wolf in the foreground of the image. St. Francis stands as the intermediary taking up a wonderful split and swerve of exchanges. Indeed, he operates on both intersubjective fronts simultaneously with respect to wolf and scribe. On his left, St. Francis attends to the wolf by way of a sinuous controposto lean, a bodily tilt which directly offers the wolf the physical compact of his stigmata–hand. If St. Francis does not bestow his sight upon the wolf at this moment, this gesture must surely more than compensate. However, the wolf of Gubbio is recipient of more than even this. St. Francis gives the wolf his full hearing. Even though St. Francis's face is directed towards the notary, his clearly formed and well seen ear is slanted towards the wolf with an unmistakable emphasis. The Saint's body bends slightly in this direction as well. While there are no obvious sight lines issuing from the part of St. Francis towards the wolf, he does emit the sense of touch, the smell of hallowed blood and attentive hearing. Such proliferations of sensation function as high sensory lines of contact or 'local transports' between St. Francis and the wolf. Significantly, it is between the two that this highly charged activity is taking place.

The notary picks up the other half of St. Francis's projected attention. The eyes of the saint are most clearly trained upon the notary, and the right hands of both are
poised and raised in a gesture of relaying communication. The notary returns St. Francis's look in the same direct manner. The wolf also looks directly forward and across at the notary. Crossings, subjectively split distributive moves, multi-sensory contacts, and directed looking are all carried through among the three in this foreground space.

Finally, the group of townsmen standing just outside the city gate presents a variety of interactions among the members within the group, and also away from it. The two men standing behind the notary are engaged in conversation, while two figures standing behind St. Francis are clearly looking outwards towards the wolf. A man wearing a blue garment positioned in the middleground of this group has his head tilted back at an angle and appears to be looking upwards.

We are thus shifting the emphasis away from the figurative groups (the objects) discussed above, in favour of the area of relational space circulating about them. We want to make apparent, in the sense of 'bringing it to visibility', that the interactive dynamics issuing between these divergently constituted and positioned 'determined subjects' constitutes an intense linear flux of inter-subjective phantasmatic movement, one which plays itself out precisely in this relational space. It is this spatially intense field, filled with invisible yet obviously occurring events in process that we are bringing into focus. As we recall, Berenson's generally literal conception of movement manifested itself in a very different dimension from our own conceptualisation of movement. His values of movement did not reside transitionally and psychodynamically between objects but functioned formally and visibly as a calligraphic formulation of line dwelling in the object. Berenson's movement was an energised indwelling of line which defined the object. Ours is a projecting and receiving outdwelling, an energised intensity of force-lines residing beyond the object. While we agree with Berenson's formal highlighting of line as the avenue to transmission of otherness we are locating and formulating it differently here. Berenson's positing of otherness exemplified in the Sienese image was accounted for through the formal elements of graphic line which rendered the figure 'eager', 'supple', and effectively 'silhouette'. We account for otherness by way of dynamic
lines of intersubjective projection which function in a type of 'linear' sense to contour this space just designated.

The types of movements transacting here between the designated parts are structured along those lines of mobility that we saw to be constitutive of states of phantasy and the dream. For example, the movement of 'turning with distance', that we observed above in the example of the burning child dream, demonstrated the presence of a signifying movement which turned meaning from 'burning' into 'dying'. This was a phantasmatic movement, one operating within the nodal field of the dream, a movement which travelled across the distance separating disparate times of present (burning–now) and past (dying–then) and most importantly, connecting each to the other (burning–is–dying). We saw this similar line of connection in the third phase of the beating phantasy, where the singular sadistic girl turned into many a masochistic boy. These were, as we noted, two momentously distanced points of reference in phantasy (sadistic female singularity– masochistic male multiplicity) each of which was brought into juncture by a form of movement which involved the combination of a transformative turning and the spanning of the space or distance that intervenes between them. In regard to representation, what might the status of this movement prove to be in the realm of form? How might this type of phantasmatic movement apply itself, fulfil itself in the image? In what 'image' or guise might the psychodynamics of turning with distance, as presented to us in the composition of phantasy and the dream, uniquely appear in representation? With respect to The Legend of the Wolf of Gubbio, a multiplicity of distanced and disparate intensities, how might this type of phantasmatic movement present itself or take up a place?

The answer lies in the unique manner whereby the visual bears down on theory. In other words, how representation captures or devises the phantasmatic action of high mobility and transformative joining across signifying distance in its own singular way. In representation then, phantasmatic turning fulfils itself as a phantomised formal contour, 'joining with' disparate parts within pictorial space. In visual representation, it is pictorial space that provides the element of distance as much as
it is those disparate figurative intensities thus enjoined by the contour. Phantasmatic turning with distance, the movement proper to phantasy and dream, transmogrifies in the image as a phantomised contour founded on the formal action of a twisting line. As we indicated above, this contouroing motion takes place in non-visible pictorial space in an intersubjective action of extension between the distanced and disparate 'bodies'. Our notion of the phantomised formal contour returns to Berenson's conception of values of movement. We recall that Berenson conceived line and contour, rather than mass and shading, to be the elements proper to the values of movement. He posited that linear principles were the formal means whereby otherness was conceptually rendered in representation. While Berenson's version of contouroing movement manifests itself as a highly visible formal element, our conception of it is invisible. Berenson's contours show themselves fully as those formal, curvilinear and delineating elements that 'make up' the object. Our contours are non-visible but ever present transferential relays carried through between subjects in representation.

Moreover, Berenson barely indicated the twisting nature of his own contour that has so much to offer our own conception of movement in the Gubbio image. While he did highlight contours, defining them as the significant formal means deployed in the rendering of the *au delà*, he went no further with them. Berenson singled them out but did not enter into any examination of how contours might function to render this otherness, that is, the reasons for their power. However, he obviously desired to do so. There was an elusive aspect that he was aware of in his conception of movement. Berenson thus writes:

> Few are the means which the arts of design, existing to enhance the visible, can employ to convey so much as a suggestion of the invisible world. . . . Another way is to avoid chiaroscuro and modelling in the round, and to employ contours only; and *by contours we of course do not mean outlines, but values of movement*; and, for reasons which I may not venture to attempt to give here, values of movement have the power to suggest the unembodied, life unclogged by matter, something in brief that comes close to the utmost limits of what visual art can do to evoke spirit.\(^44\)

\(^{44}\) Berenson, 'A Sienese Painter of the Franciscan Legend', *op. cit.*, p. 13 (emphasis mine).
Berenson again states his desire to account for the causal power of the contour over the function of mere line in *Aesthetics and History*. At the same time, he indicates again the point at which this examination falls short. In other words he directly states the task that he cannot undertake; how to describe the energy that turns a mere line into a line with movement, that is, a contour. He does however proffer a suggestive description of what this contouring energy 'is most like':

Movement is the manifest indwelling energy that vitalises the delimiting outlines of an artefact and the delineations of all the parts within these outlines. Outline or delineation thus energised is a contour. . . . To describe this vital energy that turns a mere line or curve into a contour, that is to say into a line or curve with movement, is a task I cannot undertake. It is most like what we see in swift-flowing but smooth streams, where the eddies, swirls, and vortices produced by the current remain constant for the duration of the same conditions, although no drop of water that goes to shaping these aquatic patterns is the same for two consecutive seconds. 45

Thus, the morphology of Berenson's energised line or contour is founded on the type of twisting and turning most often seen in a swift river flow of eddies, swirls and vortices. We recall that this was the formal means by which he aesthetically identified with the image in question, or with the entity thus rendered within the frame of representation. We want to 'call' this swirl of eddies and vortices seen in Berenson's aquatic contours, the *figure of the interior eight*. We are bringing together the formal aquatic swirl of Berenson's contour with the topology of the transference as posited by Lacan. As was indicated above, Berenson's contours function to render movement through curvilinear *indwelling* delineation of the object or figure. They are perpetual twists of relaying turn-lines, swirling vortices rendering the object outstandingly present in representation. Lacan's topology of the transference is a similarly figured contour relay that transmits *beyond* the object as an *outdwelling* transaction and then *returns to it* henceforth. Lacan indicates the configuration of the transference, that is of this transferential movement thus:

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45 Berenson, *Aesthetics and History*, op. cit., p. 78.
the function of the transference may be topologized in the form that I have already produced in my seminar on Identification -- namely, the form that I have called on occasion the internal eight, that double curve that you see on the blackboard folding back upon itself, and whose essential property is that each of its halves, following one another, comes back to back at each point with the preceding half. Just suppose that a particular half of the curve is unfolded, then you will see it cover up the other ... the lobe constituted by this surface at its point of return covers another lobe, the two constituting themselves by a form of rim. 46

The function of the transference or identification is thus topologised or symbolised by Lacan as a figure that is premised on a surface relation to itself, a return to itself. Berenson's contour is not only 'most like' the aquatic swirl of energised line causing his declared aesthetic identification, but also 'most like' the transversing moebius surface or internal eight that symbolises the function of the transference or identification.

Such phantomised relays of the interior eight, that is, relays of identificatory, transferential and intersubjective phantasmatic contours are present throughout the pictorial space of The Legend of the Wolf of Gubbio. They are present to such a quantitatively and qualitatively significant extent, circulating about and within the five designated intensities, that 'otherness' issues in their wake. In the foreground, the twisting, intersecting and turning with distance that we have shown to form the properties of phantasmatic movement and the phantasmatic contour, take place between the figures of the notary, St. Francis and the wolf. Intersubjective relays are present between the female faces at the ramparts and the groundline of townsman gathered at the town gate. Within this gathering there are a further number of cross cutting interactions in process. The numerous intersubjective contours that relay between the different groups or individuals set up a field of currents and this is precisely where we are locating our conception of movement in this painting, and how we are conceptualising our notion of movement. While it is evident that linear values and curving contours rather than the full-bodied elements of mass and shading render the figurative parts of this painting 'eager', 'supple', and account for the hive of figurative activity that is underway at the town gate, our own claim to

movement takes place in those varied intervals, interstices, and magnitudes of pictorial space interpolated between the figures. These are the places, significant in number, magnitude and degrees of difference, where the contouring psychodynamics of intersubjective action are intensively played out as movement.

In our analysis above, we focussed on the ways that phantasmatic movement might formally manifest itself in the image and we designated the spatial interval between groups or individual figures as the place where phantasmatic movement occurred. We also articulated the formal rendering of such movement in this interval as a phantomised and twisting contour, one which projects beyond the object and returns to it as an intersecting relay. We found this intersecting relay to be 'most like' Berenson's aquatic contour and Lacan's interior eight. This being the case, we are now finally in a position to indicate what is therefore at stake for the object itself. The phantasmatic contour does not remain in the interval of pictorial space closed off from any further action. On the contrary, we saw that its prime formal and functional property lay in the action of return: 'by a certain relation of the surface to itself, in so far as, returning upon itself, it crosses itself at a point no doubt to be determined'.

The movements proper to turning with distance and the intersecting twist, movements that are constitutive of aquatic contours and the interior eight, are premised precisely on this action of return.

Projection and introjection are the fundamental actions of transferential and intersubjective relations of exchange. The intersubjective, transferential or identificatory relay—as—contour functions to transcode the entities or objects thus relationally connected. This is just what is at stake for the object. In other words, in a contouring movement of actualisation, a part of each object inserts itself into the intensity of the other. The interior eight movement of intersubjective relation functions to inmix those differing entities thus contacted. We can observe this causal effect of the phantasmatic contour in its unique expression within the field of representation. As we noted above, representation captures theory in its own singular

47 ibid., p. 271.
48 This is the manoeuvre of the Freudian transference: 'the cathexis will introduce the doctor into one of the psychical 'series' which the patient has already formed'. Freud, 'The Dynamics of Transference', S. E., vol. 12, p. 100.
way. It is not a matter of the direct and generalised application of psychoanalytic
to the image, but rather the case of the image bearing down on its theoretical
correlate, such that it is re-presented and uniquely conceived with respect to, or with
direction from, the specific painting in question.

In *The Legend of the Wolf of Gubbio*, the effect of transcoding is noticeable in a
number of the individual figures and figurative groupings designated above. In other
words, the intersubjective phantasmatic contours transmitting between the groups
function to cause those groups to become relational in the Berensonian sense. They
'take on' an aspect of the other. The object introjects a subjective slice of its
contacted other in a movement of 'becoming it'. This interpolating and orientated
shift that transcodes the object constitutes a movement that we posit as 'real'
movement. For example, the gathering of townsmen at the city gate is presented as
an aggregation of variously fractionated figures, several of whom are in full view but
the majority of whom appear purely as faces, partly obliterated by their adjacent
fellow townsmen. Moreover, the heads of the folk at the gate stand evenly
distributed in a horizontal and level band of extension. It is a throng of figures of
equally represented height whose heads all measure up to the same level despite the
variance in their perspectival deployment in pictorial space. Apart from the figure
who proffers his hand to the wolf and is bending towards the right, this group
functions as a highly diverse group of townsmen with an overriding equilibrium at
the level of the face. It is not an equilibrium of facial physiognomy or decoration
however, but rather of *facial positing* or distribution. This is what is homeostatic
about the group. The faces line up in equal measure as an ordered band of
dismembered *positionality*. This horizontal groundline of faces that stands out and
apart at the city gate is recapitulated in the female heads slotted into the crenellations
above. The throng of faces at the gate transpires in the band of disembodied heads at
the ramparts. The female faces look down at a scene which entails dismemberments
made manifest at the level of the painting's literal content (the freshly dismembered
figure in the middleground, and the older dismemberments on the verge of the
cypress forest in the background) but which also entails more latent signifying
dismemberments. The compact array of 'stand–apart' male faces constitutes this
latent form of signifying dismemberment. Body sections deployed above in the ramparts, below at the gate, and near the forest path constitute those transcoded formations or entities issuing from the contouring action of transferential and intersubjective relay that flows between them.

Deleuze's notion of deterritorialization functions to this effect and his concept is suggestive for the formal object-to-object transmigration that we have just observed above in *The Legend of the Wolf of Gubbio*. Deleuze observes that deterritorialization is 'inseparable from correlative reterritorializations'. He notes that it is 'never simple, but always multiple and composite', qualities proper to those phantasmatic movements that we observed in the dream and phantasy above.49 It is conceived as the 'movement by which 'one' leaves the territory'.50 Deleuze examines several examples of manoeuvred objects that stem from this contouring movement proper to the action of deterritorialization. He observes that:

... the prehensile hand implies a relative deterritorialization not only of the front paw but also of the locomotor hand. It has a correlate, the use-object or tool: the club is a deterritorialized branch. The breast of the woman, with her upright posture, indicates a deterritorialization of the animal's mammary gland; the mouth of the child, adorned with lips by an outfolding of the mucous membranes, marks a deterritorialization of the snout and mouth of the animal. Lips-breast: each serves as a correlate of the other.51

It is this 'real' movement that informs the constitution of correlated objects. Moreover, the objects are not direct copies in the imitative sense, but rather recapitulations of proximities. In Deleuze's conception, they veer on the side of alliance and difference rather than of affiliation and direct copy. The nature of such movement invested entities is most vibrantly exemplified in his description of the specialised use-objects critical to Alexis the Trotter's psychotic world of 'becoming horse'. Deleuze describes these territorialized and correlatively reterritorialized objects thus:

50 ibid., p. 508.
51 ibid., p. 172.
Take the case of the local folk hero, Alexis the Trotter, who ran 'like' a horse at extraordinary speed, whipped himself with a short switch, whinnied, reared, kicked, knelt, lay down on the ground in the manner of a horse, competed against them in races, and against bicycles and trains. He imitated a horse to make people laugh. But he had a deeper zone of proximity or indiscernability. Sources tell us that he was never as much of a horse as when he played the harmonica: precisely because he no longer needed a regulating or secondary imitation. It is said that he called his harmonica his 'chops-destroyer' and played the instrument twice as fast as anyone else, doubled the beat, imposed a non-human tempo. Alexis became all the more horse when the horse's bit became a harmonica, and the horse's trot went into double time.\textsuperscript{52}

The phantasmatic contour, or movement of intersubjective relay, works to repercuss at the level of objects—in—contact, morphing them into transoperative becomings of difference such as harmonica/bit and demi—semi—quaver/horse's trot. In The Legend of the Wolf of Gubbio, the disembodiments and dismemberments observed above are constituted as those recapitulated—in—difference 'objects' or disembodied figurative gatherings dwelling in their field of correlation.

Such entities are also evident in the foreground of this image, taking up the figurative compositions of the notary, St. Francis and the wolf. We configured our conception of movement as a phantasmatic contouring which operates in the interval drawn up by the objects. We then extended this relaying movement to take account of its causal function by analysing the formal and signifying nature of those objects directly connected to such movements. We thus found correlations or movements of signification at the level of form as well as meaning. The movements of relay passing through this foreground milieu of notary, saint and wolf, hold similar ramifications for these figures themselves. It is a translatory move that relays among the figures here and implants at the level of form. As we observed above, St. Francis stands poised between the notary and the wolf attentive to both through a posture co—extensive with each on both fronts. He is present as the intermediary and translator, in short, he forms a channel. He translates and connects the desires of the wolf to those of the townspeople while at the same time addressing the agreement to the notary for documentation. Intersubjective relays of communication and connection surge through this foreground space between the protagonists and are

\textsuperscript{52} ibid., p. 305.
rendered intense by the formal registering of multi-sensory communicative emissions and receptions so deployed by the figures. We observed that the senses of smell, hearing, sight, touch and the sound of utterance all escalated into an intense field of interconnecting relay passing between the notary, St. Francis and the wolf, and that the communion of compact underscored the very presence or coming together of the three. However, while these intersubjective movements of the multi-sensory contour are proceeding between subjects here, the subjects themselves remain neither untouched nor unmoved.

Just as the communicative linkings and translatory moves pass between subjects, so too are those subjects implanted with translation. In other words, the interior eight movement of relaying return, picks up from, and deposits into, the field of the other. It is evident that each of the three figures has entered into composition with the other members of its field in a moment of suspended capture, where the movements and dynamics proper to wolf, saint and notary all slow down into a state of relational and translatory becoming. For example the hand-paw gestures, serving as vectors down which translation and contractual agreement pass, register a formal alliance at the level of hand-paw object. The wolf's raised leg and paw grows into St. Francis's outstretched forearm and hand, forming a coextensive movement of new form. It is a 'growing into' in so far as the cohesion issues from the most binding of forces. We saw that the convergence of compact here at the hand-paw, issued from a multi-sensory binding. We observed that audio, olfactory, visual and tactile senses bear down here forming a ramifying centre of contract. It is therefore an insinuation or positing of partial aspects, such that marauding wolf enters into composition with saintliness, and saint enters into composition with beast.

