

Unidentified photographer, *Adrian Stokes with his Son Telfer*. c. 1942

Introduction
"The conjunction of meanings"

The Outer and the Inner Life (*OIL*) is the title given by the English writer and painter Adrian Durham Stokes (1902-1972) (AS) **[frontispiece]** to an extensive and, until now, largely unpublished manuscript, written in Cornwall immediately before and during the Second World War (WWII). In this edition it is accompanied by a selection of literary 'offshoots', mostly from the same period – textual derivatives revisiting it, supplemented by a textual antecedent ("Electric bulb!") which it revisits.[1] The circumstances – personal, domestic, national and international – and the mutable 'logic' of its composition will be reconstructed in a series of "Background" texts, each of which is appended to one of the eight sections into which the manuscript has here been divided,[2] and to an "Epilogue" containing 'offshoots' from the immediately ensuing years. This essay will focus instead upon the manuscript's significance within the context of AS' work as a whole.

Viewed chronographically, *OIL* mostly fills in what, from a scan of his publications, might seem an eight-year gap in AS' literary output, between the appearance of *Colour and Form* (*C&F*) and of the last in a substantial series of reviews and essays on ballet[3] in 1937 and that of *Venice. An Aspect of Art* in 1945.[4] It thus greatly enhances available accounts of his development, while also shedding light on his habits of thought and creative methods. In particular, it clarifies the place within his development of his preoccupation with visual art on the one hand and with psychoanalysis on the other.



Figure 1 Herbert Lambert (Elliott and Fry), *Melanie Klein*. 1927

That last question has divided readers. Some have seen AS' writing as falling into two distinct phases, in the second of which an explicit concern with psychoanalytical theory supervenes on a primary interest in art. Thus, as Stephen Bann long ago noted, by the end of his career AS had "forfeited the support of Kenneth Clark (and no doubt of other *bien-pensant* opinion)" through "unequivocal reference" to the theories of Sigmund Freud (1856-1939) and of the Austrian-British analyst Melanie Klein (1882-1960) (MK) [**fig. 1**], with whom he had been in therapy throughout the first half of the 1930s.[5] In a review of *The Image in Form*, the anthology of his writings published a few months before AS' death,[6] the political philosopher and aesthetician Roger Scruton (1944-2020) dismissed his "penchant for psychoanalysis of Melanie Klein's variety" as having finally crushed his "sensitive perceptions" beneath an "immovable apparatus". Where, Scruton asked (with impervious complacence) "do the conclusions of analysis make contact with our conscious enjoyment of art?".[7] Almost a decade later the poet and literary critic Donald Davie (1922-1995) likewise declared his impatience with AS' later attempts "to relate his art studies" to accounts of "infantile behaviour" by MK.[8]

By contrast, in the first critical overview of AS' work, the "Introduction" to *The Image in Form*, its editor, the philosopher of art and mind Richard Wollheim (1923-2003), not only recognized his analysis with MK as "the crucial event" in the process whereby "the two themes of art and psychoanalysis" were gradually brought together in his writing, but insisted that those themes were both coeval and complementary:

> if Stokes's early work can be read much as though it belonged to the tradition of nineteenth-century aestheticism, it is to be observed that, throughout, there is a place reserved for psychoanalytic theory, at which it can be introduced when the moment is right. For from the beginning the notion finds acceptance that art is a form of externalization, of making concrete the inner world, and the evolution of Stokes's criticism can largely be accounted for by the increasingly richer view that is taken of the inner world and of how and by what means it works itself out.[9]

And further on in his essay, a propos of "the ways in which the later criticism is anticipated in the earlier", Wollheim noted that

> we might discern, even in the earliest writings, but markedly in *Stones of Rimini* [1934 (*SR*)], both a reference to and a reliance upon such connections or associations in the mind as psychoanalysis would assume to be not merely present but operative.[10]



Figure 2 Unidentified photographer, *Margaret Mellis*. 1942



Figure 3
Unidentified photographer,
Little Park Owles, Carbis Bay, Cornwall.
Before 1939?

A few years later, Richard Read would take his cue from these remarks and argue, not only that AS' "major works on art […] collectively […] seek to show how [it] reflects the resolutions of our inner life", but also that his life-work was devoted to "reconciling the otherness of art with mental processes", to elaboration of the "theory that art is a palimpsest of the mind".[11]

And yet, despite these remarks, in the most recent overview of AS' work, Thomas Evans has deemed it necessary to counter criticism of a supposed "'turn' towards Kleinianism" on AS' part. This he considers "erroneous", for the reason that MK's ideas – as Wollheim and Read both explicitly asserted[12] – may already be found in *The Quattro Cento* (1932) (*QC*).[13] He further points out that AS "was not generally a dogmatic exponent" of those ideas, "his metapsychological bent" prompting him to put them "to more philosophical ends".[14]

The arguments presented by Wollheim, Read and Evans are certainly in line with AS' own late estimate of his work. In introducing his penultimate book, *The Invitation in Art* (1965) (*IA*), he stated that "for nearly forty years" he had been guided by "one insight" alone; and that what he had written long before on the subject of Italian fifteenth-century art was the demonstration that there had been "no hiatus separating the old from more recent books".[15] *OIL* offers unequivocal and overwhelming support to this claim and sheds some light on what that idea may be taken to have been. It amplifies awareness of that "deeper level of unity" discerned by Bann, when it was first published, in one of the 'offshoots' presented here.[16] And it enhances our capacity to respond to what he then indicated as an intrinsic character of AS' writings, the invitation "as it were, to read [their] sequence […] backwards".[17] For this, among other things, is what AS himself was engaged in doing here.

Crucial in this regard is the manuscript's private, exploratory and hybrid character. By turns journal, commonplace book, critical commentary, discursive argument, confession, memorandum, psycho-literary experiment, introspective memoir, autographic pastiche, poetic sketchbook and manifesto, *OIL* can only be defined a 'work-in-progress' – not a book as such, nor even the draft of a book, but at most, as AS specified, "notes" towards an "eventual book".[18] Yet this too needs qualifying, since neither the book it envisages initially nor the one it cites in its final pages as "the book I want to write"[19] can straightforwardly be identified with any subsequently produced by AS, even though numerous passages from *OIL* were incorporated in *Inside Out* (1947) (*IO*).[20] For the possibility of the manuscript's partial re-use in this way only gradually became apparent to AS as the conception of *IO* evolved, partly indeed as a consequence of drafting *OIL*. In any case, even *IO*'s expansive subtitle – *An Essay in the Psychology and Aesthetic Appeal of Space* – seems not quite to encompass *OIL*, whose cohesiveness, moreover, though not always evident or easy to summarize, is not limited to that reflected back upon it by its repurposing in *IO*.

OIL was begun as a discipline likely to help AS overcome the sense that radically altered life circumstances – his recent marriage to the Scottish painter Margaret Nairne ("Peggy") Mellis (1914-2009) (MM) **[fig. 2]** and their removal from London to Little Park Owles **[fig. 3]**, at Carbis Bay, near St Ives, in Cornwall[21] – had brought long-sought happiness but had somehow also left him

"bereft" of "vision", of formerly habitual "[e]cstatic or even, perhaps, mystical contemplation".[22] The writing was also meant to instigate an elusive new and definitive phase of work ("a life's work"),[23] one he had perhaps considered for some time past[24] and whose actual inception was prompted by this new start in life.

The subject he set himself to investigate was correspondingly novel and ambitious in its generality. However thoroughly and for however many years his personal sensitivity to the relations between inner and outer experience may have been sharpened and deepened by interest in and actual acquaintance with psychoanalysis, they had not yet assumed for him the status of a subject of inquiry in and for themselves. *OIL* documents his intermittent and unsystematic but protracted and intent exploration of this subject, with deliberate, experimental reference to a range of interests:[25] painting, classical and contemporary ballet, poetry, philosophy, psychoanalysis, religion, morality, scientific theory, the cinema, tennis and cricket. Stimuli to reflection came from his reading and personal memory store, the coming and going of visitors to the house, its natural environment, the nearby town of St Ives, various activities and, not least, the war. The manuscript's especial significance is as a record of AS' 'discovery' that his work, before and since his analysis with MK, and despite its many transitions and transformations, exhibited fundamental continuity and consistency, an insight that prompted re-appraisal of his long-standing concern with visual art.

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OIL's main themes are all closely interlinked, but must here be isolated for clarity. All are introduced in the initial portion of the manuscript,[26] drafted in the most intensive phase of writing, between April 1939 and the outbreak of war five months later.[27] I shall indicate some of the ways they connect with AS' previous writing and experience and are developed within the manuscript and its 'offshoots' as well as subsequently.

The titular theme is enucleated in the manuscript's first paragraph:

> The object of these notes and of the eventual book (a life's work) is to mirror correspondence between the outer world as present to the senses and to the imagination, also activities and personal relationships, between the outer world, then, and the inner aspects of personality, the physical inside of the body, and fantasies connected with it. I would mirror then, all patterns to which the clue is our conception of ourselves, what seems to us enclosed within the physical body, everything of which the microcosm is the ego: and that <u>is</u> everything except that the outer world is essentially otherness or non-ego extending beyond the ego, a projection, therefore, of the ego in the form of non-ego. It must be shown, too, that the ego itself is largely made up of other

> people incorporated into it, and these find separation again and reciprocal relationship as 'otherness' in the outside world and as other people. Ourselves also divide into other people, however we conceive of ourselves apart from these identifications. And on the other side, the outside world gives the terms to the fantasies of the inner. Subject to the needs of the ego, the outer world gives the pattern to those needs. Moreover, the actuality of the outside world gives us the pattern of the actuality upon which the fantasies of the inner arise. On the other hand, the actuality of the outside world is a projection of the actuality of our own bodies. The interrelationship is myriad-sided. The one, however, that needs all the stress is the projection of our fantasies and their rationalization in the fact and theory of existence. Our power of thought is our power to project ourselves into terms of otherness.[28]

Clearly, the terms and concepts deployed here – 'ego', 'projection', 'incorporation', 'fantasy', 'rationalization', the divided self – bespeak familiarity, not just with the theories of Freud, but above all (unsurprisingly) with their development in the work of MK. The term 'ego', for example, is not here used in the structural sense it had acquired in Freud's later 'topographical' model of the mind, but as more or less synonymous with 'self'.[29] Furthermore, 'projection' and 'incorporation' (a variant of 'introjection') – concepts introduced or early adopted by Freud[30] – here plainly invoke a fundament of Kleinian metapsychology. Several years before, in a review of her *Psycho-Analysis of Children* (1932), AS had linked the process he would later describe as "ceaseless projection-introjection"[31] to MK's finding that "the infant is almost dominated by his destructive tendencies":