The notary, in concert with the wolf, sits attentively and patiently poised, head angled and somewhat jutting forward, ear pricked up, wide-eyed and alert, in full clear profile with hand flexed in order to presently inscribe the next words of the agreement. This is precisely the 'tamed' bodily holding of the wolf just described. It is a translatory move, a holding which displays the circumspect, obedient and dutiful aspect not only required of a scribe but also of a wolf who has entered into a
contractual bind. Likewise, one is also aware that the wolf has something of the scribe 'about her'. Each poised posture functions as a 'turning into', a 'translation into' the other, an other to whom, and from whom translation is proceeding.\textsuperscript{53}

This then, is how we consider values of movement to be present in representation, and in the specific example of \textit{The Legend of the Wolf of Gubbio}. We arrived at this conception by way of an initial investigation into the structural function of movement as presented in a discourse that is constituted to differ from visual representation, but which is nonetheless similarly phantasmatic in nature. We observed the action of phantasmatic movement in two cases taken from the discipline of psychoanalysis. Freud's example of the dream of the burning child and the phantasy of 'A Child is Being Beaten' highlighted those forms of movement characteristic of the primary process and phantasy scenarios, and in these examples, we took account of the structuring function of movement. We observed that phantasmatic movement formed the signifying means and structural mode of unconscious wishes and conscious reveries, that it was compositionally predisposed to multiplicities, divisions and high transformational change. We examined the part it played in the constitution of widely distanced and mixed relational becomings, in the permutation of roles, and also of multiple subjective positionings. In the image, we claimed that this quality of transferential and intersubjective relaying movement that occurs between disparately situated and constituted groups could be topologised as a phantomised interior eight, that is, as a phantasmatic contour. We demonstrated that such contours filled a significant proportion of pictorial space in \textit{The Legend of the Wolf of Gubbio}, setting up a field of transferential, trans-subjective currents, of phantasmatic contours between constitutionally disparate figurative groups or individual figures. This was the point at which we returned to Berenson's conception of literal and materially existent contours, highlighting his claim that values of movement rendered through the use of energised line as contour formed the

structural agency to configure otherness. Unlike Berenson, we showed that our conception of movement-as-contour resided on the other side of the object, in the interval of pictorial space between subjects, functioning as an intensive relaying field of intersubjective and transferential contouring topology. Finally, we indicated the causal effect of such phantasmatic movement between subjects by targeting those very subjects themselves, indicating in their constitutive rendering the formal and signifying presence of transcoded affiliate becomings. Our own values of movement thus inhere in the image not only in the most qualitatively phantasmatic of ways but also with quantitatively momentous degrees of saturation. Movement not only takes in the phantomised contouring of pictorial space between subjects. Values of movement also extend to the subjects themselves, functioning to inmix and transcode, conferring subjective transformational change, and causing the permutation, splitting and aggregation of subjective roles. These are the movements of otherness pertaining to the field of phantasy. They are also the movements of otherness relaying throughout the pictorial field, finding unique scope and expression in the rendering of the phantastic legend of Gubbio.

Values of movement manifest far differently elsewhere in representation. In the image above, we observed the presence of what could be designated as 'high' movement. This was made apparent by the extraordinary oscillations in space rendered by the variety of intersubjective engagements among the gathering of townspeople at the town gate. We observed that numerous far flung intersubjective movements took place in the interval of pictorial space between widely dispersed and differentiated figurative groups. For example, we noted the variety of angled looks that transacted across the large span of space between the inhabitants of the topmost crenellations and the groundline of the image. Numerous crosscuttings, slantings, and angles of intersubjective viewing and intercommunicative action were noted. Various sensory communications or bindings were observed among the protagonists. In short, pictorial space was posited as a highly charged line-field of intersubjective relaying activity, an intercommunicative formal network of variously orientated and angled contouring action. Moreover, we noted that the subjects depicted in this image were formatively affected, even saturated by this form of

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'high' movement, subsequently shifting into relational, transcoded and recapitulated becomings.

We will now shift our attention to a different formulation of movement and the constitutive role this plays in the transmission of otherness. We want to consider the operation of a structural movement that works to vastly reduce the figurative interactive intensity and connection between an image’s component parts in so far as narrative is concerned. While we found that the pictorial otherness of The Legend of the Wolf of Gubbio was rendered by the theoretical and formal deployment of high phantasmatic relaying movements carried out in the spatial field among represented subjects and immanent to their very constitution, in short by relational connection, we propose to demonstrate the presence and function of an opposing disconnective structural movement elsewhere in representation. This is a structural movement not of the hyper-connective ‘wolf speak’ type, but one with tendencies to level out, to quiet down, to blip down to nil. It is a processing movement which functions in avoidance of figurative interaction and trans-subjective modes of contact. However, this value of movement nevertheless operates phantasmatically, striving to undo and isolate the connections between figurative flashpoints and privileged narrative instants, keeping them in parallel and horizontalised separation rather than in crosscutting touch. It is a value of movement which thereby acts against narratively linked progression, working to flatten out the course of narrative flow, the better to set up its course of high action, its mobile practise elsewhere within the image’s system. We shall therefore analyse the means by which values of movement operate to produce an interminable and indestructible dumbed-down regime of narrative anti-movement, while at the same time, intensifying and 'bringing out' a mobile structure that registers its affect on another plane within the image. It is exactly the operation of this mobile structure beyond the narrative order which upholds and transmits the qualitative ordering of otherness within the signifying regime of the image. Moreover, we will argue that while this mobile structure speaks anti-narratively, it nonetheless evokes the image’s subject in an altogether exquisitely complex fashion. We will demonstrate that it is the degree to which the mobile structure upholds and performs its task of transmitting the depth structure of the
image's core-concern, that renders the image (from the historiographic perspective) both narratively 'evocative' and qualitatively 'other'. We shall therefore analyse the means by which values of movement construe the qualitative ordering of otherness, an otherness posited by those unique formal and theoretical measures that structure one particular altar panel produced by the Osservanza Master. It is, as we observed in the image above, a case of the theoretical material adjusting and thereby fulfilling itself uniquely in a formal complex; a theoretical complex that formally 'arrives' as the image's inherent process and core of concerns. We will focus on a value of movement which formally manifests itself in representation as flight from the stimulus.54

Walking in Nirvana: Flight from the Stimulus

The Master of the Osservanza's Saint Anthony Distributing his Wealth (Fig. 16) formed a panel from the Saint Anthony Altarpiece. We have examined two companion panels from this altarpiece (The Journey and Meeting of Saint Anthony and Saint Paul the Hermit and Saint Anthony Tempted by a Devil in the Guise of a Woman) in Chapter Two.

The primary source for the Osservanza Master's Saint Anthony Distributing his Wealth is recounted by St. Athanasius, Bishop of Alexandria, and is also described in Dominico Cavalca's fourteenth century adaptation of Athanasius's text.55 St. Anthony is depicted here distributing his wealth after having attended to the Gospel reading at Mass. According to St. Athanasius he returned home, gave his land to the village people, sold his belongings, and then distributed this money among the poor.

The Osservanza Master takes up this momentous instant in the life of St. Anthony, capturing him in the very process of distributing his wealth. He is depicted on the right-hand side of a narrow foreground band of planimetric space outside a Gothic palace. His left hand holds the strings of a bag of money. His right hand extends

54 This phrase appears in Freud's essay 'Project for a Scientific Psychology', S. E., vol. 1, p. 296.
forward, just about to drop coins into a small bowl held out by a child with golden
hair. St. Anthony is to be seen again in the background interior of the palace in what
might be considered as both a future and anterior moment in time. He descends the
stairs, cut off and in profile, looking straight ahead, holding the money bag straight
out before him. Close by, to his left, through an archway fragmented and at the same
time highlighted by a gold door, is a clear yet partial view of a mass of tactile gold
on the floor of the back room. Heaped in a manner common to both grain and coin
alike, and rendered in gold leaf, it lies there banked up as the infill of the deepest
recess of pictorial space, piled up into a quantity which excessively fills out the
background aperture such that its proportions and virtual limits lie far from thoughts
of possible depletion and remain well beyond visible reckoning. It is impossible to
know how far the gold extends, occluded as it is by the blue grey wall on one side
and the partly opened door on the other. An unimaginable wealth of occluded gold is
both manifestly and latently posited here as uncontained and uncontainable alms.

Moving laterally along the foreground band of space before the palace are a number
of poor people seeking alms. They process in a horizontal passage directly and in
steady profile towards the right hand side, receiving alms from St. Anthony
positioned on the right margin. One blind man with a small dog in lead moves in
parallel in the opposite direction towards the left. One suspects that he has already
received alms and moves on, remaining still part of the continuum, still part of the
interminable figurative relay of planimetric reception and distribution of alms played
out in the narrow foreground band of action fronting the palace. It is a tireless relay
of movement dynamised and automated as is conveyor belt action, configured as
much by the limitless moving band of humankind receiving alms, as it is by the
limitless reservoir and flow of coin that is potentially there and in the process of
being given out. This tireless open–endedness and equalising in–out flow of filling
and depletion, the repetitive perpetuation involved in re–filling and depletion–again,
this maintenance of cyclic horizontalised constancy, of doubly directed movement of
alms and people, is attended and encouraged by a structurally repetitive 'sameness'
evident in the formal composition of the figurative group. For example, the figures
receiving alms are all deployed in profile and appear to progress along their pathway
in a non-interactive fashion. The two men moving towards each other, each of whom holds a similar walking staff are both blind. The spacings or intervals between the groups are equally formatted and of a similar measure, resulting in a regular rhythm, and each person's gait and locomotion appears similarly devised.\(^{56}\) Crucially and fundamentally though, the ultimate motivation of each individual figure, captured here in the course of this narrative moment, is replicated with exactitude each in the mirror image of every other. In other words, a specific core intention is common to and foremost in the mind of all, and this is carried through by these formal devices which function to relay tireless sameness. It is thus a flattening out effect that processes, binds and characterises the overarching movement of this group of figures receiving alms rather than their structural deployment as privileged stand-alone instants.\(^{57}\) Something of this formal quality was observed by Keith Christiansen in his catalogue entry to the exhibition *Painting in Renaissance Siena* where he noted that the image:

... gives the impression of religious narrative interpreted as genre. This effect is enhanced by the lack of dramatic focus. Viewed for the most part in profile, the figures, with impassive expressions, move along parallel paths, and even Saint Anthony seems motivated by benignity rather than spiritual resolve.\(^{58}\)

However, despite the flattened out sameness observed above both formally and with regard to meaning, there also exists a certain degree of difference within the group of figures receiving alms from St. Anthony. For example, the greatest possible range of ages is depicted, spanning the generations from a very young child in arms to the elderly white haired man with the spotty dog. As noted above, two blind figures are present each with a different skin colouring, one of whom is cut off at the left hand side of the frame. A shoeless man in tattered coat and carrying what seems to be some broken bread appears somewhat disoriented and lurching, while the small child


\(^{57}\) A similar underplay of movement is evident in Bishan Das's painting of almsgiving, *House of Shaikh Phal*. See Gulam Mohammed Sheikh, 'Viewer's View: Looking at Pictures', *Journal of Arts and Ideas*, no. 3 (Delhi: Manohar Art Press, 1983), pp. 5–20. I am grateful to Chaitanya Sumbrani for bringing this author and painting to my attention.

and the adult woman holding it are both securely oriented into a firm intersubjective embrace. Another slightly older child dressed in green stands beside her holding out the bowl and, overlapped by all three, an elderly woman who might be a grandmother is severely bent forward. Thus, this compact familial network, by way of its firm formal cohesion anchorage and relational attachments, stands very much against the somewhat lost, isolated and disoriented figure of the lone shoeless man walking behind them. Highly various comportments, costumes, ages, personal dispositions and circumstances therefore circulate through the primary sameness of the group. At the same time, this display of difference circulates through the sheer and inexorable constancy of the receptive–distributive energy that maintains the tireless chain as such.

Given the fact of this doubling of signification, that is the presence of a signified difference and sameness in the progression of the seven figures, one might expect the world of the image's content (its core concerns) to be concentrated specifically here in this foreground strip. Difference and sameness when co-opted works to intensify and make complex, even to agitate the field of signification so designed. From this perspective then, it would seem that the subject of the painting finds itself emphatically played out in this doubly loaded and therefore highlighted foreground location of narrative flow. Indeed, the subject as expressed in the title of the work *Saint Anthony Distributing his Wealth* does seem unquestionably to be taking place precisely here at the front.

However, while we agree that this is so, that the action of the subject resides in the concentrated line of movement in the foreground, we want to argue that this is true only in part. We want to argue for a more radical presence of the world of the image's concerns elsewhere in the image. Significantly, we want to place this core subject well beyond the foreground strip. At the same time, we want to elucidate a very different structural movement that plays itself out *even within* the confines of the strip itself. This different structural movement is situated in opposition to the double articulation of sameness and difference just described. Our intention then is two fold. First, we shall demonstrate where and how the depth structure of the image
is carried out beyond the confines of the frontal narrative flow. Second, we shall articulate the means by which the emphatic front line, while still serving as a significant sector of the image's content, is maintained by a thoroughly more suggestive and mobile structural mechanism. It is the expression of values of movement functioning as agencies construing otherness that are still paramountly at issue here, and our analysis seeks to reveal the significance and functioning of those formal and theoretical devices upon which an historiographically posited otherness and evocativeness has been sensed and attributed but which has so far remained unelucidated in the literature. However, before we begin to examine the extraordinary way that movement is carried out with respect to the figures in this image, we shall focus on the non-figurative architectural pink facade which forms the open-ended screen upon which the figures process. We shall do this in order to demonstrate that it is the formal and theoretical nature of this mammoth screen that sets up the radical tone, that is, the qualitative ordering of otherness in the image, an otherness which we claim is also carried through in the distribution of alms inscribed upon it.

Fundamentally, the pink architectural facade is deployed as a close-up section of its own far wider dimensional totality. It is cut off laterally on either side of the frame, and longitudinally at the top of the picture plane. The palace thus extends well beyond the margins of the image on all three sides, constituting a spatial field of gigantic yet partial proportions. In his analysis of the enlarged close-up of the human face as captured in cinema, Deleuze considers the signifying work that extends from it and the qualitative type of image it constitutes. Deleuze's analysis of the close-up is most useful for our reading of the open-ended close-up of the architectural background to the Osservanza Master's painting. The spatially determined cinematic shot of the close-up face constitutes a specific variety of image which Deleuze calls an 'affection image', a cinematic image premised on a specific form of movement – the movement of expression. Deleuze writes:
The Bergsonian definition of the affect rested on these two very characteristics: a motor tendency on a sensitive nerve. In other words, a series of micro-movements on an immobilised plate of nerve. When a part of the body has had to sacrifice most of its motoricity in order to become the support of organs of reception, the principal feature of these will now only be tendencies to movement or micro-movements which are capable of entering into intensive series, for a single organ or from one organ to the other. The moving body has lost its movement of extension, and movement has become movement of expression. It is this combination of a reflecting, immobile unity and of intensive expressive movements which constitute the affect.59

For Deleuze then, the close-up face forms the optimum image of affect, standing as a sensitive field of nerves devoid of the 'global mobility' present in the other parts of the body to which it is attached lying out-of-field, beyond the limits of the cinematic frame. It is an aggregation site of locally notated micro-movements reacting on the inside from without, not via connectible extension but through reflective and conductible expression. It is a site of traces, a type of echo of moving tendencies. What interests us apart from Deleuze's qualitative reading of the partial and the enlarged as it pertains to the cinematic image of the close-up face, is the nature of the radically different world that rises up from it, that issues in its wake. Deleuze emphasises that:

... the close-up does not tear away its object from a set of which it would form part, of which it would be a part, but on the contrary it abstracts it from all spatio-temporal co-ordinates, that is to say it raises it to the state of Entity.60

This abstraction away from all spatio-temporal co-ordinates results in a loss of individuation on the part of the specific object-face that has been excessively enlarged or blown up in the close-up shot. It brings about a generalising 'becoming peripheral' or even universal, a radical unearthing of linkages to those relational parts of the object and its surrounds that would feed the directed flow of a sequenced reading. In short, a radical de-objectification of the normative object and consequent detachment from meaning is rendered by the spatially determined shot of the close-up. The image so devised is now steered by other means and takes on the status of a

60 *ibid.*, pp. 95–6.
universalising alterity. Deleuze illustrates this in the example of Bergman’s comment:

The close-up does indeed suspend individuation and Roger Leenhardt, who hates the close-up, is right to say that it makes all faces look alike: all non-made-up faces look like Falconetti, all made-up ones like Garbo. One only need recall that the actor himself does not recognise himself in the close-up (according to Bergman, ‘we were setting out to do the cutting and editing and Liv said: look at Bibi, she’s awful! and Bibi said in turn: no, it’s not me, it’s you’). 61

The architectural facade in *Saint Anthony Distributing his Wealth* is deployed across the picture plane, somewhat akin to the spatially determined shot of the face as close-up. However, while the three sides of the palace described above are clearly involved in spatio-temporal abstraction, the foreground sector still provides a degree of spatial anchoring. The horizontal ground line of the building is clearly evident at the interface it makes with the pathway. In other words, one limit is actually in view, the one on which the scene of narrative action is taking place. Nonetheless, the architectural backdrop, deployed in this manner on three counts out of four, that is in the predominant sense of spatio-temporal abstraction, provides a certain ‘point of view’ or dominant reading of the legendary episode so presented. The close-up facade as affection image inclines the overall reading of the represented episode strongly in the direction of alterity, while at the same time functioning as a radically receptive plate or surface already predisposed to the inscription of ‘distributive’ micro-movements, or distributive tendencies of another order. 62

The theorisation of the mammoth as it specifically relates to the contemporary practice of metropolitan architecture has been elaborated by Rem Koolhaas and Bruce Mau in their theory of *Bigness*. 63 In differentiating a mere building from a big building, and in accounting for the sheer causal effect of the latter, Koolhaas and Mau draw attention to the same abstracting mechanisms observed by Deleuze in the cinematic close-up, mechanisms which function to ‘raise’ the object as sign to an

61 ibid., p. 103.
62 The connection here is to the wax slab of the unconscious which receives inscriptions via the stylus. See Freud, 'A Note Upon the Mystic Writing Pad', *S. E.*, vol. 19, pp. 227–32.
63 Rem Koolhaas and Bruce Mau, 'Bigness or the problem of Large', in Jennifer Sigler (ed.), *Small, Medium, Large, Extra Large* (Monacelli Press, 1995), pp. 495–576.
altered signifying status. The radical anti-objectification of the normative object and the consequent rupture of contextually linked meaning again takes place. Thus:

Beyond a certain critical mass, a building becomes a Big Building. Such a mass can no longer be controlled by a single architectural gesture, or even by any combination of architectural gestures. This impossibility triggers the autonomy of its parts. . . . In Bigness, the distance between core and envelope increases to the point where facade can no longer reveal what happens inside. The humanist expectation of 'honesty' is doomed. . . . Where architecture reveals, Bigness perplexes; Bigness transforms the city from a summation of certainties into an accumulation of mysteries. What you see is no longer what you get . . . bigness is no longer part of any urban tissue. It exists; at most it coexists. Its subtext is fuck context. 64

This then is the extra-ordinary field upon which the represented action of the distribution of alms is being carried out. However there is another formal aspect inherent to this field that predisposes both it and the totality of the image not only to otherness but to an otherness brought about by the operation of a particular mode of movement. The pink facade is, after all, not an undifferentiated flat opaque barrier-screen, but rather, a facade of so many variously devised openings. It is the spatial deployment and formal composition of these openings that provide the variety of means, the free possibility and facilitation for the circulation of rendered movement within the exterior and interior space so depicted. The biforate windows of the upper floor are fully opened on the left-hand side of the palace facade with both shutters moved to the side to reveal a fully darkened interior space. On the right, a gold shutter closes off one half of the interior and window space. A grille above the table in the central part of the foreground provides a different means of movement into depth of the image, and maps out, in the manner of a grid, a blue-grey three-dimensionally interior space which in its turn contains another arched open doorway on the left wall. The hinged window shutter above the vat of blue water on the extreme left opens out onto an exterior space of the same blue-grey as rendered in the interior. The doorway with the Martinozzi coat of arms above on the right-hand side is a complex fractionated opening which in turn both frames and opens further into an interior space containing the figure of St. Anthony descending the stairs. The most distant recess of pictorial space forms yet another partially opened door which

64 ibid., pp. 499-502.
reveals its interior presence of heaped gold against a white-walled room. There is thus an extraordinary array of apertures, manifested in the assorted degrees of hinged openings and closings, of variously positioned shutter screens, of entrance and exit points within pictorial space. They operate as prime indicators and agents provocateurs of movement, acting not only to incite spectatorial movement about the represented gothic palace, but more importantly for our purposes, to set up the expectation that the rendering of a represented movement will take place. It is the extra-ordinary nature of this rendered movement, the formal and theoretical manner by which it is conceived, configured and expressed that we will now turn to.

We have observed above that the aspect of the architectural background's de-contextualising and magnified form already incline it towards the signifying function of otherness and that this close-up form is marked and perforated such that both spectatorial and rendered movement are at once expected and 'brought out'. We previously observed that the flow of figurative movement and meaning was emphatically concentrated (through the double signifying means of sameness and difference) along the narrow foreground strip. However, our concern, as indicated above, is to articulate a more subversive and alternate deployment of movement, a movement which is occurring both well beyond this figurative procession and at the same time coursing forcefully through it. What we want to demonstrate is the workings of a counter action, one which moves against the grain of a signifying practice founded on language. Formally, it is a structurally anti-normative manoeuvre, and one which matches the otherness that results from it in so far as meaning is concerned. Moreover, this extraordinary manoeuvre holds something even further at issue. Because the counter-action plays out its meaning on an 'other' staff of a score, it carries out the important work of evocation. It is therefore our intention to articulate the subtle devices by which meaning is not merely stated (the signifying practice founded on language) but evoked (a signifying process of thoroughly more obscure dimensions). While our stated objective has been to articulate, emphasise and demonstrate the presence and workings of the counter-movement with the view to formulating otherness, it is the intertwining, the inmixing
of the two that will bring together our analysis of the means by which a narrative
episode works to evoke.

It is the device of colour that works to convey this mode of otherness by setting up a
rendition of movement that diminishes the unitary and individuated constitution of
the object. Colour functions to disinvest or decathect the utter specificity of each
object in this image. Colour deconstructs each object's differentiated, elite and
foreclosed identity with respect to singular meaning. It works to 'float off' an integral
element of the object that forms a part of the unique constructedness of that object.
As a result of the work carried out by colour, a certain part of the object (the part of
the object's meaning that is acutely signified by colour) moves out into spatial
locations beyond the confines and meaning of that object.

The colour green for example distributes itself into six spatially diverse areas
throughout the painting and at the same time attaches itself onto six equally diverse
objects. Movement is thus doubly articulated by colour through the extensive
circulation it makes around pictorial space, and by the leaps in signification it makes
so as to link with objects greatly distant in meaning. Precisely the same intensity and
value of this most distinctive green is present without modulation in the constitution
of six disparate objects dispersedly situated. Thus, the same green accounts for St.
Anthony's stockings, the poor child's dress, the cuff of the blind man's head cap, the
architectural cornice on the top floor running the full width of the picture plane, the
two residual column capitals on either side of the grille, and the horizontal band of
the Martinozzi coat of arms above the palace doorway. The colour green thus moves
substantially across the foreground strip through its association with the clothing of
the figures. It also moves further up the length of the picture plane by the signifying
work it carries out with respect to architectural detail. Green thereby extricates itself
from any sense of exclusive, homogeneous tie of signification to a unique object or
signified by moving further afield and multiplying its attachments to diverse objects.
For example, sedge green is just as content, flexible and able to define the clothing
worn by a wealthy and benevolent adult saint as it is a poor child or a very old blind
man. However, this colour's acute and audacious manoeuvrability extends even well
beyond the work involved in the outfitting of an extraordinarily divergent triad of human subjects. It does more, and spans a wider gap. The green band of the blind man's cap enters into a formal alliance with the green bands of the residual column capitals, the horizontal band on the Martinozzi crest, and the cornice band running horizontally across the top quarter of the image. While it is true that the length of each of these green bands is not confirmed, there is nevertheless an uncanny formal likeness in so far as the width, that is the 'bandedness' of each is concerned, deployed as they all are as a type of formal edgework or horizontal decorative emphasis. Just as the form of the architectural green 'bandwork' and blazonry are invested and transferred in the trim of the cap, so too is the reverse evident. This relay of green is then taken up in the dress of the child and St. Anthony's stockings. Meaning thereby proliferates, spreads itself out, even explodes as it disperses pictorially into the wider reaches of the represented episode, doing so by means of the chromatic apparatus. Movement is two-fold in its action. It concerns itself as much with the distance travelled by this colour in terms of meaning as it does with the distantly situated places where colour comes to rest in pictorial space.

A similar action is undertaken by the colour blue. The very same singular blue carries out a sweeping and democratic gesture by overriding the unique specificity of the object that it defines. The self-same blue clothes the youngest child carried by the female figure, the old crone and the blind man with the green-edged cap. It furthers or widens its reach in meaning and space by extending out to the extreme left-hand side of the picture plane taking in the blue water in the vat and the outer-blue beyond the opened window. Blue moves further into the illusionistic depth of the interior, defining the blue wall made visible through the grille and the arched doorway.

Gold too, while strictly retained for the most precisely codified elements in the early quattrocento image, appears far more unilaterally disposed than usual here in our image. Gold leaf is no longer locked into a supreme and exclusive accountability for the encoded sublime object, but breaks away from its code to expend its signifying potential among more 'marked down' objects. Gold thus accounts not only
for the halos of St. Anthony (that much was expected) but also forms the pile of grain on the floor in the deepest background\textsuperscript{65} and the simple shutters of the biforate windows on the piano nobile. Gold leaf also forms the half-opened door in the background which opens onto the deepest recess of interior space. Movement is thus doubly signified. As was observed above, it is expressed in the image by the span of linking that colour enacts across wide sectors of pictorial and diegetic space. It is further articulated by the span of linking that colour makes across the wide disparities among meaning laden objects.

Each of the colours green, blue, gold, in its own turn, \textit{determinitorializes} its object in an act of grand dispersal. Colour detaches from its 'unique or ultimate signified'\textsuperscript{66} the better to multiply its attachments to things more obscurely posited in the full extremities of pictorial space and in the wider sphere of meaning. This is a movement steered by colour which involves distanciation and proliferation. It is a forceful and aggrandising act on the part of colour, one which has the effect of suppressing the unique object or signified it seemingly defines. We posit that this forceful act is the \textit{severance of the word from the thing}.\textsuperscript{67} The presentation of the thing is detached from the presentation of the word, an operation which results in a momentous outcome for the entire signifying function of this image. The thing is thus torn away from the word the better for colour to exert itself in the depicted episode as the thing itself. Colour suppresses the object in the sense that the object is pursued by malignant colour, \textit{colour itself becoming the overcoming 'thing'}, that is, the prime mover and the full array of things that move in the image. This is precisely the aggrandising action of colour referred to above. In so far as the narrative quality of this episode is concerned, it is therefore a case of the movement of \textit{colour-}\textit{as-}...
things rather than a movement of *words plus things*. A clear shift away from a signifying practice structured on conscious linguistic communication towards a pre-linguistic anti-narrative processing of the material demonstrates the presence and workings of the otherness that we wish to bring out in our analysis of this image.

**Is It Any Surprise?**

It may come as no surprise that the element of colour steers this image in the direction of alterity. The transgressive, and problematic nature of colour has been significantly commented upon throughout the literature of art history and theory. With reference to our period for example, colour's instrumental agency in signifying the other-worldly dimension of the image developed from the colour system set down by Cennino Cennini in his *Libro dell'Arte*. Cennini's system of up-modelling, as evidenced in the modelling of draperies, required the progressive addition of white to the pure saturated tone forming the shadows. The most brilliant and intense colour thus filled the deepest folds while white was added to form the mid-tones and the lights. However, by replacing the white modulated mid-tones and lights with a completely different hue of higher value than the one filling the shadow, a state of alterity, otherworldliness or unearthly presence could be expressed. Thus, *cangiantismo*, the shift of hues, formed an appropriate anti-naturalistic device to model the draperies worn by angels, the most supernatural of beings.68 We might also recall at this point St. Francis's sublime gift of his ultramarine cloak to the poor soldier in Sassetta's *San Sepolcro* panel. In a magical moment of *cangiante* unfolding and transition, the ultramarine cloak shifts from blue into deep carmine red as it itself shifts ownership and relocates close to the right foot of the poor soldier.

The device of isochromatism formed another means by which colour was deployed to construe otherness in our period.69 A systematic ordering of colour was formed by

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either the symmetrical or alternating placement of matched hues across the picture plane. The abstract and aesthetic nature of the pattern resulting from this arrangement of matched colour worked to suggest that a higher order, a supernatural dimension resided within and structured the full span of the episode. For example, Fra Angelico deployed colour to this effect in *The Deposition of Christ* (Fig. 24) and *The Birth of Saint Nicholas of Myra, The Vocation of Saint Nicholas, and the Story of the Three Maidens* (Fig. 25). In some ways the isochromatic system as thus described may be seen in *Saint Anthony Distributing his Wealth* and our analysis above of the role of matched colour in this image responds to Shearman's work on isochromatism. However, our dealings with colour, as far as they respond to this notion of isochromatism, do not end here, and we will take this up again shortly in our final exposition on the momentous work achieved by colour in the narration of alms giving. Before we finalise our account though, there is more recent work on the semiotics of colour that we must consider, keeping in mind that we are still asking; 'Is it any wonder, any surprise, that the element of colour steers this image in the direction of alterity?'

Julia Kristeva places the status of colour (in so far as the system of painting might be related to pictorial language) well beyond the ordering principles inherent to language. Indeed, colour lies right outside the structural principles intrinsic to the 'language/painting analogy'. Colour is irreducible to language, can in no way be subject to language's organisational structure, but must be considered in an altogether different light. It is the economic point of view rather than the structural analogy that provides the perspective from which to observe the workings of colour. The economic considerations that Kristeva attributes to colour are drawn from psychoanalysis and based on Freud's hypothesis that psychical processes are made

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up of the circulation of quantifiable amounts of instinctual energy.\textsuperscript{71} This instinctual energy is quantifiable in the sense of it being capable of increase or decrease.

Kristeva considers colour then not from the perspective of constitutive or constructive 'parts', not as clearly defined discrete segments or deconstructed elements that go to make up the language structure at large. Colour does not belong among 'phonemes, morphemes, phrases or lexemes'\textsuperscript{72} but comes under an 'other' umbrella – the economic principle of the instinctual drives. With respect to the ways that colour is implicated in visual perception, colour can be viewed as an instinctual pressure linked to external visible objects which accounts for internal visual perception and also registers as a formal sign within a system of representation.\textsuperscript{73}

The economy of excitation, of retinal sensation, of energy distribution, exemplified by the actions involved in increase, decrease, pressure and cathexis, is the dynamic field on which colour plays its part. Colour's motility and free-willed agency, and its transgressive role even within its own historically codified practice is discussed by Kristeva thus:

Contrary to delineated form and space, as well as to drawing and composition subjected to the strict codes of representation and verisimilitude, colour enjoys considerable freedom. The colour scale, apparently restricted by comparison with the infinite variation of forms and figures, is accepted as the very domain of whim, taste and serendipity in daily life as much as in painting. If, nevertheless, the interplay of colours follows a particular historical necessity (the chromatic code accepted in Byzantine painting is not the same as that of the Renaissance) as well as the internal rules of a given painting (or any device whatsoever), still such a necessity is weak and includes its own transgression (the impact of instinctual drive) at the very moment it is imposed and applied.\textsuperscript{74}

It is through the device of colour, Kristeva concludes, that 'Western painting began to escape the constraints of narrative and perspective norm (as with Giotto) as well as representation itself (as with Cézanne, Matisse, Rothko, Mondrian).\textsuperscript{75} For Kristeva, colour is thus the strategy, both the element and the principle by which the

\textsuperscript{72} Kristeva, op. cit., p. 33.
\textsuperscript{73} ibid., p. 35.
\textsuperscript{74} ibid., p. 37.
\textsuperscript{75} loc. cit.
narrated norm is broken down, the better for otherness to impose its own perspective.

This problematic, transgressive function of colour (problematic in so far as the narrated norm is concerned) is also explored by Jean Louis Schefer who juxtaposes colour against figure in his examination of the function of colour in classical Renaissance painting. Colour is a difficulty, an embarrassment for the figurative/perspectival systems that constitute classical painting. Colour surfaces as a problem and comes as an embarrassment because its status is already 'marked down' in relation to the scientific rules of perspectival thought and designo. At the same time, it refuses to be steered by, or integrated into this framework that structures and unifies classical painting. While it is present within classical representation, it appears subject to other principles. As Schefer points out, 'it doesn't lend itself to the same deduction as defines the status of the figure'. It is in this sense unassimilable, in excess of the system; an excess that Schefer terms an 'excrescence', a 'blurring' of signification that needs be subordinated to the figurative elements of the system. For Schefer, because colour is subordinated to figure (in figurative systems, the signifying function is primarily a property of figure), 'it is never the proper subject, never accedes to the signifier, and is thus continually repressed so that it becomes a mere attribute'. 76 Its repressed position in the figurative system is therefore a predicative one. It functions as a variable there. Schefer sums up his argument concerning the predicative function of colour in classical painting by expressing what he deems to be unthinkable about it. Thus:

... what's unthinkable in all this is that objects could be seen as attributes or accidents of pure colour (which Leonardo only ever refers to as a fog): that is, it's unthinkable that these things could be produced within the picture. 77

The role that colour plays in constituting the 'blur' of otherness (the loss of signification, the leakage of meaning) extends from the dialectical position colour takes up with respect to figuration and representation. Schefer poises colour between

77 ibid., pp. 8–9.
attachment and resistance to the signifying function, seeing a type of cancellated
excrescence of meaning or signification as the outcome. Whereas Schefer sees the
function of colour here through the lens of loss, the blurred loss of signification, we
see it (in so far as our image is concerned) as signification's enormous gain. We shall
therefore return to the aggrandising action of colour, to colour's malignant pursuit of
the figurative object in *Saint Anthony Distributing his Wealth*, in order to elaborate
further on the nature of this gain, and to formulate just what it is that this gain of
otherness places at stake for the narrated norm. We will now therefore return to our
image, not only to add to those strategies of otherness deployed uniquely by colour
described above (the *cangiante* arrangements of folds that formulate magical
draperies; the isochromatic compositional structures leading to higher order
abstraction; the status of colour as an economic principle predisposed towards the
unconscious instinctual drives; and colour's 'torn between' stance of resistance and
attachment to the signifying function construing the blur of meaning) but to declare
colour's profound mode of seizure with the narrated norm. We do this in order to
account for the frequently described *evocative* quality of the Sienese quattrocento
image, a description which we have observed to underlie the contemporary
historiography of the period.

In our analysis of the way in which the colours green, blue and gold are deployed
in the Osservanza Master's *Saint Anthony Distributing his Wealth*, we posited that
these colours distributed themselves across the picture plane unmodulated, that is,
with repeated, proliferating and specific *sameness* while simultaneously attaching
themselves to an array of objects greatly *divergent* in meaning. In view of this, we
saw colour to have a subduing, suppressing and reducing effect upon the object's
singularity. We posited that this decathecting or disinvestment of the object was
rendered by the movement of colour right *away* from the unique singularity of an
object thus defined by colour, and a setting up of linkages with random objects
elsewhere at large. It is as if one significant element of an object's binding (its
unique construction) has been unravelled and set adrift in order to attach with a vast
catalogue of objects greatly divorced from or 'other than' itself. In the signifying
order of the image, colour rises. Colour's unilateral distribution becomes the steerage
and subject of the depicted episode. Precisely the thing that Schefer considers to be unthinkable about colour ('what's unthinkable in all this is that objects could be seen as attributes or accidents of pure colour') is now most possible to think. The figurative forms are starting to appear as the attributes or accidents of the colours that override them.