> It is this primary aggression, directed against himself, that, in Mrs. Klein's view, gives rise to the infant's original anxiety. His defence against it is its projection outside himself. There follow various and extremely complicated mechanisms, the absorption and re-projection of loved and hated objects, a thousand and one adjustments performed at the roots of a mind which as yet has but the smallest conception of actuality.[32]

And still more than this passage, the opening paragraph of *OIL* seems to reflect AS' awareness that since 1930 MK had stressed that the cycle of "identification" set in motion by destructive impulses and anxiety was dependent upon the evolving capacity for "symbol-formation". This she saw, not only as "the foundation of all phantasy and sublimation", but also as "the basis of the subject's relation to the outside world and to reality in general", thus crucial to "ego development".[33]

Despite its Kleinian cast, however, AS' opening paragraph omits any reference to psychical conflict, disorder or development, or even to the unconscious. The motivating "needs of the ego" are acknowledged but not themselves motivated or explicated in terms of distinct 'phases' or 'positions'. AS seems concerned to delineate, less a body of psychological doctrine than a synopsis of the (general) subject's relations to the "outer world" consequent upon or endorsed by such doctrine. He seems concerned above all to individuate an object of contemplation: the "correspondence" between self and world as thrown into vivid relief by psychoanalysis, the aspect assumed by the world as a result. What is envisaged in outline here is not so much a thesis concerning the mind as a mode of study immediately defined in terms of 'mirroring' and subsequently characterized as the 'showing' and 'producing' of "phenomena" and as entailing thematic 'illustration'[34] and 'poetry'.[35] A dozen or so years later, in addressing the then already controversial question of the influence on his writing of "a long and intimate acquaintance with the process and the literature of psycho-analysis", AS would again make recourse to the metaphor of "mirroring", specifying that the kind attempted was "unconnected with a scientific procedure", but equally "undivorced from an even longer preoccupation with the arts".[36] And a few years after that he would tell the poet and critic Herbert Read (1893-1968) (HR) that *S&R* and *IO* too were "not theoretical formulations but 'poetic' books written under the influence of Melanie Klein".[37]

In the early pages of *OIL*, drafted in the spring of 1939, AS writes that he is "but groping" for the theme of his writing and for the manner of presentation appropriate to it.[38] Towards the end of the war he would write, again to HR, that the "world picture that devolves from Freud badly needs contemplation by poets and thinkers who do not shirk".[39] We shall come back to the qualification "who do not shirk". More significant at present are the invocation of "poets and thinkers" as it were in one breath and the phrase "world picture", which, five years on from *OIL*'s commencement, perhaps conveys the essence of AS' elusive theme and method. It seems to connote an endeavour broadly characterizable as both 'descriptive' and 'philosophical' – as furnishing a representation of experience apt to enhance understanding of it and to orient it from a practical point of view. What AS seems to be "groping" towards at the start of *OIL* is a picture of the way Freudian psychology transforms experience, not personal experience merely, but the general structure of experience; a picture of how it translates, it might be said, into a phenomenology, a descriptive study of the general structures of consciousness and of the intelligibility of the world as the intentional object of human mind.

There is indeed a case for claiming AS as an exponent of the phenomenological "manner or style of thinking" which, around this same time, in his *Phenomenology of Perception* (1945), the French philosopher Maurice Merleau-Ponty (1908-1983) posited as having prepared the way for the coming to self-awareness of phenomenology as a philosophical method (incidentally, a movement of thought with which he associated Freud).[40] Its impulsive and affective dynamism aside, the Freudian "world picture" that AS aimed to articulate has some affinity with the

phenomenological outlook expounded by Merleau-Ponty. In the chapter titled "The Theory of the Body is already a Theory of Perception", the latter writes, "Our own body is in the world as the heart is in the organism: it keeps the visible spectacle constantly alive, it breathes life into it and sustains it inwardly, and with it forms a system".[41] A little later in *OIL* AS makes use of a cognate metaphor to characterize 'projection': "The process of projection", he affirms, "is the life-blood of living".[42] To the question, "What is Phenomenology?", Merleau-Ponty replies that it is the study of essences, but also that it is

> a philosophy which puts essences back into existence, and does not expect to arrive at an understanding of man and the world from any starting point other than that of their 'facticity'. It is a transcendental philosophy which places in abeyance the assertions arising out of the natural attitude, the better to understand them; but it is also a philosophy for which the world is always 'already there' before reflection begins – as an inalienable presence […] It is the search for a philosophy which shall be a 'rigorous science', but it also offers an account of space, time and the world as we 'live' them. It tries to give a direct description of our experience as it is, without taking account of its psychological origin and the causal explanations which the scientist, the historian or the sociologist may be able lo provide.[43]

Analogously (at least in part), AS declares,

> There can be no agnosticism today because we have ceased to formulate those metaphysical problems to which agnosticism applied itself. We do not deal in unrelated essences. Nor is there need at present to speculate about the ultimate nature of the inner and outer object.[44]

And the sense in which phenomenology held the 'lived' world to be an extension of the body and "always 'already there'" – not primarily as materially pre-existent but as a condition of the exercise of selfhood – seems reflected in AS' remarks in the opening paragraph of *OIL* on the interchange of worldly and bodily actuality, as also in the following passage, from a little further on in the manuscript:

> The waves on the beach beyond my room turn: not my thoughts but their rhythm, their resurgence, turn them into their own beauty. This motif, then, becomes deep as the sea and as restless, yet with pointed recurrence breaking upon a silence under the wide sky. My hot thoughts, then, are cool: their heat is now the vast motion of wave slowly toppling upon the myriad sand. But

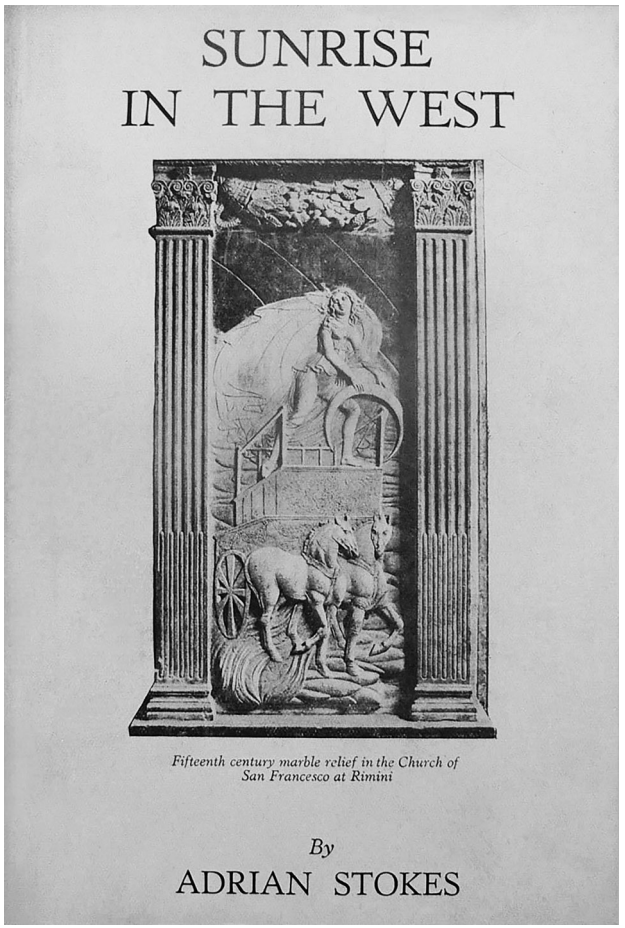
> whereas I reach out, the waves reach further, drowning my thought. Upon the sea ships float. Thus my thoughts float upon the unplumbed depths, rich in animal life, within. The sea is below my garden: the sea wets the land. It is not my thought, but I have taken it within me. It is not my thought. Perhaps it is the condition of my thought: I do not know it without my thought.[45]

AS' picture of the correspondence between self and world is of course psychologically motivated and of corresponding scope and complexion; but it shares something of phenomenology's philosophical base and bias. This emerges in the language of *OIL*'s opening paragraph, which mingles psychoanalytical lexis with terms such as 'not-self', belonging to the originally German philosophical tradition of Idealism.[46] The term's presence here seems an echo of the work of one of AS' main philosophical interlocutors in earlier years, the British Idealist F.H. Bradley (1846-1934), whom he had studied at Oxford and discussed in his first book, *The Thread of Ariadne* (1925) (*TA*). AS had there recounted how his aptitude and passion for philosophical analysis had been undermined, definitively, by the contradictory and self-destructive logic of metaphysical system, with Whole and Absolute tending to 'swallow up' Part and Relative, though dependent for very meaning on them. With regard to Bradley in particular, AS had told how he had been unable "to get further than Interdependence",[47] a theory which, within Bradley's system, constituted a negative critical step in the progress from Appearance to Reality, the 'taking up', as AS (echoing Bradley) phrased it,[48] of Appearance into Reality:

> But if the Absolute can swallow up the Part, if Appearance is only *incomplete* Reality – Reality made incomplete by our imperfections – if there is "really" only Reality […] then such conceptions can be given no meaning: there is no contrast and difference possible. Systematic thought is compelled to commit suicide.[49]

An instance of Bradleyan Interdependence was precisely the 'interchangeability' of 'self' and 'not-self'. Viewed in a metaphysical perspective, this was inconclusive and proof of unintelligibility. In the opening paragraph of *OIL* it is transvalued as vital to experience; just as in *C&F* chromatic interchange had been upheld as a principle of cohesion in a painted image.[50] The move parallels phenomenology's insistence, in the words of the American philosopher Robert Sokolowski (b. 1934), that

> parts are only understood against the background of appropriate wholes, that manifolds of appearance harbor identities, that absences make no sense except as played off against the presences that can be achieved through them […] that identity and intelligibility are available in things and we ourselves are defined as the ones to whom such identities and intelligibilities are given.[51]