The Alms of Colour

Colour's malignant pursuit of, and gain over the object (the same colour is persistently upon the object irrespective of the nature of the object) functions not only to de-emphasise or disinvest that object but also to transmit the core configuration, the depth structure or the very heart of the episode in this image. In terms of the represented narrative, it is the distribution of alms that is the core issue here, and colour is the alterity that carries out this role with excellence. We have demonstrated this by positing that colour distributes itself unconditionally throughout the image, 'giving itself over' to a full array of 'things' irrespective of their individual state of being. In this sense, colour is unconditionally generous in its act of distribution throughout our image. Just as the work of almsgiving in this represented episode involves the free and generous distribution of money by St. Anthony, so too does the work of colour enact its own widest possible distribution (its gift) throughout the image. Moreover, the object functions just as freely to accept or receive the colour extended to it.

However, in carrying out this distributive role, colour 'gives' with respect to one other important practice deemed to be right and proper to the giving of alms. Colour's unilateral distribution is carried out, as we have observed above, with the effect of de-emphasising, decathecting, disinvesting the unique specificity of the object that it gives itself to or that it distributes onto. Colour thus proceeds in a religiously ethical way (as does the action of almsgiving) to do the unthinkable, that is, to 'give' without an object attached, to give without any material objective. 78 Alms

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ought to be distributed with the emphasis taken away from the material object that is
given. Additionally, the gift of alms ought to eventuate without emphasis, highlight,
or remark, that is, with a type of down play of consciously constructed action or
celebratory framing:

Beware of practising your piety before men in order to be seen by them; for then you
will have no reward from your Father who is in heaven.
Thus, when you give alms, sound no trumpet before you, as the hypocrites do in the
synagogues and in the streets, that they may be praised by men. Truly, I say to you,
they have their reward. But when you give alms, do not let your left hand know what
your right hand is doing, so that your alms may be in secret; and your Father who sees
in secret will reward you. 79

The totality of disinvestments thus called for in the practice of almsgiving amounts
to a setting adrift of the signified, the better for the pure process, the unadulterated
act itself to transpire. Unilateral colour functions precisely to this effect, that is anti­
objectively or to deplete the sense of object. Almsgiving and the work of colour in
our image are structurally in concert, and colour thus signifies the pure process of
giving alms as only colour can. The proper gesture inherent to alms giving is thus
wholly taken up by colour here. If the giving of alms involves the unconditional
distribution or gift of money without any material object in mind (with the object
suppressed), this surely is also the very gesture and motive made possible by colour
in this image.

There is a very clear sense, in light of the analysis above, that colour works co­
operatively in support of the work attributed to the distribution of alms. In other
words, colour is in league with the subject of this image or the image's narrative
content. Indeed, we have aimed to show the manner by which colour actively
transmits the core issue, the depth structure of the image. Thus, while we have
attributed the production of otherness to the work of colour in this image (the tearing
away of the word from the thing, the setting adrift of the signified) colour's liaison
with the direct issue of the narrative is nonetheless evident. While we observed
Kristeva to claim that 'through colour . . . Western painting began to escape the

constraints of narrative and perspective norm (as with Giotto), our claim for colour with respect to any 'running away' from narrative is thus somewhat different. Similarly, while we observed Schefer to designate colour's predicative status in favour of 'the pre-eminence of figure in the question of the signifier', and to therefore attribute a blurred loss of signification to the work of colour in classical painting, our claim for colour differs again. While we agree with Kristeva and Schefer that colour does indeed do transgressive work, that it visits the scene of alterity, we want to place it's production not as escape from narrative constraint or as an intensification of loss of signification, but rather as narrative's transport, and as the extra-ordinary 'adage-with' and gain of signification.

Colour therefore splits and doubles the narrative project of this image, forming the 'other' scene or register of signification and processing the narrative in a way that is structurally different from, yet fully in concert with its core issue. This splitting and doubling of the issue, the mobility and plurality of signification that comes from it, is the means by which the represented episode is rendered profoundly evocative. While we have highlighted the function of colour as the counteractive movement and means to otherness, it is a matter of otherness' inmix with the figurative and narrative norm, that is, the calling up of the one with respect to/in the other that constitutes this evocative ability of the image. This is the function that Deleuze attributes to his concept of immanence, and we will study this concept further and observe its operation in two final images in our next chapter. However, let us say just at this point that immanence is evocation. It is signification's combinatory passage of processual folding, the oppositional reaffirmation of binaries that allows the image such evocative transpiration of its subject. While our main concern then has been to articulate the signifying practice of otherness we want to do so not in order to insulate or isolate it, but to indicate its critical and symbiotic relationship with narrated norm. As Deleuze comments with regard to 'smooth' space – the spatial modality of alterity – which, when operating with its 'striated' other, renders signification perpetually alive:

80 Kristeva, op. cit., p. 37.
Of course, smooth spaces are not in themselves liberatory. But the struggle is changed or displaced in them, and life reconstitutes its stakes, confronts new obstacles, invents new places, switches adversaries. Never believe that smooth space is suffice to save us.  

In addition to the documented 'subtle' techniques employed by Sienese quattrocento artists, and also to their perceived genius for narrative, the contemporary historiography of our period makes marked reference to the decorative quality of the paintings. Indeed there has been such emphasis attributed to the ornamental surfaces and visual patterns employed by the artists of the period that it has been seen as a defining quality of the Sienese school. The decorative aspect is considered to issue as much from the nature of the materials used (gold leaf, glazed silver leaf, inclusions of precious stones), and techniques (tooling, sgraffito, punch work) as it does from the complex array of pattern work that both fills and structures the Sienese image. These decorative formal qualities evident in the Sienese quattrocento image are noted to stem from the perfected techniques of Simone Martini (following Duccio) as exemplified in Martini's glorious Annunciation (Figs. 26, 27 and 28) and Saint Louis of Toulouse Crowing Robert of Anjou (Fig. 29). In both paintings, lavish and complex use is made of gold leaf and sgraffito method, a combination of materials and techniques which renders not only the garments of Gabriel and St. Louis in so rich and ornate a fashion, but which also extends to the entirety of the spatial field enveloping the figures in both works.

In the contemporary historiography, descriptions concerning the decorative quality of the works are expressed in terms of influence. For example, the illuminations of Franco–Flemish artists, particularly those of Jacquemart de Hesdin, are considered to have influenced the richly decorative nature of Sassetta and the Osservanza Master's panels. ¹ Christiansen describes the influential and defining quality thus:

... the emphasis is on refinement of surface, geometric rhythms, and diaphanous, diffused light. These concerns were to culminate in that masterpiece of imaginative landscape painting, the *Mystic Marriage of Saint Francis* (Musée Condé, Chantilly), from the Borgo Sansepolcro altarpiece.²

Similarly, John Pope-Hennessy, while relating Sienese quattrocento paintings to a further field of influence (that is, to Milanese and Neapolitan court painting of North Italy), describes the 'highly wrought' and 'richly decorated' quality of the works.³ From this perspective of influence he highlights the extraordinary and compelling patterns of linear rhythm developed by Sassetta and the Osservanza Master, observing their more than full blown development into decorative spatialities of bizarre excess 'unfettered by logic or fact'⁴ in the works of Sassetta's contemporary Giovanni di Paolo.

Bernard Berenson defines the same formal elements described above (the harmonies of line and tone, the attention to surface effects) as the *intrinsic* decorative values of the work of art itself. In setting up a distinction between illustrative and decorative values, Berenson defines the decorative elements as those that either appeal directly to the senses (colour and tone), or those that stimulate ideated sensations (form and movement).⁵ Decorative values are considered to line up on the side of form rather than of content, content being the concern of illustration. In other words, Berenson draws the distinction between the presentative function of decoration and the representative aspect of illustration.⁶ Presentative decoration draws attention to itself, it is 'for' itself, is taken up with its own material and technical aesthetics rather than referring to an illustrative idea beyond its own intrinsic concerns.⁷ Berenson sees his 'more essential', intrinsic, decorative values fully realised in both Duccio and Martini. In the example of Duccio's *The Betrayal of Judas* (Fig. 30), the

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² Christiansen, *op. cit.*, p. 83.
⁴ *ibid.*, p. 13.
compositional structure or mode of arrangement of form and line are considered to go beyond that which is needed for good illustration. Berenson writes:

We have dealt with it hitherto only in so far as it concerned clearness of rendering; but Duccio went farther, and so grouped as to produce effects of mass and line, pleasant to the eye in and by themselves. . . . And what a glamour of beauty is lent to the scene by the lances and torches of the soldiers – lines that are and are not parallel – an effect so easily attained, yet counting for so much.8

Berenson posits that Duccio 'can win us with the material splendour of his surfaces'. Importantly, Duccio is able to 'do more than' tell a story by utilising the subtle and decorative effects of mass and line, that is, by means of a formal patterning which operates in excess of, or over and above the subject that it nonetheless constitutes. Berenson's decorative patterning, demonstrated in the example of Duccio's arrangement of 'lines that are and are not parallel' thereby presents a 'glamour of beauty', a surface aesthetic that abstracts itself from and delivers something other than the meaning conveyed by the subject of the representation. Berenson attributes these same decorative values to the works of Simone Martini who 'understood decorative effects as a great musician understands his instruments'.9 Sassetta's paintings are similarly defined as works of rich decorative beauty that do more than merely recount the episode, that exceed mere reproduction. For example, Sassetta's The Mystic Marriage of Saint Francis and Poverty (Fig. 8) is especially selected by Berenson as the example displaying 'visionary splendour'10 largely brought about through the presentative decorative agency of 'imaginative design', that is, a decoratively induced design that is 'lyrical and even rhapsodical, and never narrates for the sake of narration'.11

Berenson therefore considers the decorative aspects of a work of art from the economic point of view. He places extraordinary emphasis upon the intrinsic decorative elements of the image, attributing a productive aspect to their presence within the work of art. The work that the decorative elements carry out, quantifiably

9 ibid., pp. 99–100.
10 ibid., p. 103.
adds on to the illustrative part, loading it with a unique formal structure or modality that not only relays affect (aesthetic pleasure) but that also gives the illustrative part its representative 'beyond'. For Berenson, this combinatory passage of narrative norm (illustration) with its decoratively induced, intrinsic 'beyond' is precisely what constitutes a 'winning' illustration. It is deemed a winning illustration when the self referential formal elements (those appealing directly to the senses or directly stimulating 'ideated sensations'), combine their productively aesthetic and 'life enhancing' delights with the represented subject in question. Berenson posits that this type of passage occurs most eloquently in the images of the central Italian painters. Moreover, in his setting up of the regionally defined Italian schools, Berenson designates that this quality formed both the 'consistent pursuit' of the central Italian painters and their contribution to the 'magic of Renaissance art':

The Central Italian Painters were not only among the profoundest and grandest, but among the most pleasing and winning Illustrators that we Europeans ever have had.

For Berenson then, the decorative values, those deemed 'more essential' and 'counting for so much', function to impart aesthetic pleasure and 'life enhancing' capacity, and to therefore transmit the subject of the painting in the most profound way. It is to the credit of the decorative values that the 'winning' of the beholder is achieved. Through the agency of the decorative values, the image captivates and strikes the beholder with the full force of its meaning—full aesthetic. In other words, while a winning illustration is the product of both the presentative and representative aspects, Berenson privileges decorative presentation as the means by which the subject of the image becomes totally convincing. Most crucially, this presentation strikes out even further to evoke a response on the part of the viewing subject that springs from the realm of affect. In this chapter I shall focus on this presentative realm of affect in the image, locating its whereabouts within the field of representation and analysing the part it has to play with regard to the illustrative

12 Berenson, The Italian Painters of the Renaissance, op. cit., p. 88, says his interest is not in the origins but in the 'enjoyment' of the art work.
13 ibid., p. 81.
14 ibid., p. 87.
15 ibid., pp. 86, 93.
signifying practice of the image. However before continuing with this we will consider what Henri Focillon has to say about the structural organisation of the ornamental realm and its productive outcome. Focillon's work on ornamental decorative values alludes to that mode of formal and theoretical presentative process, that is, to the signifying practice of otherness that we continue to highlight in the compositions of Sassetta and the Osservanza Master.

Henri Focillon attributes an imaginative and anti-normative modality to ornamental art. In the example of Celtic gospels or Romanesque art for example, the interlace and figurative forms created by the interlace not only draw attention to the background void upon which they are inscribed, but they liaise directly, indirectly and productively with this void to form relational open ended and uncontainable morphologies: 'the system of the labyrinth'. From Focillon's perspective, ornamental art is deemed anti-normative because its functional elements of line and form are deployed so as to allow productive and perpetual transference between figure and ground. The normative stance of a positively defined form situated in a less privileged negative ground, that is, the deployment of discrete, containable and hierarchised formal elements, makes way for a signifying practice founded on mobility, multiplicity and transformation. The anti-normative quality inherent to ornament takes effect due to this characteristic liaison between line and form in space where ornamental line and form transferentially feeds into its spatial surround, displacing its forms there while simultaneously extracting iterations from it. Focillon writes:

Even before it becomes formal rhythm and combination, the simplest ornamental theme, such as a curve or rinceau whose flexions betoken all manner of future symmetries, alternating movements, divisions and returns, has already given accent to the void in which it occurs and has conferred on it a new and original existence.  

Thus, the accenting of the void by ornamental first principles, intensifies with more complex formal decorative development and brings with it a dynamic effect of metamorphosis. Focillon speaks of 'mobile syntheses' within the dialectic of

[17] ibid., p. 66.
ornament, of a matrix of line, form and void, an abstract compact of formal positives and negatives that process into each other forming ever new complexities of form and space: 'a linear caprice that is perpetually sliding away to a secret objective of its own'. Ultimately, Focillon points to the otherness of the organisation inherent to this formal dialectic:

... this strange realm of ornament – the chosen home of metamorphoses – has given birth to an entire flora and fauna of hybrids that are subject to the laws of a world distinctly not our own. ... any speculation regarding ornament is a speculation on the great power of the abstract and on the infinite resources of the imaginary.18

In addition to painted Irish manuscripts, Focillon carries the principle of ornamental space into his examinations of Renaissance grotesque ornament, the baroque, the high Middle Ages of the Western world and also into the 'caprices of fashion'. Fashion is conceptualised as an ornamental abode into which the decorative value of textiles may be incorporated. Fashion itself becomes an ornamental environment, constituted by the intrinsic decorative elements of form, line, surface and colour. From the perspective of fashion as presented in painting, the ornamental 'pure fantasy of shapes' manifests in figures fashionably clothed in decorative textiles populating pictorial space. Crucially for Focillon, the decorative aspects inherent to the domain of fashion carry the same type of signifying load as was evident in Berenson's conception of presentative decoration. The same imaginary, aesthetic, and compelling qualities that issue from the intrinsic decorative values of a work of art are also inherent to and stem from the realm of fashion. Focillon selects Botticelli's Primavera (Fig. 31) and Van Eyck's Madonna with Chancellor Nicholas Rolin (Fig. 32) and The Arnolfini Wedding Portrait (Fig. 33):

Arrangements of this nature have always fascinated those painters who at heart are costume designers, and many painters who are sensitive to the metamorphoses that concern the body as a whole are extremely susceptible to the decorative value of textiles. What is true for Botticelli is no less true for Van Eyck. Arnolfini's enormous hat, atop his pale, alert little face, is far more than a mere headdress. In that endless twilight above and beyond time in which the Chancellor Rolin kneels at prayer, the brocaded flowers of his coat are of signal service in creating the magic of the place and the moment.19

18 ibid., pp. 67–8.
19 ibid., p. 87.
It is thus the decorative aspects that bring forward the affective values, or that create the magic pertaining to the subject of the art work. It is the intrinsic presentative values of the image that operate beyond its illustrative function to form what Christiansen deems to be an 'imaginative masterpiece'. It is this same value that brings Pope–Hennessy to claim that these paintings 'speak', and that 'counts for so much' for Berenson. The nature and function of the presentative, decorative values and an indication of just what and how much these values 'count for' is summed up in Berenson's consideration of Sassetta's use of 'imaginative design':

What I have in mind is the kind of design which, instead of expounding facts, no matter how exalted, makes a direct appeal to the imagination, communicating emotions, feelings, and atmospheres, and exhaling dreams, as fragrant odours are exhaled from sweet-smelling flowers.

What we have observed in the contemporary historiography is an awareness of a decorative signifying practice of otherness within painting that not only works in its own unique way, but also works as a mode of formal structuring that is of 'signal service' in the transmission of the image's core subject. Pope–Hennessy and Christiansen both equate the decorative principles with otherness, defining the works from a decorative perspective as 'unfettered by logic or fact' and as 'imaginative masterpieces'. However, they cut off these suggestive yet merely accessory comments in order to pursue their more mainstream concerns with the historical and social reconstruction of the past. Focillon's argument is a more semiotic one. His ornamental values of forms and space are considered as direct carriers of extraordinary meaning. Importantly though, Focillon's ornamental form and space in painting while of a unique and 'other' order, works not separately from, but immanently with the illustrative content. Thus, the brocaded flower textile of Chancellor Rolin's coat (Fig. 32) is processually and dialectically conducive to the wider twilight 'moment' and 'place' of the painting's subject. Berenson's approach is akin to Focillon's, however while positioning the decorative values well within the structural and productive realm of affect (emotions, feelings, atmospheres, dreams),

Berenson attributes an intersubjective causal agency to intrinsic presentative decorative values. Ultimately, the 'exhaling' properties of the decorative, imaginative–design system functions to palpably, directly and trans–subjectively relay the image's world to Berenson as completely transported, enhanced, and interactive viewing subject. Intrinsic decorative values do indeed 'count for so much' on Berenson's account.

The elements that unite all the descriptive accounts of otherness, despite the scholarly directions that then ensue, are the evocative and decorative properties of Sassetta and the Osservanza Master's images. In the contemporary historiography of the Sienese quattrocento, evocation and decorative principles are causally linked and analysed from this perspective most explicitly by Berenson. Something therefore grows out of, or is 'called up' by the decorative presentative process: it evokes. However, while the evocative and decorative aspects are commented on by Christiansen, following Pope–Hennessy, they are not further explored or developed from this semiotically causal point of view.

I want to return to, and rethink anew Berenson's causal decorative agency. While the primary intention is to similarly articulate its status as an intrinsic and presentative process of affect, a signifying practice of otherness, I hope to show how this is so but in a different and more complex way from Berenson. In the previous chapter we focussed on two differently configured signifying operations of movement, demonstrating the processes by which this structuring principle was able to signify otherness and transmit the depth structure of the represented episode. To do this we initially revisited Berenson's conception of movement as it applied to the Sienese quattrocento images of Sassetta, layering and dimensionalising Berenson's position by bringing to those images a set of theoretical issues that were called for and already proposed by the images themselves. The sense was certainly that the images had already anticipated, if not expected and actively 'set up' the type of critical approach that we brought to them. The approach here is similar. We will therefore bring a theoretical psychoanalytic strategy to bear upon this subject. Similarly, the aim is not to refute or dismiss Berenson but to intensify, escalate and open–out his
position concerning the intrinsic causal elements of imaginative design. We do this by means of a juxtaposing entanglature with our own position on the issue of otherness deployed in the image. Importantly though, the focus is not isolated solely upon presentative otherness but extends from it into 'illustrative/representation'. This extension is the platform from which we wish to bring out our own feature of causality. It is from the nature of this inmixing that I hope to respond to and explain the historiographically designated 'narrative genius' of Sasseta and the Osservanza Master, a defining and outstanding achievement so often referred to in the literature. We will therefore analyse the ways that intrinsic decorative values liaise with the illustrative content, thereby developing the position we arrived at in our last chapter. It is a matter of the one simultaneously calling up and being called up in the other, an immanent unfolding of two differently voiced signifying practices: a process that makes for a supremely evocative rendering of the image's subject.

**Decorative Moments and Patterns of Return: Hitting the Evocative Point**

Decorative or patterned surface is defined here as a self-referential attention away from constructed figuration and resolved form, towards the non-figurative abstracted elements and principles of a painting's formal and intrinsic process. This is the zone to which we attach the signifying practice of otherness. It is a zone or zones in an image where the raw abstracted properties and processes instrumental to the production of that image's composition reveal themselves, in a spatio-temporal sense, before the binding and forming of those processes into observably constructed forms and consciously coherent outcomes. We are therefore highlighting the abstracted nature of the decorative/patterned feature of the image, the presence of formal elements and principles that present themselves purely 'as such', prior to an organisational procedure which will attach them to language. Our consideration of the decorative in Sasseta and the Osservanza Master's works, stems therefore from those elaborately mesh-worked locales in the image that function beyond knowable resolution or visible form but which also structure critical positions and major

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formative junctures with respect to the image’s narrative concern. They are, as it were, gorgeous ruptures of visual alterity, and as we shall show, they are as extraordinary for their own ornate sake as for the important work they do to ‘exhale’ the image’s subject.

We will recall that the previous observations in Chapter Two concerning the formal and theoretical nature of the dominant interval, demonstrated by the condensing operation structural to *The Meeting and Journey of Saint Anthony and Saint Paul the Hermit* (Fig. 3), and the displacement function inherent to *Saint Francis Renounces his Paternal Heritage* (Fig. 19), were both carried out on extensive decorative sites within the image. It was the extraordinary nature of the interval writ large, the excessively wide span of the decorative interval and its structural mechanisms that concerned us there. We will now shift our consideration of ornate surface to a much smaller but nonetheless equally powerful decorative site of rupture in the image, doing so by way of two differently conceived structural mechanisms. We want to bring two psychoanalytic strategies of return, namely negation and repetition, to our last two images painted by Sassetta and the Osservanza Master. Negation and repetition are chosen because they function psychoanalytically as self-referential processes and bearers of affect, qualities that are in keeping with what we have observed above in the decorative values of otherness. We will therefore show that negation and repetition are supremely qualified to fulfil themselves demonstrably or live out their visible potential in the image. Moreover, as psychoanalytic strategies, we posit that they both have *a decorative way of getting through*. Psychoanalytically, they are unconscious processes completely focussed upon rupture and return, charged with the compelling need to surface to break through as ‘an upward drive’ into the lived world of consciousness. Our observations on the strategies deployed by negation and repetition will therefore focus on their status both psychoanalytically and formally as presentative processes that are *destined-and-designed-to-surface.* Similarly, when considered from the perspective of formal artistic devices, the unconscious processes of negation and repetition can be seen to be played out in

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configurations of ornate surface. In short, we will show that if we can see and think 'the decorative' in psychoanalytic notions of negation and repetition, we can see and think these unconscious processes in the decorative.

Via Negativa: The Decorative Detour

From the outset of his 1925 paper on metapsychology Negation, Freud gives several examples of what we consider to be an ornate signifying practice of otherness, an associative and decorative way of going about the business of communicating a thought. Freud writes:

The manner in which our patients bring forward their associations during the work of analysis gives us an opportunity for making some interesting observations. 'Now you'll think I mean to say something insulting, but really I've no such intention'. We realize that this is a rejection, by projection, of an idea that has just come up. Or: 'You ask who this person in the dream can be. It's not my mother'. We emend this to: 'So it is his mother'. In our interpretation, we take the liberty of disregarding the negation and of picking out the subject–matter alone of the association. It is as though the patient had said: 'It's true that my mother came into my mind as I thought of this person, but I don't feel inclined to let the association count'.

The decorative or ornate aspect stems from the sense of elaboration, intensification and going–over of a particular strand of repressed thought that occurs in the process of its being brought forward into consciousness during analysis. For example, in both cases above, (the person with the insulting idea and the man whose mother was that person in his dream), a type of doubling and splitting of their respective strands of thought is taking place. Each patient has in effect positively thought the insult or the presence of the mother and then stated it in the negative. In terms of the strategy of negation, saying that a thing is not so, is equivalent with having already thought it to be so. The negative component therefore forms an aggregate, a stated witness and highlighting anti–noise that draws attention to the overriding presence of an underscoring unconscious positivity concerning that strand of thought. It elaborately signals its repressed status. Negation is an elaborative process of simultaneous addition and subtraction, a doubling and splitting of signification that has the effect of over particularising its presence. The negation structure therefore not only

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highlights the ambivalence of the thought it conveys, but, importantly for our purposes, it also draws attention to the modality of its conveyance. This attention to process or modality of conveyance, to the 'manner' of bringing forward an association or thought is a hallmark of intrinsic decorative values. We claim that negation is a form of signification co-extensive with decoration, and that both signifying practices are rendered thus by their same emphasis upon presentative process, or intrinsic, self-referential values.

Freud continues his examination of what we posit as negation's 'decorative way of getting through' in two further examples:

There is a very convenient method by which we can sometimes obtain a piece of information we want about unconscious repressed material. 'What', we ask, 'would you consider the most unlikely imaginable thing in that situation? What do you think was furthest from your mind at that time?' If the patient falls into the trap and says what he thinks is most incredible, he almost always makes the right admission. A neat counterpart to this experiment is often met with in an obsessional neurotic who has already been initiated into the meaning of his symptoms. 'I've got a new obsessive idea,' he says, 'and it occurred to me at once that it might mean so and so. But no; that can't be true, or it couldn't have occurred to me'. What he is repudiating, on grounds picked up from his treatment, is, of course, the correct meaning of the obsessive idea.\(^{25}\)

In the light of these examples, Freud explains that the content of a repressed thought is able to 'make its way' into consciousness, provided that it is negated. As observed above, we understand this to be the content's undertaking of a wayward detour, a roundabout way, a *via negativa* into the destination of consciousness. From this perspective then, and with respect to the obsessional patient above, the signifying practice involved with the obsessional content in a sense loses way to the more voluble and voluminous force of its own signifying process. In short, negation is a decorative way of getting through. The elaborate constitution of negation's mode of functioning is brought out in Jean Hyppolite's description of negation as Freud engages with it in his paper. Negation is, says Hyppolite:

\(^{25}\) *loc. cit.*
... a mode of presenting what one is in the mode of not being it. Because that is exactly how it is constituted: 'I am going to tell you what I am not; pay attention, that is exactly what I am'.

Hyppolite's description captures exactly that intrinsic 'presentative' quality which we attribute to the negation structure. However, the additional 'pay attention' factor that he writes into his exemplary quotation above is unnecessary. There needs be no external or additional presentative emphasis placed above and beyond the negation structure itself. 'Pay attention', that is, the emphatic decorative process of detour, the elaborative manoeuvre of signification, is already fundamental to the negation structure. Indeed, it is negation. Decoratively speaking, it is negation's constitutive arabesque.

If, as we observed above, negation functions as a decorative, presentative way of getting through, we can restate this position and posit that the decorative is the temporal and formal site at which a negated type of 'getting through' occurs. It is the site in the image at which the unconscious strategy of negation surfaces precisely as that; as presentative surface. We will shortly develop this idea further by relating the twin aspects of rupture and surface to our considerations of the decorative and negation, and show how two images by Sassetta and the Osservanza Master involve themselves in these formations. However, before doing so, we want to examine the workings of the unconscious strategy of repetition. This is the final unconscious formality that we shall consider here. We will then bring our images to bear upon both negation and repetition, observing how and where these theoretical structures of return eventuate within the image. Our end aim, however, is to demonstrate not only how and where they figure phantasmatically in the image, but also to show the brilliantly subtle and highly refined degree to which this 'how and where' of phantasmatic return works to evoke the images' core concerns. Like negation, psychoanalytic repetition has a profound role to play in so far as the decorative values and narrative depth structure of the image is concerned. We shall demonstrate that repetition is rendered thus via the decorative sites of rupture and surface.

Crucially, it does so while simultaneously retaining a primary and vested attachment (as it does with respect to the human subject) to memory, thus to the image's memory, that is, to the considered recounting of the image's core issue: its primary event.

The artistic device of repetition is a common principle of design used in the decorative practice of pattern making or of patterned surface effects employed in painting, illuminations and textiles. Indeed, as a design method, repetition functions significantly to draw the attention of the spectator to the intrinsic, presentative, and decorative surface quality of a work of art. However, we can consider the principle of repetition from a discursively different position, one which none the less retains strong connections with and suggestion for this artistic counterpart. Freud first introduces his psychoanalytic concept of repetition in the 1914 paper 'Remembering, Repeating and Working–Through' where it is considered as an extraordinary strategy that returns the repressed to conscious life not in the form of a disguised memory of the past but of its lived re–enactment in the full force of the present. We previously described the way that Freudian negation operated as a similar strategy charged with the purpose and means of returning the repressed to consciousness. We saw, in Freud's words, that negation was 'a way of taking cognizance of what is repressed'. Repetition, along with negation, is thus another means by which the repressed manoeuvres itself, another flexible means by which it 'pours itself into another mould' in order to discharge into conscious life. Unlike negation however, repetition has a thoroughly more innate and immense juncture with lived conscious life. Thus, rather than remembering the forgotten and repressed thoughts, rather than negating them as we saw above, Freud explains that the patient acts them out in the living present. The thoughts are substituted by an

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30 Freud, 'The Interpretation of Dreams', S. E., vols. 4–5, p. 344.
equivalent live action. The patient embarks on a literal doing-again in animation of the repressed memory, without any conscious memory of the very event that this act replaces, repeats and brings to life. Freud writes:

... we may say that the patient does not remember anything of what he has forgotten and repressed, but acts it out. He reproduces it not as a memory but as an action; he repeats it, without, of course, knowing that he is repeating it. 31

Freud gives several examples to illustrate this formidable strategy of return:

For instance, the patient does not say that he remembers that he used to be defiant and critical towards his parents' authority; instead, he behaves in that way to the doctor. He does not remember how he came to a helpless and hopeless deadlock in his infantile sexual researches; but he produces a mass of confused dreams and associations, complains that he cannot succeed in anything and asserts that he is fated never to carry through what he undertakes. He does not remember having been intensely ashamed of certain sexual activities and afraid of their being found out; but makes it clear that he is ashamed of the treatment on which he is now embarked and tries to keep it a secret from everybody. And so on. 32

In each of the cases above, the memory of the event literally becomes alive and corporeal. The memory quickens, fills with nerves, in a transferential shift right into a lived present. As noted above, remembrance of a past defiant attitude to parental authority is swept away and replaced by current and defiant behaviour towards the doctor, a behaviour divorced from its causal past. Memory thus peels right away in a formidable process of separation and radical replacement by depth action. It is in this sense, a case of lived action severed from its substrate of memory, but it is in no way any less forceful for this loss. Indeed, because the repeated act is cast adrift from its memory, because it is dis-integrated from the connective chain paramount to structural linkage or signification, it proceeds with a type of lone and wilful purity.

The repeated act presents itself therefore with all singularity, as an unchecked entity, as a radical behaviour of pure process. This is the sense in which Freud designates the repetitive action as a 'compulsion to repeat'. It amounts to a profound and compulsive action of replacement, one that is rendered all the more formidable precisely through this unbound, unanchored relationship; in the end, this anti-

32 loc. cit.
relationship with remembrance. The abstracted act of psychoanalytic repetition strikes with compulsive and powerful force, in other words it is such a compulsive and powerful structure because it operates without knowledge precisely as undiluted behavioural action. *Only* the severed component of process or action is left to carry the human subject forward. Crucially, this structural agent is able to operate with such a compulsion that it can repeat a profound trauma. This is the demonic quality that Freud attributes to repetition.\(^{33}\) We have stressed two points thus far with respect to repetition. First, we considered the active, processual aspect of repetition and second, we emphasised repetition's overriding compulsion and force as a strategy of return.

There is an important third aspect though that we want to draw from the nature of Freudian repetition, and when considered in relation to the two points above, will enable us to articulate the formalities of otherness as the decorative in our images to follow. We claim that psychoanalytic repetition has a glorious and far reaching *aesthetic* and that this is constituted by the addition of the critical element of difference. From the perspective of difference, repetition is not the clear cut replication of a previously held position. It does not add up to an exact copy of 'the same' but has an inherent disposition to engage with the alternative. For example, continuing with our example of the defiant patient above, the repetition of this act of defiance is not the same thing as the memory of it. The acting out of the event and the memory of it are formatively different happenings. They are structurally dissimilar occurrences. While the theme or subject of defiance might be the same for each, while action and memory may both come under the same umbrella of defiance, the actual expression of it differs.\(^{34}\) Each form of expression whether it be memory or acting, is therefore subject to its own inherent structural organisation or signifying order. Although stemming from 'the same', each expressive form 'does' defiance differently and is subject to its own independent plane of expressive, signifying


existence. This whole imbrication of difference, repetition, and unconscious process is expressed by Freud in his analysis of the psychology of the dream processes:

In analysing the dreams of my patients I sometimes put this assertion to the following test, which has never failed me. If the first account given me by a patient of a dream is too hard to follow I ask him to repeat it. In doing so he rarely uses the same words. But the parts of the dream which he describes in different terms are by that fact revealed to me as the weak spot in the dream's disguise: they serve my purpose just as Hagen's was served by the embroidered mark on Siegfried's cloak. That is the point at which the interpretation of the dream can be started.\(^{35}\)

We might show how this notion of repetition as an inherently expressive difference that is involved in 'the same' might work in visual terms, by way of an ahistorical example taken from contemporary Australian painting. Ken Done's *School of Fish Turning Left* (Fig. 34)\(^{36}\) is a large canvas presenting an expansive field of blue through which a school of fish, sgraffitoed into the blue, flick simultaneously sideways to the left. The school is presented as two divergent movements of fish or planes of existence divided equally down the centre of the picture plane. Each half of the school appears differently from its counterpart. On the right, the fish are configured as a mass of collectively orientated small ovoid loops filling the entirety of the frame and continuing beyond it. On the left, they are orientated differently. They completely change tack, shift direction, enter into a different spatial plane of orientation and, as a result, appear differently. They now take on full profile. Their fins, eyes, tails, gills and markings of scales are visible. Their heads are marked out and some are shown to have a mouth. The differential aspect of visual repetition in this image, following Freud, resides in the relationship that takes effect *between* two planes, not within one. In other words, the profile orientation of the school of fish that appear on the left is a repetition of the differently appearing planar school on the right. Or again, focussing more closely on individuals, a singular, complex fish-profile, fully formed with fin, gills, tail and mouth swimming on the left side, is a repetition of a simple, blank, undecorated loop on the right. This is the differential aspect that we want to draw out in regard to repetition. If differential repetition occurs, it does so *transitionally* between and across two fields of expressive

\(^{35}\) Freud, 'The Interpretation of Dreams', *op. cit.*, p. 515.