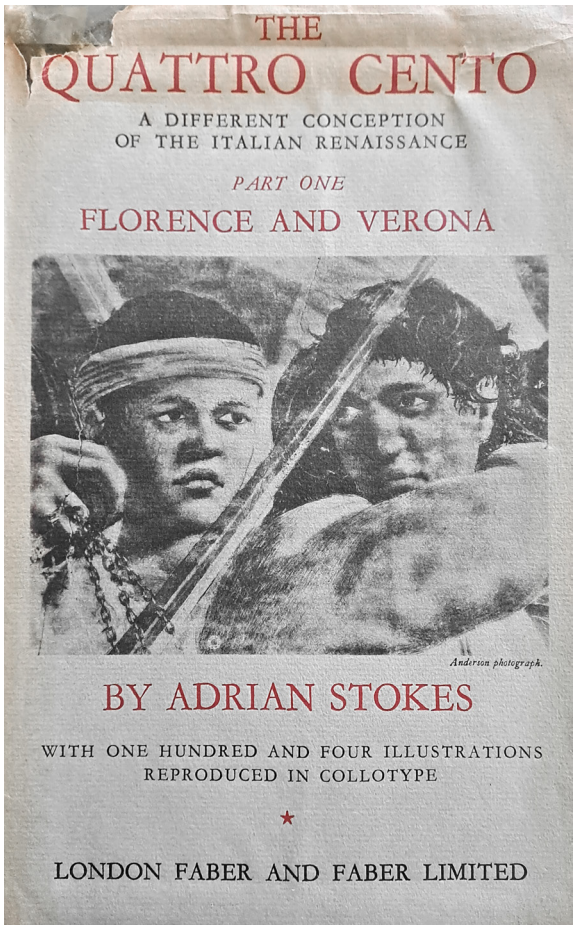


Figure 4 Dust jacket of Adrian Stokes, *Sunrise in the West. A Modern Interpretation of Past and Present*.1926
Figure 5 Dust jacket of Adrian Stokes, *The Quattro Cento. A Different Conception of the Italian Renaissance*. 1932

If the phenomenological understanding of 'system' is a function of "*reason's self-discovery in the presence of intelligible objects*",[52] something similar might be said of AS' psychoanalytically inflected "world picture", though in reference to an idea of self comprehensive of, but broader and deeper than reason. That picture and (in a para-psychoanalytical metaphor) the "economy of our spiritual life"[53] it is said to enact may perhaps be seen as a kind of bridge between the body-world of phenomenology and the Kleinian cycle of affective identification, ideally a "benign circle" whereby "in the first place we gain trust and love in relation to our parents, next we take them, with all this love and trust, as it were, into ourselves; and then we can give from this wealth of loving feelings to the outer world again".[54]

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It was perhaps in accordance with his initial intention to describe rather than explain that AS later struck out *OIL*'s opening paragraph and omitted it from the typescript he had made probably some time in 1940.[55] Yet despite this act of self-censure and even though the cancelled paragraph was immediately to have been followed by an "image"[56] (the first of many others), a considerable part of the manuscript is taken up by discursive examination of the theme initially established, as well as of others arising in connection with it and even rivalling it in primacy.

One such additional theme is that of "otherness", in its dual aspect of vital fund of meaning and deathly limit. In *OIL*'s fourth paragraph AS cites the "perfection of our awareness of otherness", in connection with the development from infancy to "adultness", presenting it from two points of view. The first concerns the difficult admission of the existence of other people, with their individual needs, perhaps reflecting some acquaintance with MK's conception of the 'depressive position', still in the process of formulation.[57] The second regards the possible consequences for the self of perfected "awareness of otherness", including the annihilation of its inner world: "we deny ourselves, deny the inner world, temper ourselves with the aspect of facts, drown fantasy with a hard-and-fast otherness".[58] The risk envisaged is that the outer world should appear a "vast and confused prison" or land to which entry is denied. If the "interchange between inner and outer" becomes fixed or congeals, if this life-blood ceases to circulate,[59] "we die". If, on the other hand, interchange is continually refreshed; if the vivifying co-extension and inter-mingling of the "external world" and of "consciousness" is affirmed, then the otherness of the outer world may assume an aspect of reassurance, accommodating the projection of happiness and presenting the pattern of beauty and order. "The more 'other'" our surroundings appear, AS remarks, "the more independence and strength they afford to the inside".[60]

Enter the "Mediterranean environment"[61] and, with it, art. AS had long responded to the reassurance and stimulus afforded by the former to the latter, particularly as manifested in works of the fifteenth-century Italian super-school which, in autoptic sufficiency, he had found out on the ground and which he had denominated 'Quattro Cento'.[62] The school, ever more broadly

construed, and the environment engendering it had been analysed in *QC*, *SR* and *C&F* and in his writings on ballet too.[63] A significant feature of *OIL* is its unforeseen review, about a year from its start, of the personal experience in which the potency of the Mediterranean and of Italy in particular had first been revealed to AS. At Rapallo in Liguria nearly twenty years earlier he had had the "perception of all that is generous, sure, triumphant and creative in the form of an outwardness".[64] The revival in memory and re-examination of what he saw to be "the great and dominant experience" of his life occasioned a first definition of his "central idea": "The standard […] of outwardness or self-expression, a standard for human activity as translated into objective form".[65] And this had important consequences for the 'after-life' of *OIL*. As already noted, portions of the manuscript would be re-used in *IO*. This book would further define "the Rapallo experience"[66] as part of an autobiographical "case-history", an idea hit upon in the course of drafting *OIL*.[67]

Meanwhile, AS interrogated himself as to "the message and the hope" which the memory inspired in him.[68] In previous writing, he noted, he had interpreted them "only in terms of sculpture and architecture". What now stirred in him seemed the force of youth itself and "that deep belief in life" which for him was "entirely bound up with the Mediterranean scene".[69] His analysis here of "the message and the hope" entailed, differently worked up in *IO*, collates diverse experiences and explanations: entry into what had seemed a "dream world of settled form", associated with the scholastic study of Virgil, "a pre-Christian world sanctioned by [his] mentors", but at the same time "pre-neurotic, pre-anxious, pre-London, pre-Heddon Court, pre-Rugby, pre-Oxford";[70] a "rebirth, or rather, in fantasy, a return inside the mother [he] had lost"; the sensation as it were of sonic plenitude transmitted by the landscape above Rapallo, acting on him like "a manna that provide[d] for every want […] the epitome of complete realization"; above all, the recognition that the source of this sensation was "no vague assurance" but, it seemed, nature itself, "spread and mounting before one, fixed and growing, changeless in the clearness of its cycles". The experience had communicated, "not so much a certainty derived from comfort as a certainty of conviction and of the means of action: a demonstration, not of the purpose of life, but what life can attain, an unmitigated definition sustained uniformly on the most varying levels".[71]

That "certainty of conviction", apparently originated by the Ligurian landscape, reflects back on the general conception of the work of art which emerges from *OIL* and its 'offshoots', namely, as reclaiming, for "love and life"[72] and through the concerted work of eye, hand and mind, the "utter otherness" of the material world.[73] In comparison with *QC*, *S&R* and *C&F*, there is a novel emphasis in *OIL* – hinted at already in *Sunrise in the West* (1926) (*SW*) **[fig. 4]**[74] – on the artist's interest in otherness *as such*, in the "external world" as "within us, not as an idea, but as something in its own nature external".[75] This would be taken up especially in an explicitly psychoanalytical paper (his first),[76] where AS would remark the absence in metapsychology of any "general concept derived from the omnipresence of the external world as such, other than

the reality principle".[77] That general concept, as yet unnamed, was recognized as intrinsic to the process and outcome of artistic creation:

> the essence of artistic creation especially is the bestowing on pieces of matter the power to communicate a particular set of phantasies; or, as it might be expressed in more general language, the transposing to the external world of a formless inner nexus, through a medium of the external world, in terms of the external world […] there is imputed to the communication that issues from the work of art a stability and a fixity of relations which would rival, and hence would partake of, the absolute otherness attributed to the very materials of which it is made; to the physical world. The generating relations of a work of art have the air of a set-out finality, of a diverse expression that is single, of a phantasy that has been detached from its originator to become an object, as if he were able to make of his mind a stone which yet displays and manifests the contents of his mind.[78]

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A third major theme in *OIL*, also introduced within the first few pages, and apparently superseding in importance the theme initially announced, is the "yet wider" one of "value or significance", which AS equates with "the expression of one thing in terms of another".[79] Such expression he terms 'sublimation', ascribing to this key psychoanalytical concept a breadth of meaning licensed less by its classical definition in Freud[80] than by MK's understanding, noted earlier,[81] of the process so designated as rooted in symbol-formation. Interpreted as "the expression of one thing in terms of another", sublimation, AS now sees, is "really [his] theme", while he identifies art as the "supreme symbol […] of value viewed thus".[82] This use of 'sublimation', in association with art, is endorsed later in the manuscript:

> One thing is put in terms of another thing that is rather different. It is interesting that this is the same process, perhaps in principle, as that of sublimation and of all art. I have long wondered how to give further reference for the value that we find in the function which seems to characterize all creative activity ie the value that lies in putting one thing in terms of another underlying all imagination, all projection of the inner life both in thought and feeling, and all interchange between the inner and outer life.[83]

The autobiographical reference here is almost certainly to an important but largely discarded draft of the opening "Jesi" chapter in *QC* **[fig. 5]**, in which AS had attempted a discursive

presentation of the aesthetic position more obliquely and diffusely expressed in the book. In this draft the argument proceeds from and elaborates on his quarrel with the "aesthetic attitude" promulgated by modernists of the Bloomsbury stamp and in particular by the champions of "Significant Form".[84] An important node in the argument is constituted by the following definition of beauty and the questions it prompts:

> Beauty <as far as Art is concerned> resides in the power of transcription, that is to say in the expression of many things in the terms of another one thing, the reduction of the many and the hithertoo [*sic*] disparate, to the one […] In such generalization and synthesis, and in the saying of one thing in terms of another, <[lies?] supreme merit [illegible]> {exists} an ever-present power {to satisfy,} to stimulate and {to} re-assure, all at once or each by itself if wanted by itself. Such is the aesthetic emotion[,] the exact content of which will vary according with the particular mood or state. Wherein lies the supreme merit of such generalization, synthesis and the <saying> {expressing} of one thing in terms of another whether by <simile> {metaphor} or paint or architectural construction, it is impossible to state except in a philosophical way. They are the <further>{possible} reductions of what is generally called Form, <so {the} essential> {{the} <and> perennial} characteristic of all works of Art.[85]

In *OIL*, the train of thought generated by reiterated assertion, in more general terms, of "the value that lies in putting one thing in terms of another" so far amplifies AS' conception of that value as to comprehend the very capacity for semiosis, the significative 'doubling' of reality in its sign or image:

> Analysis reveals the unconscious without the distortions of a glass. But distortion, however, is the very mode and matter of conscious life, the very property of mind and all that distinguishes us from the animals. We call the process of this distortion, sublimation, and it is a process which has a wonderful economy of its own.[86]

From a linguistic point of view, the conceptual development enacted in *OIL* entails the clustering of alternative and supplementary terms around the nuclear 'sublimation'. One instance is 'distortion' in the foregoing passage. 'Distortion' in turn attracts to itself 'transmutation' and – validating AS' apprehension of his current concerns as both new and old – 'externalization', a concept key to his early exposition of 'Quattro Cento' art[87] and, as seen earlier, cited by Wollheim in claiming that psychoanalytical theory was, as it were, latent in AS' writing on art.[88] In illustration of the "wonderful economy" of 'distortion', AS writes,