\(^{36}\) I am indebted to Di Broomhall for bringing this wonderful image to my attention.
difference, not within a singular field of multiply collected homogeneous members. 
Differential psychoanalytic repetition works similarly to this transactive effect 
across and between two series of expressive and chronological orderings of 
difference. As Lacan states:

... we must distinguish the scope of these two directions, remembering and 
repetition. From the one to the other, there is no more temporal orientation than there 
is reversibility. It is simply that they are not commutative – to begin by remembering 
in order to deal with the resistances of repetition is not the same thing as to begin by 
repetition in order to tackle remembering.37

Deleuze has considered the nature of repetition from the perspective of a two-fold 
process which combines sameness and difference. In The Logic of Sense, Deleuze 
first identifies the two alternative ways of viewing repetition:

Let us consider the two formulas: 'only that which resembles differs' and 'only 
differences can resemble each other'. These are two distinct readings of the world: 
one invites us to think difference from the standpoint of a previous similitude or 
identity; whereas the other invites us to think similitude and even identity as the 
product of a deep disparity. The first reading precisely defines the world of copies or 
representations; it posits the world as icon. The second, contrary to the first, defines 
the world of simulacra; it posits the world itself as a phantasm.38

These two readings of the world maintain that one can come to understand 
difference from the point of view of a fundamental structural sameness, and that one 
can understand sameness as the product of an underlying and inherent world view of 
disparity. In representation, Deleuze posits, as the first platonic reading above would 
have it, that 'repetition of the same' underpins the effect of the mimetic copy, that it 
functions as a grounded and replicative truth to, or identity with, an archetypal model 
which it proceeds to reproduce. With respect to Ken Done's school of silversides, 
this first system of repetition would manifest as the bare and grounded same 
repetition of each and every fish-loop-shape confined exclusively within the right-
hand half of the image. Similarly, it would account for the repetition of the more

38 Gilles Deleuze, The Logic of Sense, edited by Constantin Boundas (New York: Columbia 
University Press, 1990), p. 261. For a clear overview of the differential aspect of repetition, see J. 
Hillis-Miller, Fiction and Repetition (Oxford: Blackwell, 1982), especially Chapter 1: Two Forms of 
Repetition, pp. 1–21. Arne Melberg foregrounds repetition through his tracing of the history of 
mimesis in Theories of Mimesis (Cambridge: Cambridge University Press, 1995).
complex shapes confined to the field on the left. Repetition of the same would not however apply to the combined crossing of right and left-hand fields of fish. In other words, it would not cross the border and apply exclusively to the entire image, as we found to be the case for the transactive and differential aspect of repetition above.³⁹

Deleuze's second formation of repetition, 'only differences can resemble each other', is founded on a thoroughly more dynamic and mysterious action and effect. This mode of repetition which claims repetition as the phantasmatic product of a deep disparity, considers the world from the point of view of difference and operates as Deleuze says, in a 'non grounded' way, devoid of an archetypal model. This phantasmatic formation is exemplified as a world of displaced and disguised simulacra, with repetitions taking effect as spectral and obscure doublings issuing from differential correlations between things. This form of repetition is more in league with the unconscious as we noted to be the case with compulsive Freudian repetition above. There is a striking element about it that constitutively resists the neat replicative fit. Differential repetition is founded upon precisely that which falls short of, or exceeds its related counterpart. The example of metonymic displacement, analysed in the previous chapter on the gap/interval (the signifying mode of the primary process) demonstrates the quality of clear difference that concerns differential repetition here. As Deleuze notes, differential repetition is played out on an entirely 'other' scene:

In the theatre of repetition, we experience pure forces, dynamic lines in space which act without intermediary upon the spirit, and link it directly with nature and history, with a language which speaks before words, with gestures which develop before organised bodies, with masks before faces, with spectres and phantoms before characters – the whole apparatus of repetition as a 'terrible power'.⁴⁰

Having thus identified the two forms of repetition and articulating their alternative modes of signifying practice, Deleuze then extends his findings. It is a matter of the combinatory recapitulation of these two forms within the framework of a text or world view. It is not sufficient to simply oppose the two forms, but rather to see the

³⁹ For another reading of the differential aspect of repetition which takes place between two scenes or series (as demonstrated in the example of Done's School of Fish Turning Left) see Jacques Lacan, 'Seminar on The Purloined Letter', Yale French Studies, no. 48 (1972), pp. 39–72.
one as imbricated in the other. Going further again, phantasmatic differential repetition is claimed to be the reason or cause of its grounded companion. Moreover, Deleuze attributes a core quality, a type of \textit{sheer and secret animating heart} to this profound and differential causal form of repetition. We will extend this notion of differential repetition's secret heart lying in the surround of the mechanical bare shortly with the two Sienese images. Deleuze writes:

\ldots the material repetition results from the more profound repetition which unfolds in depth and produces it as an effect, like an external envelope or detachable shell which loses all meaning and all capacity to reproduce itself once it is no longer animated by the other repetition which is its \textit{cause}. In this manner, the clothed lies underneath the bare, and produces or excretes it as if it were the effect of its own secretion. The secret repetition surrounds itself with a mechanical and bare repetition as though this were the final barrier which indicates here and there the outer limits of the differences that it communicates within a mobile system.\footnote{ibid., p. 289.}

Our conception of repetition in the image operates as a strategy of return. We attribute to repetition the means by which the differential, indeterminate and ghostly doubling of a grounded subject is brought to light, or, more pertinently, is brought to the \textit{surface} in representation. As we claimed above, we will show that it is the deployed subsistence of otherness in the image which 'presents' as this most glorious and pivotal formality, an ornate visual system of unrivalled refinement and subtlety. To do this we need to make a final detour into the realm of \textit{rupture}, but before we do, let us sum up the things considered thus far that will take us in our intended direction. We have considered three aspects of repetition above: its active or processual aspect, its compulsive force, and its Freudian correlation with difference. We then considered Deleuze's conception of repetition which also emphasises the quality of mysterious difference, but only in so far as it is causally tantamount to its grounded other, that is, to a signification of 'the same'. Deleuze's configuration of repetition draws out its differential aspect because this was the critical element he found to be lacking in previous philosophical accounts. As he says:
... the majority of philosophers had subordinated difference to identity or to the
Same, to the Similar, to the Opposed or to the Analogous: they had introduced
difference into the identity of the concept, they had put difference in the concept
itself, thereby reaching a conceptual difference, but not a concept of difference. . . .
The situation was perhaps no better with regard to repetition: in another manner, this
too is thought in terms of the identical, the similar, the equal or the opposed. . . .
Henceforth, everything which causes repetition to vary seems to us to cover or hide it
at the same time. . . . By contrast, might we not form such a concept once we realize
that variation is not added to repetition in order to hide it, but is rather its condition or
constitutive element, the interiority of repetition par excellence?42

Thus having constructed a concept of difference with regard to repetition, and
having constituted variance as the central nerve of repetition, Deleuze then proceeds
to account for the way that this operates with respect to its opposing tendency of the
same. Deleuze thus posits an interactive movement of two repetitions (the same and
the different) which propel each other along the chain of signifying movement. This
is Deleuze's philosophy of immanence. It is a case of differential repetition's pivotal
action of calling up the same, its dialectical and productive relation with the same.
The aspect of dynamic process with, or of functional action with is the signifying
practice pertaining to immanence.

In addition to the concept of repetition and difference, we previously considered the
function of negation. We posited negation as an overriding presentative process, as a
decorative way of getting through. Our claim here was that negation worked to split
and double its core concern, and that this action resulted in a type of over
particularised signifying presence. Moreover, we posited that the negation structure
worked with a type of detouring bent, in an arabesque or calligraphic vein, as a
roundabout fashion of articulating something: 'a mode of presenting what one is in
the mode of not being it'. Differential repetition too, has this aspect in common with
negation. It does not map up impeccably with its counterpart but is always displaced,
always somewhat askew from that which it differentially repeats (remembering is
not acting out, a simple blank loop is not a swimming profile with fins and gills).
There is an articulated slippage here that we consider to be elaborative and thereby
decorative. It is rendered thus through a signifying miss-match, a type of disjunctive

42 ibid., pp. xv-xvi.
'doing again', a highly wrought linguistic articulation which calls attention to its own signifying process. This is the formal quality that characterises those decorative, self-referential artistic values examined at the outset of this chapter. Moreover, we will recall that these values were precisely those same 'par excellence' ones that Berenson considered to 'count for so much', that were charged with otherness, and that 'exhaled' the affective core of the image's subject. Berenson and Deleuze are 'as one' in this regard. We shall now examine the decorative ways that our theoretical mechanisms involve themselves with respect to the images. It will be recalled that 'highly wrought' surfaces and the 'glamour of beauty' were posited as outcomes of those self-referential formal processes inherent to 'the decorative' in art. We will therefore show where and how these highly wrought theoretical structures of return might arise as the decorative in representation, and to what extraordinary and resounding collaborative effect.

Repeating the Sight: Repeated Sites of Temptation

The Master of the Osservanza's *Saint Anthony Tempted by a Heap of Gold* (Fig. 11) presents the figure of St. Anthony standing in the foreground of an enchanted landscape. He has travelled here along a pebbled pathway which winds its way from a pink monastery in the middle distance, through flat and hilly terrain to its outlet at the extreme bottom right of the frame. The landscape through which St. Anthony has passed in order to reach this point contains stark trees, deer, rabbits, and rippled outliers. There is a green lake in the distance, fringed by a pebbly and shelly shore. Two islands with scatterings of trees rise on the left side of the lake, and a sailing vessel floats between them and a promontory to the right. Dark towers of a city stand silhouetted against a gleaming sunset of gold and harmonies of crimson and yellow. Bands of blue toned stratus clouds with reflected ruddy undersides emphasise the curvature of the horizon. Two birds in foreshortened and profile views fly high above the sunset in the pale blue sky. White snow capped peaks lie beneath an inclusion of material gold leaf and compacted cloud formations on the right-hand side. The figure of St. Anthony stands with his eyes transfixed downwards upon an area of earth to the right of the rabbit in the bottom left-hand corner. At one time,
this area contained a heap of gleaming gold which has since been erased and painted over. St. Anthony remains with hands raised in reaction to this now voided but once resplendent sight. It is thought that the sizeable inclusion of evening gold deposited in a layer between the stratus clouds on the upper right would have functioned as a symbolic counterpart to this now erased deposit of gold in the bottom left. The pile of now erased gold on the ground is a temptation that has succeeded in both capturing the attention of the saint and suspending his action.

It can be said that a wide range of figurative elements fills this narrative episode recounting the temptation of St. Anthony. Indeed, the anthology of poetic forms deployed in the landscape, along with the colouristic rendering, and spatial composition of the image are considered to signify a 'visionary' and 'inherently unreal' quality of this painting. Certainly, one could hardly think of a more compelling field of visual delight on which to carry out the aim of a saint's temptation. Christiansen writes:

... the barren hills and twisted tree trunks are transformed into symbolic features of a visionary landscape with only a tangential relation to reality. Instead of describing a spatial continuum, the pebble-strewn path connects a series of otherwise disconnected and coloristically distinct areas onto which have been applied the frozen images of animals and the flattened forms of menacing trees. The sky, too, with its wonderfully coloured horizon and jostling bands of clouds, is inherently unreal.

We want to target two areas of inherent otherness alluded to by Christiansen in the passage above but not developed in terms of signifying function or formative, theoretical structure. It is not so much the poetic, symbolic figurative forms or an iconographic otherness that is at issue. The twisted and menacing tree trunks, frozen animals and barren hills are therefore not our focus here. It is not the figurative or 'illustrative' iconic elements that we will highlight, even though they do indeed contribute to the otherness expressed through the image. Rather, we will bring out something that has not been considered hitherto but which clearly and suggestively connects up with what has been posited as the decorative quality and inherent otherness of the work. It is none other than the presentative structural make up of

43 Christiansen, op. cit., p. 120.
44 loc. cit.
particular zones in the image. We want to return to the ‘wonderfully coloured horizon’ on the right-hand side, and the critical juncture of the ‘broken path’, its decoratively constitutive dis-continuum at the mid point of the landscape on the left-hand side referred to by Christiansen above. Both areas display the rising of a formal presentative intrinsic process that is founded on the signifying modes inherent to the unconscious procedure of differential repetition examined above. In effect, it is a case of what Deleuze (following Nietzsche) refers to as ‘to reverse Platonism’:

So ‘to reverse Platonism’ means to make the simulacra rise and to affirm their rights among icons and copies. . . . The simulacrum is not a degraded copy. It harbors a positive power which denies the original and the copy, the model and the reproduction. 45

The stony pathway breaks way and ruptures into decorative surface elements at a place in the image where the path dips downwards on the left-hand side. It is a dominant point, a critical juncture or convergence in the image rendered thus by fragmentary sectors of differently coloured terrain which bear down like arrowhead forms to point to, and create a drop-out zone or syncline in the terrain. The tonal ripples modelling the relief of the large outlier on the right, all flow across diagonally towards this convergence point in the image. The actual form of the large outlier with its sharp point intersecting at the confluence of the depression echoes this action and highlights the area. Thus, a foreclosed pocket of space announces itself in the image through elaborate and ornate means. This void arises by way of six different renderings of colour, surface and shape that circulate about it and signify its formal presence in the represented landscape. Thus, moving clockwise from the extreme left of the frame, a triangle of pale terracotta coloured earth forms the side of the stony path. It has a series of furrows parallel to the path. The pebbled and sprayed sector of path bounded on its other side by another terracotta triangle of earth with more acute apex also points down to the voided area. This is joined by the arrow head point of the blue-grey toned rippling outlier described above, which, in its turn, is also bounded by the pebbled path, now drawn out into a darkened line. This darkened line simultaneously becomes the outline of an ochre outlier abutting

45 Deleuze, The Logic of Sense, op. cit., p. 262.
the left-hand side of the frame. A compact array, an immense display of radiating form, surface and colour presents itself as a six pronged 'royal road' to the area of narrative loss in this image. This then, is the repetition structure we designate in the image. It is the point at which illustrative form breaks out, ruptures or surfaces just precisely as that, as intensity of surface values. It is the point at which form breaks step and presents and repeats itself 'decoratively' in terms of its intrinsic self-referential elements and processes. It is a foregrounding move, an ascendant 'becoming abstract' of illustrative content. A formal, decorative mode of presentative patterning, far different from the iconic, figurative formal elements of the painting, takes place in this area of the image. Fundamentally, it does so in ways that measure up with, and draw upon the three aspects that we examined in repetition above.

We first accounted for the active or processual element inherent to Freudian repetition. It was emphasised that Freudian repetition expressed itself as a performative acting out of a repressed or forgotten memory, not as a remembrance of it. Repetition was seen to be a lived again action, a replacement of memory by way of a ghostly doubling, a conjuring up of life by an action divorced from its memory. Second, we took account of the compulsive drive to actively repeat. We saw this to be the right action inherent to the nature of pure process, that is, inherent to a lone depth-action that has been severed from its remembered event. The notion of difference lying at the heart of repetition was then considered before finally referring to Deleuze's concept of two repetitions, that is, the same and the different as immanently co-functioning elements critical to movement in signification.

The drop out zone or the lost site of narrative progress within the image in the middle distance on the left-hand side, declares its presence as self-referential decorative pattern by way of those three repetitive processes discussed above. First, the decorative quality issuing from the area so designated, functions in a performative way. This is the active 'acting out' aspect of the repetition structure considered above. It is a self-referential articulation, an abstraction into a decorative array of fragmented shape, surface and colour that not only acts to refer to itself, but also performs its own temptation. We claim therefore, that the repetition structure
asserts itself in an active two-fold way in regard to the image. The drop out zone forms a significant hollow of hidden space within the image into which the pathway descends and the narrative blanks out to give rise to something entirely other. This is precisely the foreclosed span in the image's story where a decorative repetition structure 'affirms its rights among icons and copies', where it surfaces, takes over, and simultaneously delights us by its visual performance, its patterned and ornate display of intrinsic values. While it can be said that the iconic temptation of St. Anthony is occurring at the point of his frozen suspension in the foreground (he looks to the pile of now erased gold), we are drawing attention to this phantasmatic 'other', structurally active or performative sight/site of temptation in the image. This presentative, intrinsic and performative surface also becomes extrinsically performative in its operation as a site of temptation, that is, as a functionally decorative and seductive spot that holds our consuming interest. It actively repeats the meaning of the painting, that is, it performatively repeats by 'carrying out' the subject of the image, the represented act of temptation. This then is the two-fold action of repetition as it finds itself in the image, specifically in so far as the performative nature of the repetition structure is concerned.

The second aspect of repetition considered above, that is, its 'compulsive' principle, also asserts itself in the decorative display deployed on the left-hand convergence of the image. It would be true to say that this area is compellingly arrived at. The eyes of the spectator are compelled to travel to this critical juncture or convergence in pictorial space by way of the pathway which enters the zone from either end, as well as the fragmentary 'pointings' of coloured overland surface that border and run into it. As we observed above, an array of surfaces, form-shafts and colours lead right into this depressed locale from disparate parts of the landscape. There is the sense that this syncline of iconic loss and simultaneous phantasmatically decorative gain, forms both a compelling locale in itself and needs be attended to by way of its

46 Significantly, this is the concealed and delightful spot of diegetic loss in so far as St. Anthony himself is concerned – the place where the temptation of 'becoming space', of jouissance, is vividly expressed. For the devil's ultimate and successful temptation of St. Anthony by space itself, see Gustave Flaubert, The Temptation of St. Anthony, translated by Kitty Mrosovsky (Middlesex: Penguin, 1980). Roger Caillois extends the spatial dissolve into the insect and schizophrenic domain in his excellent paper 'Mimicry and Legendary Psychasthenia', October, 31 (1984), pp. 17–52.
unrelenting formal directive that so forcefully orders us specifically to that very place. Compulsion is doubly articulated here. It accounts for the nature of the site/sight itself and also extends to the fact that one is compelled or formally ordered to make one's way here. Compulsion in the image is rendered as both action and object. It functions as the wilful drive to return to a visually compelling field of pictorial space.

The third aspect of difference that we saw to be inherent to repetition applies to both the performative and the compulsive characteristics of the structure. Difference thus underscores repetition. Indeed, we saw the performative aspect of the decorative convergence as not only two-fold in nature, but differently so. We posited two different 'acting out' scenarios for this presentative juncture. On the one hand the area articulated or played out a display of intrinsic formal values and on the other, it projected outwards, enacting a visual and conceptual temptation of the spectator into a field of aesthetically pleasing loss. Considering that the subject matter of the painting recounts the passage of St. Anthony through a landscape of temptation, seeing that it portrays one of St. Anthony's temptations along the way, one is therefore made even more aware of the conceptual potential for ever more temptations that may await precisely here, in this significantly large field of decorative concealment in the represented landscape. The two different performative actions issuing from this area thus compound each other to draw the spectator into a visually tempting rift— an exciting 'diaphragm' in the pictorial field that is itself a site of potential, and at the same time almost expected, transgressive action.  

Similarly, difference applies to the compulsive aspects of the decorative field discussed above. We posited that its compulsive nature was doubly articulated in terms of action and object. A visually compelling zone in the image is constituted by a formal ordering principle that compells, or formally directs one's focus upon that malignant place, and moreover, to return there time and time again. These are indeed different articulations of compulsion. On one hand, the site itself is heightened in the

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intensive sense. It is a visual flaring up and coming together of colour and surface. This is aesthetically compelling and has much in common with our observations on temptation. On the other hand, compulsion applies to the actual manner of getting to that place. Compulsion extends to the vehicle by which we return there. It is, no matter what the cost, a compulsive drive, a forceful directive to return to repeat the temptation and the trauma. Indeed, it is not only the pebbled pathway that takes us to the compelling site of potential trauma, but all avenues ramify overwhelmingly towards that nodal point. In terms of the decorative, it is a case of all arms combining magnificently together. We observed the variously coloured shafts of terrain coming from disparate sectors of the landscape, an overland flow of surface features spear pointing into this hollow of pictorial wilderness. This is the compulsive formal vehicle, the pictorial 'drive' that orders our vision into a compelling place of repetition. While we have observed the differential aspect of compulsion, we want to emphasise that the compulsive aspect of repetition (in theory and indeed as we have seen formally in our image) concerns itself as much with its object (the trauma itself, the trauma of the temptation itself, the decorative display itself) as it does with the wilful mode of returning to that object (the ordering of pictorial space). Both are borne out uniquely with respect to the image in the vicinity thus designated above.

A Diabolical Metastasis: Transtemptation by Heavenly Gold

While we have reconsidered notions of the decorative in relation to Berenson's presentative values and Christiansen's observation concerning the brilliant working of 'the broken path' in the Master of the Osservanza's Saint Anthony Tempted by a Heap of Gold (Fig 11), there is another section of this image which arises in a similar manner. It is a decorative and intrinsic area of otherness where repetition again takes place. Indeed, Christiansen alludes to this part of the image (as he did with the broken path) by referring to the 'inherently unreal' quality that issues from it. We will therefore return to Christiansen's comment, juxtaposing it with the theoretical issues considered thus far in order to account for the way in which
otherness or the 'inherently unreal' is signified in the top right of the picture plane. Christiansen targets the sky thus:

The sky, too, with its wonderfully coloured horizon and jostling bands of clouds, is inherently unreal: The gilded light of sunset gleaming behind the clouds at the right must, originally, have functioned as a symbolic counterpart to the heap of gold at which Saint Anthony stares in awed fascination.48

The fragment of sky that we wish to consider from the perspective of the decorative, lies in the top right-hand section of the landscape between the pink tower and the right hand and top margin of the frame. It extends above the silhouetted hills and snow capped peak in the far distance, appearing as an intensive quadrant of rippling surface made up of strongly varied colour, tone and multiplying form. It functions as a splendid aggregation of formal elements, a compact array constitutive of the decorative presentative aesthetic that Berenson claimed 'counted for so much'. We will recall that it was the 'effects of mass and line, pleasant to the eye in and by themselves' that, for Berenson, gave rise to 'the glamour of beauty' in Duccio's The Betrayal of Judas (Fig. 30). Berenson deemed 'winning beauty' to extend from the intrinsic presentative linear array of the lances and torches of the soldiers in Duccio's painting; 'lines that are and are not parallel'. We will also recall that Berenson's decorative values of glamorous beauty were those that appealed directly to the senses and stimulated ideated sensations. This section of the sky demonstrates Berenson's notion of visually sensuous decorative values.

The self-referential formal elements do indeed aggregate in this decorative section of the sky to a marked degree. At the horizon, tonic polar contrasts of light–dark are evident in the heightened darks of the undulating forms overlapping the high keyed white snow peak lying directly behind them in the distance. Spreading directly above the contrasting lights and darks of the hills there is a layer of blended warm hues, desaturating upwards from orange rose at the hill line to pale gold above. Continuing upwards, the pale gold immediately shifts into clouded formations in which folded ridges of blue grey with orange reflected undersides span out across the area. Three further blue grey strata somewhat more curved than the one nearest the horizon,

48 Christiansen, op. cit., p. 120.
layer upon each other as they extend above. They are interposed with cool white markings of paint. At the highest section of the picture plane closest to the upper margins of the frame there is a clear sweep of pale blue. Christiansen's unreal 'jostling bands of clouds' appear to be matched by the jostling of presentative elements in this part of the image. It is not so much that the clouds—as—meaning are reduced, but rather that simultaneously, one is made intensely aware of a type of free willed glorious formal materiality unfolding up there as self—display. This is made ever more the case when one notices that there is a thick inclusion of gold leaf literally deposited as a shaft between the layers of blue grey. It extends as a shining horizontal band from the extreme right—hand side of the sky to a tapering point ending at the spire of the pink church. The gleaming sunset is thus doubly presented by the formal means of gold leaf as well as by the illusionistic rendering of warm harmonies of tempera paint. In terms of pictorial structure and the represented landscape itself, this is not only a presentative locale of aesthetic pleasure, a visually tempting site/sight, but importantly, a most precious and compelling one indeed.

The expressive intrinsic action and compulsion that we observed in the formal action of the land juncture on the left—hand side of the image is ever present in this particular corner of the sky. Additionally, the performative aspect that we saw to be inherent to the decorative repetition structure of the foreclosed broken path, that is, its ability to perform its own outgoing temptation, is also present. However the decorative corner of the sky does this differently. The outstanding quality of its performative temptation is given extra input and fed from another critical angle deployed elsewhere in the image. We will recall that the frozen figure of St. Anthony is gazing in transfixed fascination at a pile of what is now erased, but was once gilded gold, heaped to the right of the rabbit in the foreground. This is the foreground scene of St. Anthony's iconic temptation. The pile of gold stands there charged with the aim of St. Anthony's temptation and the decorative gilt sector of sky takes a cue from this iconic mound. Gold has jumped, relocating as a value and depositing itself as a gleaming strip in the sky. Now, even a sacrosanct heaven is remindful of temptation and holds overtones of the material gold. One might therefore say that temptation has decoratively gathered in the image, that it has
literally spread, and transmogrified, accumulating as a decorative, self-referential cache at a great distance from its iconic counterpart. The temptation of gold is therefore not only present iconically on the ground, but also inserts itself into, and becomes, a different formal structure or order; that of the presentative decorative.

The thing that is crucial in so far as our two designated decorative locales, our two scenes of repetition are concerned, is that they are *formidably attached to life and directed to meaning*. Just as we saw this to be so with regard to the psychical apparatus (the compulsive, performative return to traumatic life) so too does it apply to the areas thus designated in our image. In other words, the decorative patches of repetition are intimately wed to the subject matter of St. Anthony's life represented as an encounter with the traumas of temptation. Our own conceptualisation of decorative repetition as a strategy of return that literally surfaces precisely as presentative surface, is therefore incumbent upon more than just intrinsic formal values alone. While there might well be any number of areas in this image that foreground themselves as intrinsically present, the two that we have specified as decorative strategies of return, or as formalities of otherness, both have profound ties to specific moments of traumatic encounter in the represented life of St. Anthony. It is this inextricable bind that underpins our definition of decorative rupture in the image. The 'where' question, the notion of 'at what point?', that is, the issue of the traumatic moment's precise spatio temporal residence in pictorial space, is therefore fundamental to our reading of the decorative as presentative return, a formality of otherness. In the aesthetically pleasing sites that we have highlighted, traumatic temptation is at its most fervent and visual return is compellingly required. Both are loaded with affect. Thus, the two sites of desire in the image, each surfacing differently as a type of glorious ornate rupture in pictorial space, are spearheaded by a stricken moment in the life of the represented subject. This same type of stricken moment and its relation to desire is expressed by Lacan in his reading of Freud's account of the dream of *The Burning Child*:

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For it is not that, in the dream, he persuades himself that the son is still alive. But the terrible vision of the dead son taking the father by the arm designates a beyond that makes itself heard in the dream. Desire manifests itself in the dream by the loss expressed in an image at the most cruel point of the object. 49

This radical coupling of the compulsive return to traumatic life in the image (the sight of temptation, the most cruel point of return) with the formal site of its presentative display (the glamorous locale) is fundamental to the way we conceive the decorative to operate in the Osservanza Master’s Saint Anthony Tempted by a Heap of Gold. Decorative values do indeed 'count for so much'. They function not only as strategies of return, but as depth structures, as formalities of otherness critical to the evocative power of the image. Our aim has been to demonstrate, by way of this example, how they count for so much more than has been articulated to date in the contemporary historiography of the Sienese school.

**Negation at the Surface**

In our previous psychoanalytic considerations regarding the strategy of Freudian negation, we posited that it functioned as an ornate signifying practice, as a decorative way of 'getting through'. We showed that this ornateness derived from the overparticularised mode by which the repressed memory or thought was brought forward by the patient during the process of analysis. The examples that were given displayed a type of invested rumination or 'going over' of the repressed thing. We claimed that the 'pay attention' factor stemmed from the thing's loaded mode of conveyance, in other words, from the presentative and elaborative process involved in the bringing to the surface of repressed material. The process was thus designated as simultaneously additive and subtractive, as positive and negative, as a mode of saying it and not saying it. In effect, it involved a self-referential type of signifying investment and conveyance that processually 'out shone' or escalated above its own attached signified. Our observation that negation functions as a decorative, presentative way of getting through, led us to reformulate this observation and make the theoretical claim that the decorative functions as the formal site at which a

negated type of 'getting through' occurs. In other words, the decorative constitutes the spatio temporal passage in the image that presents, gives vent to, and 'brings out' the alterity of getting through. As far as the strategy of negation is concerned then, we want to argue that the decorative is the alterity of getting through. Just as we found the 'signifying rupture' of repetition to have an inherent connection to formal surface elements and to radical moments of meaning in the image, so too shall we approach the work of negation. We conceive repetition and negation as strategies of return (return of meaning) founded upon alterity, and that both operations are borne out in the image via ornate surface, that is, via the decorative. The negation structure that we have considered above and earlier in the chapter is carried out via the means of representation in Sassetta's *The Mystic Marriage of Saint Francis and Poverty.*

We want to reaffirm the case previously held that the theoretical structure will fulfil itself uniquely in representation, that is, that it will find itself uniquely present under the influence of those formal elements and principles inherent to this image in question.

Sassetta's *The Mystic Marriage of Saint Francis* (Fig. 8) is a response to an episode recounted by Bonaventura in his legend of St. Francis of Assisi. The painting depicts an extraordinary encounter that took place on a journey undertaken by St. Francis and his companion towards the town of Siena. On a wide open plain not far from their destination, St. Francis encountered three visionary female figures, alike in all respects, who greeted him with the words, 'Welcome, Lady Poverty', whereat they immediately disappeared into oblivion. In this painting, Sassetta has conceived a mystical betrothal of St. Francis and Lady Poverty. The two accompanying Franciscan virtues of Chastity dressed in a white garment, and Obedience in the red, are depicted standing on either side of Poverty in the foreground. All five foregrounded and standing figures swell above the foreground landscape and architecture in a momentously scaled up manner. The middle distance of plotted *contado*, forests, and winding pathways sweeps recessionally into a far distant plane of hilly terrain and fortified complexes, heralded by the dark silhouette of the Sienese Monte Amiata. The second appearance of the three Franciscan virtues, this

time present with their allegorical attributes of the yoke, the olive branch and lily, finds them in a line of flight, floating in a trajectory upwards and to the right-hand side, into a transparent and desaturated sky high above the wide plain. The face of Poverty has returned in a backwards glance to the scene below, where, at a previous moment in time, her mystic betrothal had already taken place.

When looking at this image, one is struck by the extraordinary variety of formal means by which the spectator is enlisted to visually traverse through the represented landscape. The pictorial field appears crossed through with forking paths, sinuous tracks entering into forested parts and winding into the heights of the distant hills. The pale coloured visual plane of encounter on which the figures of St. Francis, his companion and the three virtues congregate in the foreground, functions as an extraordinary ungrounded spatial confluence that both receives and emits two improbable pathways extending and resulting from the discordantly scaled crenellated gate on the lower right-hand side, and from the plotted landscape in the central middle distance. It is a landscape full of 'directing scope', traversed, in the literal sense, by directed and visible veerings, branchings, crossings and convergences. The wide plotted field in the middle distance also functions in this same way, forming a large vector which recedes illusionistically into the depth of the picture plane, and towards the foothills in the distance.

Superimposed over this field of visible and directing passageway in the landscape is a different modality of ordering passage. It consists of a web of invisible but nonetheless equally directed viewing trajectories. It will be recalled that a similar web of invisible yet 'figured' trajectories took place among the grouped and individual figures depicted in Sassetta's The Legend of the Wolf of Gubbio (Fig. 20), where it worked to intensify and invisibly contour the area into a field of phantasmatic, relaying movement. While we shall observe a similarly instigated meshwork in The Mystic Marriage of Saint Francis and Poverty, we aim to demonstrate that it resides there to a different end and with an altered significance. Similar to The Legend of the Wolf of Gubbio though, the invisible trajectories are woven intersubjectively in this image. They manifest as lines of sight which travel
from the eyes of the five figures standing in the foreground and from the eyes of the levitating figure of Poverty in the top right-hand corner of the image, directly towards a gathering destination point in the central area of the joining marriage hands. These lines of sight not only act purposefully to draw the figures together in the causal action of the image, but they also enlist the eyes of the beholder to travel that same itinerary and to visually 'read off' the meaning by visually repeating those invisible yet scopic transactions undertaken there. One could consider the trajectories of these 'looks' as a veil of converging orthogonals, as a phantom network of perspectival inclinations. Indeed, the invisible lines of sight are as clearly delineated and directed towards a point of convergence here within the picture plane, as are the aggressively visible threads that make up the system of single point perspective. However, this being the case, the invisible lines of extension in The Mystic Marriage of Saint Francis and Poverty do not all unilaterally conform to one point. There appear to be two trajectories that are cast slightly adrift from the pivotal and central convergence in the image. The gazes of St. Francis, his male companion, and the double gaze of the standing and levitating figures of Poverty all 'wind up' at the critical and intense centre of virtual juncture in the painting, that is, at the point where the hands of St. Francis and Poverty project and almost touch. Certainly, the gazes of these four spatially dispersed figures appear to be training in and bearing down upon this profound moment in the image. However, the eyes of Chastity and Obedience who stand on either side of Poverty in the foreground, appear to be aimed elsewhere. They are directed above and beyond this critical point. They slant across the picture plane in a more horizontalised orientation, over the hands of Poverty and St. Francis towards the forward tilting and intent face of the saint. A network of invisible but nonetheless 'figured' activity therefore both skirts about and constitutes the key moment in the marriage of St. Francis and Poverty.

The area of the image that we want to posit as the decorative occurs precisely as this key moment in the encounter between St. Francis and the foreground figure of Poverty. The decorative takes place as the area of pictorial space at which the

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51 For more on the itineraries of the eye in travelling 'the paths laid down for it in the work', see Klee, *op. cit.*, pp. 359–60.
invisible lines of sight converge, and where the visible hands of St. Francis and Poverty project to almost touch. The hands of St. Francis and Poverty form a small intense and gently sloping arc of surface pattern, wrought by the repeated linear forms of their elongate fingers which orientate into 'lines that are and are not parallel' and draw attention to their intrinsic presence there as self-referential formal elements of pictorial composition. The hands of each participant therefore present themselves and function as a decorative system of surface scorings or flutings, superimposed on a split ground of crimson and ochre. Both invisible and visible modes of converging trajectory are therefore implicated at this presentative central spot in the image. However, there is a further aspect of formal presentation that implicates itself in the decorative meshwork of the marriage hands here. The left folded hand of Obedience adds into this juncture by becoming coextensive with the right hand of Poverty, thereby elaborating upon the already self-referential nature of this ornate pictorial surface. Similarly, the right hand of St. Francis extrapolates into Obedience's right hand that she folds under her arm. A type of additive or incorporated crossing of disparate hands thus occurs, forming the new spatial system of an intrinsic oblique cross-form, a pattern that stands parallel with the picture plane and confirms the flattened nature of the support. It is therefore a visually complex passage in the image, one that is formed through the gathering together of disparate elements. This collusion of parts forms a new matrix, a type of fanning out at the centre that appears more indeterminate than clearly or sharply defined. It is a small interrelating field of richly obscure surface amidst an environment of clarity, a meshwork that operates in a similar way to the 'dream's navel' in Freud:

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There is often a passage in even the most thoroughly interpreted dream which has to be left obscure; this is because we become aware during the work of interpretation that at that point there is a tangle of dream-thoughts which cannot be unravelled and which moreover adds nothing to our knowledge of the content of the dream. This is the dream's navel, the spot where it reaches down into the unknown. The dream-thoughts to which we are led by interpretation cannot, from the nature of things, have any definite endings; they are bound to branch out in every direction into the intricate network of our world of thought. It is at some point where this meshwork is particularly close that the dream-wish grows up, like a mushroom out of its mycelium.\(^{53}\)

The same tangle of complexity at a converging centre demonstrates the workings of what Massumi articulates as 'potential':

Potential can be thought of in terms of what chaos theory calls 'bifurcation points' or 'critical points'. Criticality is when what are normally mutually exclusive alternatives pack into the materiality of a system. The system is no longer acting and outwardly reacting according to physical laws unfolding in linear fashion. It is churning, running over its own possible states. It has folded in on itself, becoming materially self-referential, animated not by external relations of cause and effect but by an intensive interrelating of versions of itself. The system is a knot of mutually implicated alternative transformations of itself in material resonance.\(^{54}\)

What we have observed thus far is the presence of an ornate formal structure or decorative mesh that takes place at a critical point in the image. The elaborative treatment of form and meaning that occurs here, in other words, the ornate manner by which meaning is rendered or brought forward at this particular juncture in pictorial space, calls on the mechanism of negation as considered above. The \textit{via negativa} (the decorative way of alterity, the presentative manner of bringing forward a repressed thought or memory) \textit{formulates itself} at this elaborate location in the image. What we have aimed to do thus far is to bring out the ornate and presentative signifying practice inherent to the theoretical structure of negation, and, from this point, to claim that the negation structure topologises as/at an equally formal ornate location in pictorial space. It was observed that the ornate location formed the place where intrinsic values escalate into an intense visual pitch of self-referential surface pattern. The additive going over, the invested splitting and doubling, the

\(^{53}\) Freud, 'The Interpretation of Dreams', \textit{op. cit.}, p. 525.

overparticularised mode of presentation inherent to negation were also posited as those formal principles which constitute the immense self-referential display that we have targeted in this image.

However, this overdetermined, presentative aspect is neither formally nor theoretically the entirety of the decorative structure of otherness that we are conceiving in *The Mystic Marriage of Saint Francis and Poverty*. Our conception of the decorative, whether considered as a formal or theoretical principle of otherness, does not rest with presentative values alone. The decorative, as we are envisioning it, is never alone. Instead, it carries out a binding and formidable compact with a passage or strand of life. After all, we will recall that Freudian negation does not simply end as a decorative *mode* of articulation, or of ‘getting through’, but more to the point it functions as a decorative mode of articulating a repressed, compelling or formidable memory or thought pertaining to life. It is as much *the formidable thing* that the signifying practice reaches into, as it is the mode by which that thing is reached. In short, negation has a fundamental and profound attachment to a nodal point in life.⁵⁵ We want to stipulate therefore that our formulation of decorative *negativa* conceived as a formality of otherness does not appear as any and every presentative formal passage in the image. Rather, it eventuates as a critical spot which reaches right into *that compelling thing* dwelling at the core of the of image’s meaning, the dream navel of the image. It is a profound attachment to the core issue of the image’s world. We recall that this pivotal attachment was also found to be the case for decorative repetition’s manifestation in the Master of the Osservanza’s *Saint Anthony Tempted by a Heap of Gold*. In the Osservanza painting, the repetition structure surfaced as two decorative fields inextricably bound to a highly specific and momentous moment of meaning, of temptation, in the represented life of St. Anthony. The decorative agencies of negation and repetition are alike in this regard. We will recall too, the profound and performative drop of hung space, the hanging and gaping depression in Cézanne’s *The House of the Hanged Man* (Fig. 7) which we

⁵⁵ See Freud, 'The Interpretation of Dreams', *op. cit.*, pp. 282–4, where numerous trains of thought converge as a nodal point in the Dream of the Botanical Monograph. For nodal points in hysteria, see Freud, 'The Aetiology of Hysteria', *S. E.*, vol. 3, p. 218: ‘if you touch a particular spot . . . you awaken a memory which may start off a convulsive attack’.
now see to be explicitly decorative and self-referential in its underlying structure of centralising convergence and meaning. How too, might these meaning laden decorative processes of self-referential convergence figure in the centred moment of miraculous amputation in Saints Cosmas and Damian Replacing the Diseased Leg of the Deacon Justinian with that of a Deceased Ethiopian (Figs. 36 and 37) by Fra Angelico and Sano di Pietro?