> By this means, as it were in terms of the external world, the undimensional acuteness of original feeling is given a length, breadth and depth, taking manifold forms in all the activities of man; in combination with other feelings, building constructions of every kind on the pattern, I feel inclined to say, of the external world. For the compulsion of this sublimating is to clothe feeling with some form or other, to find an embodiment for it, thus to externalize it. Apart from our activity, the external world itself that surrounds it, giving always the pattern of objectivity, of outwardness, serves as container of our general state. To inter-relate the inner and outer world is to measure sublimation by which men live, that divine process of transmutation of which the work of art is the model.[89]

Occurrences of 'sublimation' and 'transmutation' proliferate, not just in *OIL* but in its 'offshoots' too.[90]

Another semantic correlate, 'substitution', is, like 'distortion', used as an alternative to 'sublimation' in the early part of *OIL*:

> The external world is co-extensive with consciousness. For consciousness is largely made up of impressions from the external world and the power to order them. Thought processes, unconscious per se, obtain entry to consciousness via the function of speech. Symbolic substitution, even without speech, is as natural to the child as to anyone. It is fundamental: an inherited thought-disposition. The basis of speech is substitution, the basis of all projection of the 'everything' that we carry about in the unconscious. All creation is substitution. Consciousness is made up of reality sensations and of substitutions, of reality and of the image. Man is alive twice over: he has this power both to live and to enlarge upon it. He is alive in reality and in image.[91]

This passage would be reprised, first in IS, then in "Envoi".[92] It was perhaps as a result of such reiteration that in the closing pages of *OIL* AS explicitly elected 'substitution' as "the key-word of [his] thought", recognizing, in "the glory, the vitality and the poignancy of substitution", as epitomized by art, his "old theme".[93] Almost at the manuscript's close, however, in the context of a retrospective summary of his artistic and intellectual career, AS further enlarged the family of terms by means of which he had explored that theme:

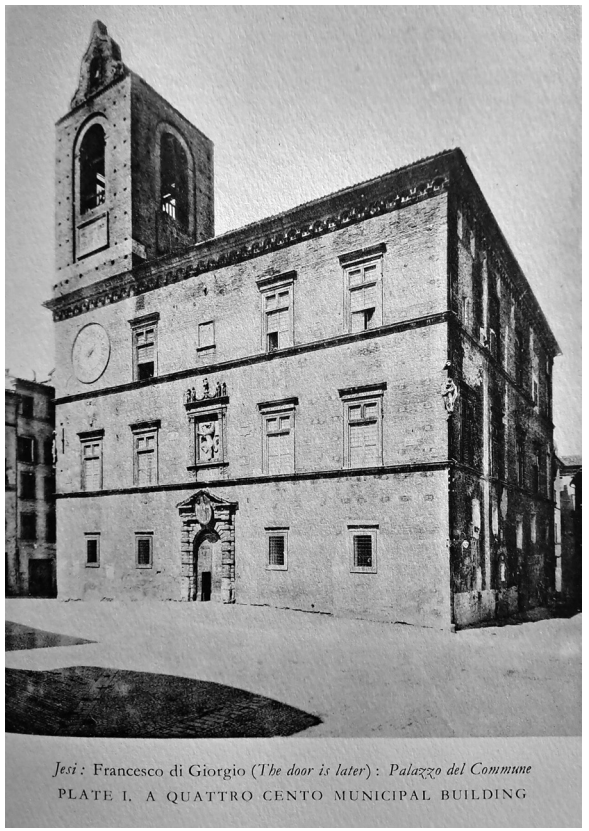
> My theme for the last 20 years has been that it is the conjunction of meanings, rather than this or that meaning snatched from the concourse, which must be the ultimate object of contemplation.[94]

Like its fellows, 'conjunction' requires to be understood verbally, as the name of a process or as designating the outcome of a process. The terms' affinity in this sense helps clarify that the now identified kernel of AS' thought was itself the fruit of twenty years' reflection on the nature of art. A further index of this is the use of the comparable term 'transcription' in the passage from the "Jesi" draft quoted above.[95]

'Transcription' and its semantic confreres are all evocative of transformation and/or constriction, collection and amalgamation, possibly too of interpretation and transvaluation. It is sufficient to augment the hint of contrary tendency, containment, concentration and definition to arrive at the sense of forcibly achieved stability, unity and concrete, phenomenal evidence communicated by many of the terms used by AS over those twenty years to characterize the work of art and the creative process giving rise to it: in addition to 'externalization' and 'transcription',[96] verbal nouns such as 'concretion', 'intensification', 'concatenation', 'translation', 'conversion' and 'transposition'; cognate and semantically related verbs, such as 'transpose', 'translate', 'convert', 'generalize' (also exemplified in the passage from the "Jesi" draft quoted earlier), 'symbolize', 'epitomize', 'crystallize', 'concentrate' and 'synthetize' (compare the use of 'synthesis' in the "Jesi" draft). The understanding of the material undergoing transformation may modify, but the terms describe a process which in its essential structure remains the same and which may be identified as a leading motif of AS' thought, traceable all the way through to his final publications. An example is offered by "The Image in Form" (1967) (IF), where, *mutatis mutandis*, it recurs in a description of the "nexus of meaning" that is projected by artistic form and that "we all recognize": "the power of an integrated communion between trends in concrete or corporeal terms".[97] The appended sequence of examples[98] has accordingly been extracted from writings dating from throughout AS' career.

A schema similar to the one outlined above for the group of verbal nouns is conveyed by cognate nouns such as 'epitome',[99] but also by metonyms such as 'emblem'. Wollheim instanced this, together with its adjectival derivatives, as defining a key characteristic of 'Quattro Cento' art:

> The fourth characteristic is the most difficult to pin down. Quattro Cento art is, we are told, 'emblematic', it has 'the power of emblem'. The concept of the emblematic, which disappears from Stokes's later writings, though not without a trace, falls into two parts, which are evidently if elusively related. The first is that the signs or symbols recurrent in the art render up their meaning readily: they are transparent to the eye, or at least translucent, and are what a whole school of aesthetic philosophers have called 'iconic'. The second is that the process of making the signs or symbols becomes itself symbolic or meaningful – perhaps, indeed, it is the only source of meaning in the arts, and the signs or symbols in which it issues acquire their meaning derivatively from it.[100]



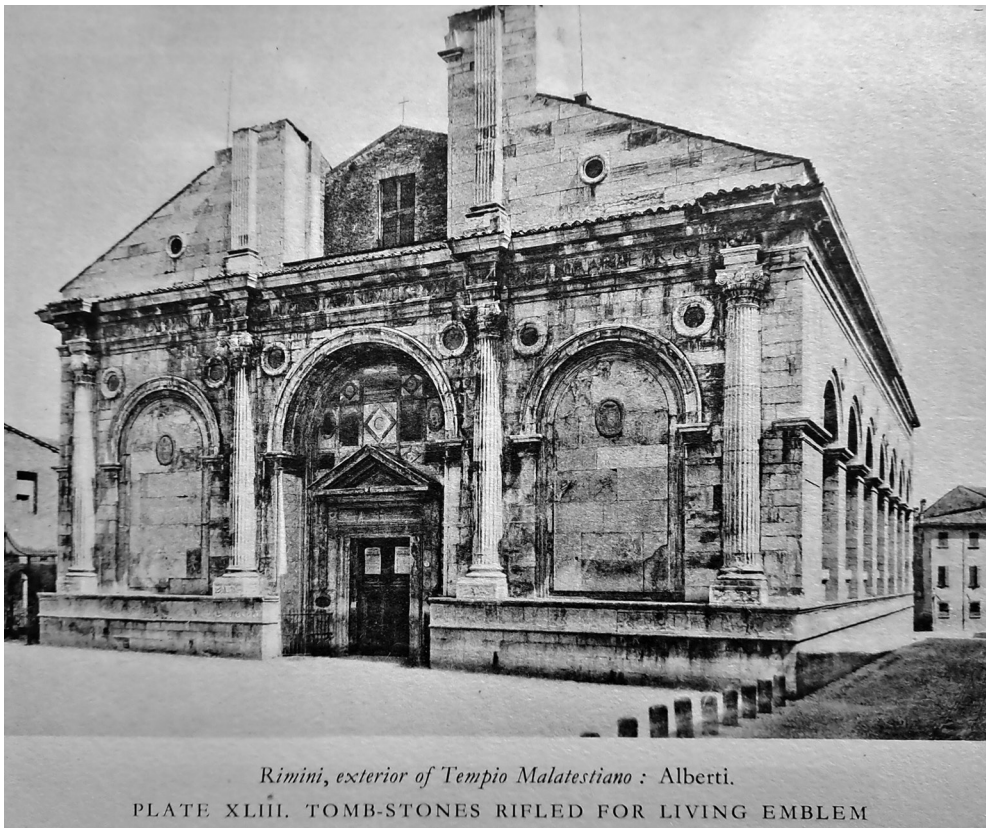


Figure 6 Alinari, *Exterior of the Tempio Malatestaiano, Rimini*. c. 1915-20. Plate XLIII, Adrian Stokes, *The Quattro Cento*. 1932
Figure 7 Alinari, *Palazzo della Signoria, Jesi*. c. 1915-20. Plate I, Adrian Stokes, *The Quattro Cento*. 1932

Wollheim did not specify how or where the concept of 'emblem' survived into AS' later writings. An instance of such survival is furnished by the extract from *IA* forming the penultimate in the appended sequence of examples. In addition (though Wollheim may not have been aware of this), it was tentatively revived in the mid-1950s, in a draft of an essay[101] relating to discussion in *GCE* of the 'ego-figure' and art.[102] More worrying than this lack of definite reference, however, is Wollheim's gloss on 'emblem' as intended by AS.

The concept is indeed "difficult to pin down".[103] This is because AS generally (if not always) intends the corresponding term figuratively. The key to this figurative meaning (or meanings) lies in the term's literal signification as a "figured object used with symbolic meaning, as the distinctive badge of a person, family, nation, etc." and especially as a heraldic device. This signification is overlooked by Wollheim, in favour of an explanation in terms of 'iconic' transparency.[104] This seems something of a red herring, apparently motivated by Wollheim's own theoretical concern with "representational seeing".[105]

In referring to "what a whole school of aesthetic philosophers have called 'iconic'", Wollheim presumably (if enigmatically) alludes to the semiological system of Charles Sanders Peirce (1839-1914). This defines an 'icon' or 'likeness' as a sign that relates to its referent by "community in some quality" and is distinguished, on the one hand, from an 'index', which requires a "correspondence in fact" or "real relation" between the two, and, on the other, from a 'symbol', which signifies by arbitrary associative convention.[106] The primary function of literal emblems, in the above sense, is not iconic but *symbolical*, as devices in which figural representation is *representative* of individuals or groups. Emblems may also act as 'indices' of prestige, expressive of ascendancy or of submissive homage. The paradigmatic relevance of literal emblems to AS' conception of 'Quattro Cento' art, especially as this focused on the *condottiere* Sigismondo Malatesta (1417-1468) of Rimini, is evident.[107] Even when, by the time he wrote *SR*, his enthusiasm for Sigismondo as cultural hero – "no other man", he had declared, had "made so vital an emblem of himself"[108] – had waned, aesthetic interest in the devices carved about the Tempio at Rimini persisted, their stylized forms seeming to release and restrain the display of "exuberant naturalism" and "stone alive" and thereby to re-present in microcosm the tense conjunction of the Tempio's ecclesiastical core (the Gothic church of S. Francesco) and the fifteenth-century encasement "clamped" onto it **[fig. 6]**.[109]

AS' *figurative* use of 'emblem' elaborated on the symbolical character of literal emblems, while yet signalling representativeness of two other, intertwined kinds, one regarding historically typical character and the other material summary and transposition, or embodiment and epitome. He reflected on the iconicity of 'emblem' in these senses in the draft of the "Jesi" chapter in *QC* cited earlier.[110] He there applied the term to art in general and, in a special and reflexive sense, to 'Quattro Cento' art in particular, viewed as historically rooted and yet heroically free of temporal association, by virtue of the aesthetic transubstantiation of materials. In this draft and in a series of apparently earlier notes made in a different notebook[111] AS considered – at

much greater length than in the published chapter – a visit made, perhaps in 1927,[112] to Jesi in the Marche, to see the fifteenth-century Palazzo della Signoria by Francesco di Giorgio Martini (1439-1501) **[fig. 7]**.

AS' understanding of 'Quattro Cento' art as 'emblematic' seems first to have coalesced in the earlier notes, where the windows of Francesco's *palazzo* are compared favourably with a less integrally decorative style of architecture:

> The Quattro cento did not ornament. The windows of such a palace with their many lines of frieze appear as emblems, resting places of a million stars that jut out of the brickwork and light up the world. They are not fixed on. They come out. Like other emblems, like the metopes at Palermo, they have <that> an imperishable crustation of form and power of light-giving which Time cannot rub out.[113]

This hints at further layers of semantic complexity. The likening of the window-emblems to the "metopes at Palermo",[114] coupled with their characterization in terms of "crustation" (subsequently very fruitful), suggests that at work in the first metaphor may also have been the literal and etymologically exact but obsolete meaning of 'emblem': "An ornament of inlaid work".[115]

In the "Jesi" draft, the connotations of organic accretion and the sculptural inlaying and enriching of wall surface combine with representativeness of the historical and embodying kinds, which qualify one another. AS' first impression of the city of Jesi is there described as having "stimulated [the] sense of Time's oppression" and its buildings as hung about with "old emblems" like "a hundred faces of clocks that [had] stopped at different hours, emptying the present".[116] The ensuing argument, laced, as noted, with anti-formalist polemic, is complex, but may perhaps be summarized as follows. "All creation is emblematic": it necessarily "reflect[s] a temperament and an age". Art is *forcibly* emblematic in this sense and can disturb and oppress us in our modern anxiety "to forget [its] emblem side" and stress "its universal and ever-of-the-present" or aesthetic "quality". In so doing, however, we "turn a blind eye to a quality of Art without which it cannot exercise its greatest power nor bestow re-assurance upon the most hopeless state". Should there exist an art whose emblematic nature, while "intensely significant to us", did "not stimulate the Time-sense", we might derive from it "full aesthetic emotion, something too life-giving to be described" merely in terms of pleasure. Yet only "certain works" of the Italian Renaissance "merit this distinction" (AS intends those belonging to the class he names 'Quattro Cento': it is here, incidentally, he coins the term). "Art should be our emblem"; the art of the "militant" 'Quattro Cento', which proclaims our "triumph" to be "in the world" and "the triumph of Art". 'Quattro Cento' art is "[a]rt twice over […] art through and through. It is art and it expresses the passion for art".[117] This argument is reiterated in *QC*, but much compressed:

> Art is the symbol of all expression, of the turning of subject into object. The powers of artistic creation gained the deepest reverence of Quattro Cento heroes, not as a symbol of culture so much as a symbol of life. This is true of no other period. At that time the aims of life (not cultured life only) and of art were almost identified. All art has close relation to the life it mirrors, but at no other time could the emblematic significance of art be so personal, so individual, so particular. For the act of artistic creation was itself the specific symbol of release that men were feeling or desiring. Quattro Cento art, so to speak, is art twice over […][118]

And thirteen years later the point would be made again, and in similar terms, in *Venice*:

> I have said elsewhere that Quattro Cento building is art twice over; art in the usual sense […] but in addition primarily expressive of this very process, since the same kind of process was almost a compulsive one in many walks of life at that time. The near thing, the thing laid out in space, never before or since in its very nature held so much meaning. In some fifteenth-century architecture we possess the ideal expression of perfect expressiveness, perfect animation of what is inert. These buildings, then, are not expressive of any particular cultural idea but simply of the ideal of expressiveness itself. No abstraction in art has been more profound and more complete, but less circumscribing: witness the wealth of detail and of ornament it allows.[119]

Like the heraldic figures and devices it may exploit, 'Quattro Cento' 'emblem' proclaims ascendancy, but one (in the broadest sense) ethical in character. It manifests itself in works not primarily the badges and instruments of personal or collective power but the impersonal trophies of mundane existence achieved through the expressive or significative articulation of materials – or, as AS would phrase it in *IO*, "the rush to make inside things manifest as a superlative space".[120]

The escape from "spiritual torture and enhancement"[121] thereby effected by *condottieri* and artists of the past was prized by AS as an exemplar of *present* vocation to disclosure of self and world. In *OIL* AS states of the "Rapallo experience" that he had "always felt it to be new and contemporary".[122]

'Quattro Cento' 'emblem' is a pledge or token of expressiveness as such, regarded as an ideal, as being of supreme value in itself. In AS' later writings the concept of 'icon' plays an analogous role, but, with a significant shift of emphasis, in reference to the cohesive properties ("the inter-locking palpability")[123] rather than the expressive motor of artistic form. In IF it is of

such cohesion, again conceived as ideal, that artistic form is characterized as a pledge or token, or as "the icon of co-ordination".[124]

✢

To return to *OIL*, AS' early 'existentialist' advocacy, mediated and epitomized by the 'emblems' of the 'Quattro Cento', has its echo and development in the manuscript through art's assimilation to a second aspect of the theme of value or meaning, the ethically inflected "value in living" of which 'sublimation' – in the sense finally subsumed under the term 'substitution' – is said to be "the very heart".[125]

In recalcitrant response to the international conflict, *OIL* and its 'offshoots' work out this theme of "value in living" in terms of a practical philosophy predicated on unflinching acceptance of what AS deemed the ultimate facts of life, synthetized by the earlier cited "world picture devolving from Freud". The aim would be to put "the morale of the generality […] in an unassailable position".[126] This entailed the intellectual "duty and the opportunity" not to "shirk", to lapse into superstition or reliance on doctrine.[127] It was characterized by an undissimulated and unresolved but richly interactive dualism, of which *OIL* and its 'offshoots' explore various modulations, starting out from the opposition between the outer and the inner life and comprehending and conflating those between subject and object, reality and image, partiality and impartiality, life and death, Eros and Thanatos. The series of variations culminates in the formulation "interrelationship of fact and fantasy":[128]

> The most profound object of contemplation is the relationship of fantasy with reality, between the partial and the impartial. To make the distinction absolute, to value both of its terms, will be the highest achievement of man […] The world revealed by science cannot satisfy emotion. At great cost man has learned to defer his pleasure at the behest of the reality principle.[129] Let the principle have full stature: the deeper satisfactions are then beyond its reach.[130]

OIL records how this new formulation of AS' "basic subject" came to him as (another) "revelation", a "new understanding of the relationship between inner and outer objects" as constitutive of "all mental processes". It records, moreover, his surprise in realizing that this formulation was the epitome of arguments rehearsed "long before acquaintance with psycho-analysis" in *SW*,[131] which had contrasted variant modes of opposition between two general attitudes of mind or cognitive principles. "Poetry", primitive and fantastic, involved a relation to nature innocent of 'otherness' and characterized by "the wiles of suggestion", as practised by "sympathetic magic".[132] "Prose", on the other hand, was said to have arisen through the self-denial of its contrary, thus

paradoxically enabling the "lyric wonder" at the heart of "Poetry" to fulfil itself, while "gradually impel[ling] an uncompromising search for the definite, the limits of which were not questioned".[133]

The realization that the complementarity of 'fact' and 'fantasy' was "the basis of all [his] thought" and that this "new enquiry" was in essence the same as that informing his early work further brought cognizance of the "reason for [his] preoccupation with art". For art, he saw, "embodie[d] the supreme blending of subject and object, particularly visual art".[134]

To the destructive mania of war AS opposed the "calm and cool delirium of consciousness",[135] whose acceptance entailed disillusioned assessment of "the 'problem' of illusion":

> very few people have ever conceived the fact of illusion as a qualification upon the range of truth, not so much in terms of a thicket that prevents the attainment of truth – that is fully realized and is how illusion is always conceived – but as the very thing which defines truth, on an equality with truth just as fantasy is necessary to the definition of fact.[136]

This was a practical philosophy which retained the enthusiastic "impetus"[137] of metaphysics and religion while resolutely confining itself to what AS called the "aesthetic point of view",[138] modelled on art's intrinsic "conglomerates of attitude and experience".[139]

> I am convinced that the original perception of dualism is of two entities equally urgent ie. where one causes the definition of the other. This is our first metaphysical knowledge and our last – Life and Death, and I and the outside world including all persons and objects. The latter is the first mature perception of the child: it is basic, and it is surprising that no mystique seems to have been based on just that dualism. For me, it is the key to all experience. I see it everywhere, this interrelationship, this counterparting of what is inner and what is outer, and I see history as ever as the interaction of the perception of fact and the compulsion to fantasy, and I feel as ever that the possible resolution today in terms of equal recognition of each for what it is without muddling them up, to be the hope for the future of mankind.[140]

As applied to life itself, indeed, the "aesthetic dispensation"[141] envisaged constituted the ultimate rebuff to the "aesthetic attitude" of the formalists.

Passages such as the foregoing more than justify a remark made over fifty years ago by Eric Rhode,[142] to the effect that to subordinate discussion of AS' writing to questions of art and aesthetic sensibility, though understandable, is "too limited", the "communion" with himself reflected in that writing extending "beyond art, or even the most sensitive forms of aesthetic response, to the widest concern with wholeness and the ways in which intelligence can bring

together sensation and thought".[143] In other words, if, as Wollheim suggested, AS' writing on art held a place reserved for psychoanalytic theory, the same might be said, in reference to his writing in general, of his concern with art itself, or indeed of any of the subjects that preoccupied him, such as ballet, or music, or again of activities such as painting. In each case the interest or activity not only found a place reserved for it, but that place was pre-disposed to centrality by an innately and richly comprehensive or (in the inclusive sense of the term insisted on by AS in later writing)[144] *transcendent* mind.