Similarly then, the rich and complex surface of decorative treatment that we have highlighted in The Mystic Marriage of Saint Francis and Poverty is fully in league with life. In other words it reaches into and constitutes the core issue of this represented episode in the life of St. Francis. The motion of St. Francis's mystic juncture with Poverty is situated precisely as the dominant convergence in the image, that is, at a highly specific point in pictorial space where meaning and intrinsic presentative form are at an intense pitch. This is the attached area that we specify as decorative in Sassetta's painting. The crucial moment of encounter between the bride and bridegroom, 'that compelling thing' that operates to set up, define and found the primary principle of Franciscan life, 'comes through' as decorative. The mystical union is 'brought forward' via the formal means of decorative alterity. The areas of this work that have previously been considered as decorative (the sgraffitoed gold leaf halos, the voluminous arabesques of the flying draperies, the surface patterning of plotted forests and fields in the middle distance) do not reach into that 'cruel point' or converge in that compelling way with nodal life that our re-reading of the decorative requires.

We have aimed to articulate the structure of a system of otherness that is present in Sassetta's image and have specified that this takes place at a designated spot within the wider scope of the represented narrative. It was conceived as an intense visual system of convergence, a signifying practice that is different from, or other than, the entirety of the visual field in which it is implanted. Despite its difference though, it is in no way mutually exclusive or isolated there. It co-exists in a productive and co-functioning way by repeating and calling up the subject of the representation, doing so differently by means of its own structural principles. In other words, the
indeterminate zone functions to bring up or relay the notion of mystic juncture signified by the figurative forms and converging gazes in their wider field of narrative encounter. The complex system of otherness at the centre evokes the subject that fills the frame of representation. It is this 'no cancellation' or combinatory passage of alterity with the normative, that gives the image its evocative quality.\textsuperscript{56} Thus, while our initial aim in this chapter was to articulate and emphasise the presence of a formality of otherness in the image, our final concern is to formulate the way that it works processually with the normative signifying practice to intensify meaning. The co-presence and co-functioning of the two systems within representation, that is, the collaborative calling up of the one in the other, the presence and functioning of 'the nonthought within thought',\textsuperscript{57} or the perpetual unfolding of the one into the other, dimensionalises both meaning and communication. This is the nature of the subtle strategy that structures The Mystic Marriage of Saint Francis and Poverty. It constitutes that specific type of 'imaginative design' that Berenson attributed to Sassetta, a design that 'counts for so much', a design that carries both affect and fact:

What I have in mind is the kind of design which, instead of expounding facts, no matter how exalted, makes a direct appeal to the imagination, communicating emotions, feelings, and atmospheres, and exhaling dreams, as fragrant odours are exhaled from sweet-smelling flowers.\textsuperscript{58}

Ultimately, this is where we would like to direct those notions of 'narrative genius' that have long been attributed to these works of the Sienese quattrocento and referred to in the contemporary historiography.

\textsuperscript{56} The unconscious system is characterised by its lack of cancellation: 'There are in this system no negation, no doubt, no degrees of certainty'. Freud, 'The Unconscious', S. E., vol. 14, p. 186.


AFTERTHOUGHTS

In each of the six works considered above I have focused on centres of indetermination or otherness, bringing them together with specific psychoanalytic principles that are themselves inherently other. It has been an attempt to open out or dimensionalise the issue of otherness, an issue that already transpires in discursive isolation for each component of image and psychoanalytic structure. Through the combinatory passage of the differential component parts, I have attempted to make the issue of otherness more dimensional, not so much in an aggregated and static way but in a more resonant and vibratory fashion of the Deleuzian kind. At the same time, I have sought to bring the 'components' of Bernard Berenson into the fray, into the Deleuzian entanglature, and amongst others, John Pope-Hennessy and Keith Christiansen. Their accounts of the images extend 'mobile bridges' to, and resonate with, the issue of otherness that has been considered in this thesis. As Deleuze and Guattari say:

Mental landscapes do not change haphazardly through the ages: a mountain had to rise here or a river to flow by there again recently for the ground, now dry and flat, to have a particular appearance and texture. It is true that very old strata can rise to the surface again, can cut a path through the formations that covered them and surface directly on the current stratum to which they impart a new curvature. . . . The life of philosophers, and what is most external to their work, conforms to the ordinary laws of succession; but their proper names coexist and shine either as luminous points that take us through the components of a concept once more or as the cardinal points of a stratum or layer that continually come back to us, like dead stars whose light is brighter than ever.¹

Each of the six paintings, immanent with its theoretical aspect, has been conceived as a unique processual coincidence of component parts. The theoretical aspects have been shown to fulfil themselves differently, to return uniquely each time in each image according to the specific depth structure inherent to that particular image's world. In the Master of the Osservanza's The Journey and Meeting of Saint Anthony with Saint Paul the Hermit, the sublime interval rather than the figurative and

normative object formed the site of otherness, that is of unconscious condensation and linguistic metaphor. Moreover, we saw that metaphoric condensation resonated and cohered with the pictorial interval construing an uncanny, phantasmatic, altered object as the interval itself. Otherness was shown to reside and operate differently in the architectural, geometric interval of space that formed the area of dispute, the block of displacement and linguistic metonymy in Sassetti's *Saint Francis Renounces his Paternal Heritage*. Here, we observed metonymic displacement to resonate and cohere with phantasmatically ordered architectural fragments and a tendentiously ultra-clear containment, a formality of otherness that construed a barrier of impossibility. An impossible barricade. Otherness was also conceived to come about by means of radical movement, that is, by the topologising operation of phantasmatic relaying contours in the interval of 'transferential borderspace' among dispersed subjects and differential species in Sassetti's *The Legend of the Wolf of Gubbio*. A different operation of movement was demonstrated in the Master of the Osservanza's *Saint Anthony Distributing his Wealth*, where we saw colour separate away from the object and install itself as a form of generous thing-presentation dispersal, a subtle movement of alterity that travelled the widest span of the image. In the final two paintings, I brought together unconscious processes of negation and repetition to resonate and cohere with one profound, and two traumatic nodes of decorative, self-referential surface. We recognised these unconscious processes as intrinsic surfaces of aesthetic rupture in Sassetti's *The Mystic Marriage of Saint Francis and Poverty*, and the Master of the Osservanza's *Saint Anthony Tempted by a Heap of Gold*.

My positing of the formalities of otherness within these six paintings has fundamentally reposed on the structural presence of varying unconscious processes. In the light of these findings, certain utterances that we attended to in connoisseurship and contemporary historiography now start to 'connect'. Perhaps then, the stated aesthetic success of the images, that is, their evocative power, their stated 'special' ability to connect with their beholder in the brilliant and authentic recounting of a phantastic legend, stems precisely from the *presentation* of these unconscious structures. More critically though, perhaps these unconscious patterns...
of process, these presentations of alterity, conform so brilliantly and subtly to our unconscious reality that they resonate and cohere with primary processes that we have unconsciously always practised and continue to repeat. A mutual recognition—an aesthetic salutation from one unconscious to another. Indeed, Freudian psychoanalysis predicts this structure of mutual reaction and recognition:

It is a very remarkable thing that the Ucs. of one human being can react upon that of another, without passing through the Cs. This deserves closer investigation, especially with a view to finding out whether preconscious activity can be excluded as playing a part in it; but, descriptively speaking, the fact is incontestable.\(^2\)

Furthermore, while the main aim has been to articulate the signifying practice of alterity in each of the six represented episodes, we found on each count that the phantasmatic formation thus elucidated was in no way divorced from the main issue of the represented episode in question. While it has been the overriding aim to demonstrate the presence and workings of a system that operates anti-normatively in the image and to articulate a range of uniquely construed formalities of otherness, the structures—as—processes that we have articulated are in liaison with the subject of the pictorial narrative. Moreover, we found it to be a core liaison. In other words, for each of the works, these processes were shown to cohere and resonate uniquely as the depth structures, as the core and pivotal concern of the narratives in question. We might say then, that the subtle formalities of otherness appear as a repetition of the depicted episode, that is, each as a type of visible yet ghostly formality that compellingly and actively takes on the issue and substance, or that takes on the matter of the subject of the narrative. Could we not therefore extend this notion of the carriage of matter to suggest that each of these extraordinary structures might function as a type of an object? In an 'objectal' sense, might they not function as the object of the narrative, as the narrative's core phantasmatic object or ding?

If the formalities of otherness are in agreement with the substance of the narrative, and if, as we have suggested, they form the phantasmatic object or the processual matter of the depicted episode, then a final 'mobile bridge' might be extended to

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Pope-Hennessy and Christiansen. It is, after all, not a breakage with previous thought that the Deleuzian underscoring of this project has brought about. Pope-Hennessy and Christiansen's mainstreaming of Sassetta and the Master of the Osservanza as artists whose narrative works demonstrate the exquisite bringing into play of 'forces', that is, of 'the specific requirements of clarity and evocativeness inherent in narrative painting' therefore both strikes a chord and makes sense with regard to those varying and evocative formalities of otherness that I have posited as liaising with and confirming each of the six narrative depictions considered above. One significant part of Christiansen's narrative equation or narrative requirement, the 'force' that he deems evocative, is carried by precisely those formalities that have been articulated in this study. Yet they themselves call up their normative other, their counterparts of 'clarity'. They unfold from, or relay each other, in what Massumi calls a 'co-functioning of mutual envelopment and unfolding, immanently governed by the differential operation of virtual attractors, that goes by the name of complexity'. Or, as Perrella diagrams it:

There is no outside or inside. In this diagram, what is being drawn is the implosion of structures of transcendence into radically mutable superpositions. Instead of the real and the ideal being separate realms, the divisions sustained by transcendental metaphysics, the divisions now become fused.

This mutual operation of the calling up of the one in/from the other must ultimately be Christiansen's 'play of forces'. It is the real action constitutive of evocation, a radically mobile superposition, a radical fusion that is played out uniquely in each of the images we have considered.

And from the perspective of the narrative's ding, from the perspective of the phantasmatic 'object' of each of the six narrative episodes (an 'object' configured differently in each painting), might not this also bring fully into play and resonate

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with that language of affect (if not a full 'life enhancing', connoisseurship language of swoon, then certainly an oblique apprehension of otherness in the descriptive tone) that we have been hearing in the contemporary historiography? Perhaps what one is hearing is the 'real' reality testing of the connoisseur in the Freudian sense. Perhaps, in the end therefore, it is the aesthetic language of desire uttered by both dead and live stars not in the process of 'finding' but of 're-finding', in re-finding the 'main' object, (the phantasmatic main object); in convincing themselves that 'it is still there'.

**The Future of the Image**

I hope that, apart from dimensionalising the issue of otherness, this thesis might demonstrate a new way of 'thinking' the image and a new way of seeing the theory. We have noticed this to be a transportable method. It might therefore be taken up for images and theory not considered in this project and for representations that lie historically beyond the scope of this thesis. For example, we will recall that the performative and nodal nature of profound return, of unconscious repetition, occurred at the convergence mode of decorative self-referential surface in the Sienese examples as much as it did in Cézanne's *The House of the Hanged Man*. How then might the splittings, containments and fractures, the ultra-clear divisions, blocks and strange holdings that we saw in the processes of Sienese displacement, feature in different pictorial fields and underlying structures of Cézanne, and indeed elsewhere?

And finally, how and where else might those same values of space composition, contour, movement and decorative values—seen as the unconscious alterities in the Sienese quattrocento paintings—figure theoretically and visually at the end of the century just passed? Perhaps as the sublime 'trans-subjective, transferential borderspaces' composed and theorised in the mixed media works of Bracha Lichtenberg-Ettinger. Lichtenberg-Ettinger's *Eurydice* series (1992–96), No. 8, No. 9 and No. 7 (Figs. 38, 39 and 40) are composed of oil and photocopic dust on paper, mounted on canvas. They depict hovering traces of faces/figures—as-contexts that
move in and out of/as her extraordinary surfaces of multi-toned blue-violet, red and cream meshes of shimmering relation. Entire fields of alterity. Lichtenberg–Ettinger's surfaces of self-referential memory are a dilation of Panofsky's 'diaphragm' arch, the aperture that works to simultaneously open out and close down the visual field. Thus, Sasseta's spatial interval of mottled globe glass, installed as that small uncanny window of multi-toned blue–red–cream and silver leaf impression at the back wall, reflecting and clouding both interior and exterior (Fig. 6)– now transmigrates, presses forward as the frontal and dilated screens of the Eurydice works, still reflecting and clouding as formalities of otherness.
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Fig. 4. Sassetta, *The Stigmatization of Saint Francis* (1437–44), 87.6 cm x 52.7 cm, tempera and gold on wood, National Gallery, London.
Fig. 5. Sassetta, *Saint Francis before the Sultan* (1437–44), 87.6 cm x 52.7 cm, tempera and gold on wood, National Gallery, London.
Fig. 6. Sassetti, *The Pope Accords Recognition to the Franciscan Order* (1437–44), 87.6 cm x 52.7 cm, tempera and gold on wood, National Gallery, London.
Fig. 7. Paul Cézanne, *The House of the Hanged Man* (1873), 55.5 cm x 66.5 cm, oil on canvas, Musée du Louvre, Paris.
Fig. 8. Sassetti, *The Mystic Marriage of St Francis and Poverty* (1437–44), 87.6 cm x 52.7 cm, tempera and gold on wood, Musée Condé, Chantilly.
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Fig. 10. Sassetti, *Saint Francis Giving his Cloak to a Poor Soldier* (1437-44), 87.6 cm x 52.7 cm, tempera and gold on wood, National Gallery, London.
The Master of the Osservanza, *Saint Anthony Tempted by a Heap of Gold*, (active second quarter of the 15th century), 47.8 cm x 34.5 cm, tempera and gold on wood, Metropolitan Museum of Art, New York.
Fig. 12. The Master of the Osservanza, *Saint Anthony Beaten by Devils* (active second quarter of the 15th century), 47.6 cm x 34.3 cm, tempera and gold on wood, Yale University Art Gallery, New Haven.
Fig. 13.  Sassetta, *The Vision of Saint Thomas Aquinas* (1423–26), 25 cm x 28.8 cm, tempera and gold on wood, Vatican Museums, Vatican City.
Fig. 14. Sasseta, *The Madonna of the Snow* (1430–32), 241 cm x 223 cm, tempera and gold on wood, Contini-Bonacossi Bequest, Florence.
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Fig. 16. The Master of the Osservanza, *Saint Anthony Distributing his Wealth* (active second quarter of the 15th century), 47.1 cm x 34.6 cm, tempera and gold on wood, National Gallery of Art, Washington.
Fig. 17. The Master of the Osservanza, *Saint Anthony at Mass* (active second quarter of the 15th century), 46 cm x 32.4 cm, tempera and gold and silver on wood, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie, Berlin.
Fig. 18. The Master of The Osservanza, *The Funeral of Saint Anthony* (active second quarter of the 15th century), 37.5 cm x 39.5 cm, tempera and gold on wood, National Gallery of Art, Washington.
Fig. 19. Sassetta, *Saint Francis Renounces his Paternal Heritage* (1437–44), 87.6 cm x 52.7 cm, tempera and gold on wood, National Gallery, London.
Fig. 20. Sassetta, *The Legend of the Wolf of Gubbio* (1437–44), 87.6 cm x 52.7 cm, tempera and gold on wood, National Gallery, London.
Fig. 21. Sassetta, *The Legend of the Wolf of Gubbio*, detail.
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Fig. 24. Fra Angelico, *The Deposition of Christ* (c. 1440), 179 cm x 188 cm, tempera on panel, Museo di San Marco, Florence.
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Fig. 26. Simone Martini, The Annunciation (1333), 2.64 m x 3.05 m, tempera and gold on wood, Uffizi, Florence.
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Fig. 32. Jan van Eyck, *Madonna with Chancellor Nicholas Rolin* (c. 1435), 66 cm x 61.9 cm, oil on panel, Musée du Louvre, Paris.
Fig. 33. Jan van Eyck, *Arnolfini Wedding Portrait* (1434), 84.5 cm x 62.5 cm, oil on panel, National Gallery, London.
Fig. 34. Ken Done, *School of Fish Turning Left* (1995), 142 cm x 214 cm, acrylic on canvas, collection of the artist.
Fig. 35. Fra Angelico, *The Annunciation* (1438–50), fresco, Convent of San Marco cell 3, Florence.
Fig 36.

Fra Angelico, *Saints Cosmas and Damian Replacing the Diseased Leg of the Deacon Justinian with the Leg of a Deceased Ethiopian* (1438–41), 38.1 cm x 45.7 cm, tempera on panel, Museo di San Marco, Florence.
Fig. 37. Sano di Pietro, *Saints Cosmas and Damian Replacing the Diseased Leg of the Deacon Justinian with the Leg of a Deceased Ethiopian* (c. 1450), tempera on panel, Pinacoteca Nazionale, Siena.
Fig. 38. Bracha Lichtenberg-Ettinger, *Eurydice No. 8* (1994-96), 37 cm x 26 cm, oil and photocopy dust on paper mounted on canvas, Exhibition Catalogue, *What would Eurydice Say?*, p. 34.
Fig. 39. Bracha Lichtenberg-Ettinger, *Eurydice no. 9* (1994–96), 32 cm x 26 cm, oil and photocopic dust on paper mounted on canvas, Exhibition Catalogue, *What Would Eurydice Say?*, p. 33.
Fig. 40. Bracha Lichtenberg-Ettinger, *Eurydice No. 7* (1992–95), 36 cm x 24.2 cm, oil and photocopic dust on paper mounted on canvas, Exhibition Catalogue, *What Would Eurydice Say?*, p. 45.