✢

OIL is a pivotal text: it occupies a central position in AS' career and work; and in the retrospective reading exercise commended by Bann it may act either as starting- or as end-point. In conclusion, therefore, some further indication may be given as to how *OIL* and its 'offshoots' foreshadow the ways in which, in the 1950s and 1960s, AS' concern with wholeness would be worked out in the light of developments in Kleinian theory and in the conviction that art offers a reflex of the role played by love "in the evolution of mind"[145] and a model of the integrated ego.

Those developments especially concerned the distinction between and interdependence of 'whole-object' and 'part-object' relations, associated respectively with the 'depressive position'[146] and its analytical obverse, the 'paranoid-schizoid position', which was not defined until 1946, after *OIL* and, almost certainly, the latest of the 'offshoots' presented here, CAM, had been completed.[147]

If not the name, the restorative tendency of the 'depressive position', to be equated by AS with his own concept of 'carving', is patent in the manuscript's definition of painting as the "taking things to pieces and putting them together again", thus as "a direct re-creation […] of a primary state".[148] There is no reference in *OIL* to 'part-objects' as such, or to the "predominance of enveloping states" characteristic of the correspondingly "early or primitive ego" in which AS would openly declare his interest in *GCE*[149] and which, in applying such states to the making and appreciation of art (under the categories 'envelopment', 'incantatory process' and 'invitation in art') he would associate with 'modelling'. However, a note here reminding himself to "investigate all that [he could] find out about the infant's first perception of otherness and of itself" and underlining the significance of the fact that "the distinction does not exist in the first place"[150] suggests the extent to which he was receptive to the implications of MK's earlier theory.

Let us return, finally, to the new emphasis in *OIL*, earlier alluded to, on the artist's interest in otherness as such. "It is the artist's great pleasure", AS writes, "and his inspiration to contemplate 'otherness'":

> It is he, as much as the scientist in his different way, who gives full value to the otherness of the outside world. Here, as an independent and more

> lasting structure, as soundly related forms, are the basic inside figures and motive powers both physical and mental. The emphasis, however, is upon the otherness of these forms and their structure, upon their independence of us, at least in the greatest art. The artist wills to get behind both immediate appearance and immediate fantasy or image that may be thrust upon the appearance.[151]

This passage reveals a significant shift in focus with respect to the attitude to artistic creation characterized in *QC*, as Wollheim showed, in terms of "the love of stone" and applied to "actual techniques", then reconceptualized in *SR* as 'carving' and, tied definitively to the artist's point of view, extended to "generalized ways in which the artist might regard his relation to the medium".[152] By contrast, in the above passage the artist is concerned with the apparent form of objects as a kind of interface between phenomenal reality and artistic image. This form is presented – emphatically – as apparent but not exhausted by appearance, only mediated by it. It is also presented as an image or fantasy correspondent to the "independence" of the "forms and structure" of things, not overlaying and obscuring them.

This conception of the artist's concern with otherness as mediate appearance and emergent image seems to anticipate the "character of a compelling apparition"[153] ascribed in IF to the "formal relationships" or "arrangements" of art which in coordination one with another and, it may be, with the subject represented, provide an ultimately corporeal "image for sanity" (read 'wholeness') – what in the 1950s AS had, as we saw, tentatively called the "body-emblem" in art and now termed the "icon of co-ordination" or "image in form":

> Integration or co-ordination of what? it will be asked. Some aspect […] of the integration of experience, of the self, with which is bound up the integrity of other people and of other things as separate, even though the artist has identified an aspect of himself with the objects, has transfixed the object with his own compulsion, though not to the extent of utterly overpowering its otherness.[154]

More in general, art's capacity to satisfy a demand for overall organization and self-subsistent otherness and, at the same time, to motivate affective absorption, posited by AS in his last writings, confirms and expands the culminating 'revelation' of *OIL*, namely, that all his prior work had been concerned with "the conjunction of meanings" – that conjunction which, in its manifestation as the beautiful, he had long before asserted, "is always expected of us".[155]

Appendix
A Key-Word and its Correlates

"the art of **conversion** is the art of civilization, common to all […] Art is the supreme achievement of **conversion**, man's greatest triumph in the fight to 'make something of' the dualism of existence." ("Jesi", ASP, TGA 8816.15, ff. 9*r*, 17*r* from front of notebook)

"That the Renaissance occurred when it did is due to many causes, on the aesthetic side chiefly, I think, to a unique concurrence of developed art-forms amassed through centuries from almost world-wide sources, giving the technique and the wealth of themes that could stimulate for their treatment, a general humanistic infusion, and for their finality, a **concretion** into mass-effect […] The Renaissance was an **intensification** of all forms." (*QC*, Stokes 1978, I, 40-1)

"And since the putto is unguarded, without reserve, he **symbolizes**, as well as the necessity, the *ideal* of emotional **externalization** that I have identified with the Quattro Cento spirit. He **symbolizes** the process of living, that lies between Life and Death, the **translation** outwards of the formless flux of passions, to definite, **concentrated**, objective form." (*QC*, Stokes 1978, I, 119)

"An undecorated wall, perhaps better than a decorated one, may give a strong impression of mass, but only when there are variations in its surface, mostly of colour or tone, that the eye with one flash discovers coherent, so that perceptions of succession belonging to any estimate of length or height or density, retire in favour of a feeling that here you witness a **concatenation**, a simultaneity, that the object is exposed to you, all of it all at once." (*QC*, Stokes 1978, I, 134)

"For the water and the water-life from which the marble was formed, in their stone-shapes **symbolize** also the cliff, the earth, its flower and its fruit. Such shells express the first geological **concretion** in the history of the marble, serve to **symbolize** the later fruitfulness of the soil which covered it from the skies." (*SR*, Stokes 1978, I, 255)

"The process of living is the attainment of expression, the **conversion** of inner ferment into definite action and thought. Expression always needs a framework: otherwise it tends to evaporate. The technique and conventions of ballet dancing serve as a framework by which experience may be **translated** into terms of movement, into a visual kind of music." (Stokes 1934a, 23)

"All art is the **conversion** of inner states into outward objective form. But whereas the objective form is the constant in art, the degree of outwardness thereby expressed varies a good deal. It is the pleasure of many visual arts to *intimate*, by means of the objective form, an inner state: whereas, in the highest achievements of European visual art, that same inner intensity is entirely **transposed** into something smooth, gradual yet immediate: time and succession are **converted** into spatial forms, not merely **symbolized** by spatial forms." (Stokes 1934a, 82-3)

"A history, a temporal process, an accumulated rhythm, lie outward to the eye, forms rooted in space. A temporal process has **crystallized** as a surface, as graduated texture, as chromatic relationship." (*C&F*, Stokes 1978, II, 21)

"The expression of one thing or many things in terms of something else, or, as it might be called, **substitution**, is obviously a paramount characteristic of the mental life. The artist and the æsthete would appear to have found cause for celebrating and admiring the mechanism in and for itself. But the æsthetic **substitution** is especially distinguished by the power to **synthetize** meanings. A synthesis of inner meaning put outwards to be on its own, as it were, in the open world, always characterizes the work of art […] At any rate, in the fight with Eros, the death-instincts are made to suffer **externalizing substitutions**. Indeed, since what is outside can be better controlled, aggression, as is well known, becomes a common subject for projection. The predominant mechanism, the **converting** into other terms, including repression also under this phrase, is the outcome of the simultaneous demands of life and death, the struggle which 'all life essentially consists of'." (CAM, 296, 297)

"There is danger that an extravagant and pseudo-dramatic gloss be pinned like a pasquinade on to the perfect intellectuality, on to the sheer walls of masterpieces: whereas, contrariwise, outwardness, extension, **sublimation**, **transformation**, fixture, like the oral impulse in early infancy upon the wider visual scene, are of the essence of human need. Art **epitomizes** such activity, drawing strength from the earliest accomplishments in the sphere of synthesis." (*S&R*, Stokes 1978, II, 247)

"The work of art is a self-contained object that **crystallizes** experience symbolically." (*GCE*, Stokes 1978, III, 114)

"The primacy of architecture, mother of all the arts, is not first as the school of proportion and design but as the universal witness to the luxuries of art, to the aesthetic **translation** of mental process, as well as the scenes of living, into the terms of an absolute substance or envelopment by an object." (*Three Essays on the Painting of our Time* [*TEPT*], *Stokes* 1978, III, 146)

"a study of the employment of the architectural background in Renaissance art and in the theatre, shows without question that they are treated as the **emblems** both of ordered beauty and of a psychological tenor, in general as the presiding example of the **conversion** of phantasy into substance and for bestowing upon phantasy an autonomous and enduring body." (*The Invitation in Art* [*IA*], Stokes 1978, III, 150)

"Form is the container for a sum of meanings while it is from a **concatenation** of meaning that form is constructed, meanings that have been **translated** into terms of spatial significance […] If one had to choose to say only one thing about modern art, it would have to be in relation to this, it seems to me, not as a matter of ideas, of rationalizations, but as a vivid necessity in regard to an **externalization** of the inner life, deeply qualified, as for an art activity it must be, by the social setting, by the look, by the quality of the external world on which the social setting has been projected." (*Reflections on the Nude* [*RN*], Stokes 1978, III, 336, 337)

Notes

1 "The Wrinkled Hide-Out", 57-9; "Electric bulb!", 132-3; "On Home Guard night-watches", 181-2; "In Short" (IS), 210-14; "Notes for a Book Beginning August 1943. Argument" (NBA), 261-6; "Instance and Details" (I&D), 266-8; "Envoi", 268-71; "Writing. February, 1945", 293-5; "Concerning Art and Metapsychology" (CAM), 295-8.
2 See "Note on the Texts and Editorial Criteria", 35-8.
3 Stokes 1978, II, 7-83; Stokes 1937a; 1937b; 1937c. The series of ballet writings (still too little known and appreciated) had been inaugurated in 1933 (Stokes 1933a). From 1934 to 1937 AS had regularly reviewed ballet for *The Spectator*. None of the articles and reviews and neither of the two ballet books (Stokes 1934a; 1935a), were included in Stokes 1972 or 1978. Conversely, a selection of them forms part of Stokes 2020.
4 Stokes 1978, II, 85-138.
5 Bann 1980, 30; cf. Wollheim 1980, 34. For AS' personal and intellectual relations with the art-historian and museum director Kenneth Clark (1903-1983) (KC), see *OIL* II, 94 (fn. 27); "Background II", 101-3; "Background V", 204 (fn. 67); "Background VI", 220; "Background VII", 277; "Background VIII", 311. On AS' analysis with MK see "Background III", 144 (fn. 38); Read 2002, 193-214; 2007; Sayers 2007; Stonebridge 2007; Sayers 2013; [2015] 2018, esp. 63-74.
6 Stokes 1972.
7 Scruton 1972, 215, 216.
8 Davie 1983, 30.
9 Wollheim 1972, 11 (see also 23). Wollheim returned to this question In a discussion of AS' life and work aired on BBC Radio the following year: "He [AS] didn't want to be a theoretical writer about art [in] the light of psycho-analysis, he never wanted that, so I think the first ways in which psycho-analysis affected him, was the way [*sic*] in which it both coloured the sensibility and also above all, gave him a way of describing sensibility" (Wollheim 1973).
10 Wollheim 1972, 23.
11 Read 1980, 37, 38.
12 Read 1980, 37-40; Wollheim 1980, 34; cf. Bann 1980, 30.
13 Stokes 1978, I, 29-180.
14 Stokes 2020, 24.
15 Stokes 1978, III, 267.
16 NBA, 261-6. See Bann 1980, 30.
17 Bann 1980, 30.
18 *OIL* I, f. 2*r*, 41.
19 *OIL* VII, f. 56*r*, 256.
20 Stokes 1978, II, 139-82.
21 See "Background I", 61, 62-8.
22 *OIL* I, ff. 12*r*-13*r*, 47.
23 See the first paragraph of *OIL*, quoted below.
24 The idea is perhaps implicit in the outline of MK's theories given in Stokes 1933b (see below).
25 See *OIL* I, f. 13*r*, 48: "I am sure of nothing, and wonder at everything and at nothing. I am interested in everything. Where is one to start to create?"
26 *OIL* I, ff.2*r*-21*r*, 41-57.
27 See "Background I", 61-77.
28 *OIL* I, f. 2*r*, 41.
29 Laplanche, Pontalis 1988, 130-43; Bott Spillius et al 2011, 319.
30 The first was introduced by Freud, in connection with paranoia, as early as 1895-96. The second was introduced by Sándor Ferenczi (1873-1933) in 1909 (Laplanche, Pontalis 1988, 229-30, 351; Bott Spillius et al 2011, 127-8, 374-5).
31 *Greek Culture and the Ego* (1958) (*GCE*) (Stokes 1978, III, 79).
32 Stokes 1933b, 529.
33 Klein [1930] 1998, 221.
34 *OIL* I, f. 13*r*, 48.
35 "Poetry", he writes in *OIL*, "cannot articulate the truth about ourselves directly, but it may do so, in terms of the not-self, in terms of otherness" (*OIL* I, f. 19*r*, 56).
36 "Foreword" to *Smooth and Rough* (1951) (*S&R*) (Stokes 1978, II, 215).
37 AS to HR 18 January 1960, Herbert Read Papers (HRP), Special Collections, McPherson Library, University of Victoria (Victoria BC, Canada) (SC MLUV).
38 *OIL* I, f. 12*r*, 47.
39 AS to HR 14 February [1944], HRP, SC MLUV.
40 Merleau-Ponty [1945] 1962, viii.
41 Merleau-Ponty [1945] 1962, 203.
42 *OIL* I, f. 16*r*, 51.
43 Merleau-Ponty [1945] 1962, vii.
44 *OIL* III, f. 38*r*, 123.
45 *OIL* I, f. 16*r*, 52.
46 Which incidentally provided Freud's English translators with their 'ego' for his 'Ich'.
47 *TA* (Stokes 1925, 70). The enduring importance for AS of this concept has long been recognized (Wollheim 1972, 21; Aldrich 1972, 132; Read 1980, 37; 1982, 51-2; Carrier 1986, 760; Read 1998a, *passim*; 2002, 19, 76-83; Sayers [2015] 2018, 25).
48 See e.g. Bradley [1893] 1930, 218, 227.
49 *TA* (Stokes 1925, 66, 69).
50 *C&F* (Stokes 1978, II, 31-4); cf. *GCE* (Stokes 1978, III, 109).
51 Sokolowski 2000, 4.
52 Sokolowski 2000, 4 (author's emphases).
53 *OIL* II, f. 28*r*, 97.
54 Klein, Rivière [1937] 1998, 340.
55 The TS also omits *OIL*'s title. See "Note on the Texts and Editorial Criteria", 35; "Background III", 136. AS' misgivings extended to some of the images (*OIL* IV, f. 45*r*, 149: "not so much at first, for instance, of lying in a bath and listening to shunting and feeling the shunting as an internal process"), though those objected to did find their way into *IO*.
56 The "Woolworth turmoil" and attendant scents (*OIL* I, ff.2*r*, 8*r*, 42).
57 "'Depressive position' is a mental constellation defined by Klein as central in the child's development, normally first experienced towards the middle of the first year of life. It is repeatedly revisited and refined

throughout early childhood, and intermittently throughout life. Central is the realisation of hateful feelings and phantasies about the loved object, prototypically the mother. Earlier there were felt to be two separate part-objects: ideal and loved; persecutory and hated. In this earlier period the main anxiety concerned survival of the self. In the depressive position anxiety is also felt on behalf of the object. If the confluence of loved and hated figures can be borne, anxiety begins to centre on the welfare and survival of the other as a whole object, eventually giving rise to remorseful guilt and poignant sadness, linked to deepening of love". The position had first explicitly been expounded in Klein [1935] 1998, while a more developed account would be given in Klein [1940] 1998 (Bott Spillius et al 2011, 84, 85). Cf. Klein [1937] 1998, 309-13, on the general capacity for identification with others as necessary for love.

58 Cf. *OIL* I, f. 16*r*, 52: "In the course of life […] indistinguishable".

59 See above, 12.

60 *OIL* I, ff. 8*r*, 10*r*, 43-4.

61 *OIL* I, f. 10*r*, 44; III, f. 31*r*, 117.

62 Bisecting and as it were transfixing the Italian chronological term, *Quattrocento*.

63 See for example Stokes 1935a, 164.

64 *OIL* III, ff. 31*r*-33*r*, 117-19.

65 *OIL* III, f. 33*r*, 120.

66 Stokes 1978, II, 158.

67 *OIL* IV, f. 47*r*, 153.

68 *OIL* III, f. 31*r*, 117.

69 *OIL* III, ff. 31*r*-32*r*, 117-18.

70 Heddon Court (Cockfosters, outer London) was AS' preparatory school. He then attended Rugby School in Warwickshire and matriculated at the University of Oxford (Magdalen College) in October 1920. He was to have studied History but opted instead for the new "Modern Greats" degree, comprising Philosophy, Politics and Economics (Read 2002, 4-38; Sayers [2015] 2018, 7-8, 10, 13, 14, 66, 67).

71 *OIL* III, f. 32*r*, 119.

72 *OIL* VII, f. 52*r*, 253.

73 "Writing", f. 17*r*, 293.

74 Stokes 1926, 45.

75 *OIL* VII, f. 55*r*, 255.

76 CAM, 295-8.

77 CAM, 297.

78 CAM, 295, 297.

79 *OIL* I, f. 13*r*, 48.

80 Laplanche, Pontalis 1988, 431: "Process postulated by Freud to account for human activities which have no apparent connection with sexuality but which are assumed to be motivated by the force of the sexual instinct. The main types of activity described by Freud as sublimated are artistic creation and intellectual inquiry".

81 See above, 10.

82 *OIL* I, ff. 13*r*-14*r*, 48.

83 *OIL* II, f. 26*r*, 95.

84 See Leech 1980, 49; Tucker 2000, 129-31; Read 2002, 76-7, 82-3, 88-9, 208; Kite 2009, 42, 61, 112, 113; Haywood 2013.

85 ASP, TGA 8816.15, f. 13*r* from front of notebook.

86 *OIL* III, f. 39*r*, 124-5.

87 See e.g. "Pisanello" (1930) (Stokes 1978, I, 18-9): "And if the Italian climate is soft, no more exacting colour, no grander lines have been brought in entirety within the man, nor given out with equal success in painting. This encasement of Nature is hard enough for the tender spirit, such comparative softness is just supportable as clothing for the delicate nakedness of the soul, hardens that nakedness so as to be plastic. The fierceness of a young body may be all the more apparent for an encasement of gleaming mail, so Humanism brought within one circle of affirmation the rough to enhance the smooth and the smooth to enhance the rough. No such solidity if something be left over in the landscape or where the needs of the body are sacrificed to the 'inner life'. Externalization is the mode of existence, the activity of soul in the body and the mind. Freedom is when all can be taken in, and all given out created, so living progresses neither within nor without, just as among the pacific yet exuberant olive grove; by no path will one come upon stone gateways sharp with pink stucco, heavy with ivy, habituated to the idyll like statues in a wood. Nature humanized yet natural, outdoors approximating to indoors while houses make answering assurance, exterior staircases, flat roofs from which one steps to the higher terrace, loggias, suspended balconies, indoors approximating to outdoors, with the neutral shades beneath pergola and between the undergrowth, doubly restful". The image of the young body encased in gleaming armour was evidently suggested by the knight-saint (now identified as St Nicasius of Sicily) in Giorgione's Castelfranco altarpiece; see *SW* (Stokes 1926, 46-7). Cf. "Background I", 63, on LPO's Genoa-like relation to its landscape setting.

88 See above, 5. Another such term, 'compulsion', is also associated in *OIL* with 'sublimation', which is glossed as "compulsion outward" and identified as "perhaps, the basic distinguishing quality of man" (*OIL* II, f. 29*r*, 97).

89 *OIL* III, f. 39*r*, 125. The passage is immediately followed by a remark reiterating the non-explicative character of *OIL*: "That which is sublimated is not my subject except in so far as it is a proof of sublimation".

90 See the "Index", s.vv. "Sublimation", "Transmutation".

91 *OIL* I, f. 18*r*, 54.

92 IS, f. 3*r*, 212; "Envoi", 270. Cf. CAM, 297.

93 *OIL* VII, f. 57*r*, 258. See also "Background VII", 277, 281.

94 *OIL* VII, f. 58*r*, 259; cf. IS, 210. Cf. also *TA* (Stokes 1925, 230: "we should not regard the problems of 'life' as questions of existences and truths, but rather [as] a question of the combination of meanings") and *SW* (Stokes 1926, 29: "Systematic philosophy has been the attempt to discover a fact which is independent of all relations and conditions, an attempt the avowed content of which is a contradiction in terms. For, as we have said, facts are abstractions, and the essential nature of an abstraction is its conditionedness and relatedness").

95 ASP, TGA 8816.15, f. 14*r* from front of notebook.

96 Another example of the former, enhanced by a vivid oxymoron, occurs in the passage from "Pisanello" quoted in fn. 87.

97 Stokes 1978, III, 336.

98 See 29-30.

99 See "Envoi", 212 and fn. 22.
100 Wollheim 1972, 15-6.
101 "The Body-Emblem and Art" (Stokes 2006).
102 Stokes 1978, III, 77-141, esp. 89-115.
103 Or, as Peter Leech later put it, "resistant to analysis" (Leech 1980, 48).
104 For the definition see Oxford English Dictionary, online ed. https://www.oed.com/ search/dictionary/?scope=Entries&q=emblem&tl=true. Wollheim later rectified the oversight, to some extent, writing that AS' "uses of the word ['emblematic'] range from the most specific, the most literal – so the lily is Florence's emblem, the Tempio is encrusted with the emblems of Sigismondo and Isotta – to a highly generalized use in which the emblematic just *is* art. But in the most creative use, 'emblem' seems to gather together the sense of objectification of the inner, the revelation of something in the outer world that realizes or makes concrete a subjective state, and also the sense of something that can be looked at meaningfully only if it is seen as the product of work or of engagement with the material" (Wollheim 1980, 32-3).
105 Notably in *Art and its Objects*, which happens to have been dedicated to AS (Wollheim [1968] 1980, 16; see also 205).
106 Peirce 1867, 294; 1902.
107 See especially "Pisanello" (ASP, TGA 8816.210; Stokes 1978, I, 17-28); "Matteo de' Pasti" (ASP, TGA 8816.209); Stokes 1929; *QC* (Stokes 1978, I, 29-180).
108 ASP, TGA 8816.13.
109 Stokes 1978, I, 19, 266. For AS' use of 'encasement' in "Pisanello" see fn. 87. Subsequently, in an early version (1951; ASP TGA 8816.193) of "Form in Art" (Stokes 1955) the phrase "powerful over-all encasement" would characterize the beneficent "identity between contributory, even contrasting, qualities" secured by artistic form. Cf. also NBA, f. 16*r*, 266 ("Images encase all thought […] products of thinking") and "Envoi", 271: ("Images encase thought […] products of thinking").
110 The draft is cited in connection with the concept of 'emblem' only in Kite 2009 (113) and Haywood 2013.
111 In ASP, 8816.10, which contains what seems to be the itinerary of a tour that takes in Jesi. The notes are partly incorporated into the draft of the "Jesi" chapter in ASP, TGA 88816.15.
112 As may be seen below, the notes feature a comparison to the Metopes at Palermo, which AS may have seen when in Sicily with Osbert Sitwell in the spring of 1927 (see "Background IV", 160). The visit to Jesi might therefore have taken place in the summer of 1927 (in July AS was certainly in Venice), and the draft may date to not long afterwards. This would seem to tally with AS' reference, in a letter to his friend, the ecological campaigner and youth leader Henry Rolf Gardiner (1902-1971) (RG) written from Frascati at the start of April 1928 (for which see "Background IV", 161), to the "terrific work on the Renaissance" with which he had previously been getting on and also to Wyndham Lewis' *Time and the Western Man* (1927) as having "anticipat[ed] a good deal of what [he] was writing" (AS to RG n.d. [postmarked 2 April 1928?], Henry Rolf Gardiner Papers [RGP], Cambridge University Library [CUL], C4/6/1).
113 "Jesi", ASP, TGA 8816.10.
114 The sculpted relief panels originally set into the exterior of the fifth-century BC temple at Selinunte, on the south-west coast of Sicily.
115 *Oxford English Dictionary*, online ed. https://www.oed.com/search/dictionary/?scope=Entries&q=emblem&tl=true.
116 In Kite 2009 (114) this 'stopped clock' quality seems wrongly (if understandably) associated with 'emblem' in the 'Quattro Cento' sense, surely its contrary.
117 The phrase "Art twice over = QC" is found inscribed on the front paste-down of ASP, TGA 8816.15; cf. the text inscribed on a loose leaf inserted in the same notebook, a sheet of paper with the letterhead of the Hotel Elisabetta, Rapallo, where AS stayed in December 1926 (see "Background IV", 160): "All creation is emblematic / Art is emblematic / What else goes to make art / Art the emblem of the QC. doubly art. / Also a constructional quest. / No broader kind of release, art-emblem, the specific, / the unJudaistic religious emblem, Florentine, / Why the true QC is not [necessarily?] the best work". In quoting part of this text Kite (2009, 115) states it is written as a poem. The individual lines are more likely to represent section headings or points in the book's argument. The phrase "Art twice over" is again found on a loose leaf inserted in ASP, TGA 8816.14: "The whole book should go to show the use to which generalizations and abstractions can be put to give atmosphere, prepare the right state of mind, create a work of art, lead to the truth. / Art twice over and modern sense of waiting. / Constriction upon personality / General premises / Failure of conviction. Consistency must be externalized". See also fn. 119.
118 Stokes 1978, I, 41. Kite (2009, 113) nevertheless calls it "a very clear statement of the context of aesthetic debate in which Stokes framed his concept of emblem".
119 Stokes 1978, II, 103. Kite also points to this passage (2009, 115-6). Cf. the draft of *Venice*, probably dating from the early part of 1944, in ASP, TGA 8816.53: "Quattro Cento art is, so to speak, art twice over, the emblem of an emblematic urge without parallel. In no other art do we observe so clearly a compulsion to make of inner ferment an outward thing".
120 Stokes 1978, II, 158-9.
121 Stokes 1978, I, 40.
122 *OIL* III, f. 34*r*, 120.
123 CAM, 296.
124 Stokes 1978, III, 332.
125 *OIL* I, f. 13*r*, 48.
126 *OIL* VII, f. 56*r*, 256.
127 AS to HR 14 February [1944], HRP, SC MLUV.
128 *OIL* III, f. 37*r*, 123. The latter term is another instance of para-psychoanalytical lexis, this spelling, except in CAM, always being preferred to 'phantasy', evidently as a pledge of more comprehensive meaning, and despite possible "connotations of whimsy, eccentricity, triviality" (Laplanche, Pontalis 1988, 314), or perhaps because those connotations, enhanced a sense of the concept's opposition to 'fact'.
129 "One of the two principles which for Freud govern mental functioning. The reality principle is coupled with the pleasure principle, which it modifies; in so far as it succeeds in establishing its dominance as a regulatory principle, the search for satisfaction does not take

the most direct route but instead makes detours and postpones the attainment of its goal according to the conditions imposed by the outside world" (Laplanche, Pontalis 1988, 379). Cf. CAM, 295, 296, 297, 298, and see "Background VIII", 302.

130 "Envoi", 268, 269.

131 *OIL* III, f. 37*r*, 123, and "Background VIII", 302.

132 *SW* (Stokes 1926, 14-15).

133 *SW* (Stokes 1926, 28). See Read 2002, 91-2 for further characterization of these two principles, as well as of the "hybrid" and conjoint categories "Prose-Poetry" and "Prose and Poetry": "['Prose'] is the desire ['] "to get things straight", discover purposes, fix causes, pin conceptions by alternatives, positives and negatives, enjoy the compactness of system' (*SW*, p. 28). It is also called 'piazza consciousness', a mode of detachment wherein '[s]eated, we appraise life walking by and marvel at the art of compensating values' (*SW*, p. 105). 'Poetry', by contrast, 'is lived, not calculated' (*SW*, p. 107). In its pure form, prose is 'unmitigated calculation' (*SW*, p. 104), a mode of analytic thinking taken to an extreme that guards against the confusions of […] 'Prose-Poetry'. If 'Prose', as the dominant tendency of 'post-Reformation history in the West' up to the Industrial Revolution (*SW*, p. 57) represents the spread of science and of reason against the 'primitive' poetry of superstition, then prose-poetry is the failure to resist sliding back into bastardized forms of poetry. It is a condition in which the separate ingredients of prose and poetry 'lose their essence' as a result of facile combination (*SW*, p. 58) […] The final category, 'Prose and Poetry', transcends the others by flying furthest from the hateful compromises of prose-poetry, for its twin terms are not allowed to merge but instead are held against each other in a state of violent contention". As noted in Tucker 2013, AS' opposition of "Poetry" and "Prose", and above all his understanding of the former in terms of "lyric wonder", suggests a distant, perhaps indirect, echo of the aesthetic system of the Italian philosopher Benedetto Croce (1866-1952). This was built upon the opposition between two modes of human knowledge, intellectual and intuitive, to which the labels "prose" and "poetry" and "art" and "science" were among those applied (Croce [1902] 1909, esp. 42-3). In Croce [1912] 1921 (32) it is affirmed that "[a]rtistic intuition is always lyrical intuition". Cf. IS, ff. 2*r*, 211, and 4*r*, 212; "Background VI", 216-17; I&D, f. 11*v*, 267; "Envoi", 268, 269 and "Background VII", 280.

134 *OIL* III, f. 37*r*, 123.

135 "Writing", 295.

136 *OIL* VII, f. 58*r*, 259.

137 *OIL* VII, f. 58*v*, 259.

138 *OIL* VII, f. 58*r*, 259; cf. I&D, f. 12*v*, 266 ("The aesthetic attitude […] everything experienced before").

139 From a text in ASP, TGA 8816.57 beginning "People's selves, importance, filthy sensibilities" and probably dating from 1936.

140 *OIL* VII, f. 54*r*, 254.

141 *OIL* VII, f. 50*r*, 249.

142 The writer and psychotherapist (b. 1934).

143 Rhode 1973b, 1-2. KC expressed admiration for *Venice* in similar terms: "The blend of responsiveness to sensation & philosophy is unique" (KC to AS 6 September 1945, ASP, TGA 8816.231).

144 See, for example, "Psycho-Analysis and our Culture" (Stokes 1973, 135).

145 Rhode 2008.

146 See above in the text and fn. 57.

147 The term refers to "a constellation of anxieties, defences and internal and external object relations that Klein considers to be characteristic of the earliest months of an infant's life and continue to a greater or a lesser extent into childhood and adulthood […] The chief characteristic of the paranoid-schizoid position is the splitting of both self and object into good and bad, with at first little or no integration between them" (Bott Spillius et al 2011, 63). The concept was introduced in Klein [1946] 1997.

148 *OIL* II, f. 24*r*, 90.

149 Stokes 1978, III, 80.

150 *OIL* I, f. 18*r*, 54.

151 *OIL* I, f. 10*r*, 44.

152 Wollheim 1972, 19.

153 IF (Stokes 1978, III, 332). This apparition was perhaps itself prepared by the image of "the face at the window" which initiates *OIL* VII (209).

154 IF (Stokes 1978, III, 332-3).

155 "Jesi", ASP, TGA 8816.15.