Cosimo Schinaia, MD, Psychiatrist, Training and Supervising Psychoanalyst of SPI (Italian Psychoanalytic Society) and Full Member of IPA.
Via Bernardo Castello 8/18, 16121, Genoa, Italy. Tel. +39 010 584127
e-mail: cosimo.schinaia@gmail.com
Website: www.cosimoschinaia.it

THE INVISIBLE AND THE DARKNESS IN THE PSYCHOANALYTIC RELATIONSHIP

"*The object exists but it is out of sight. How can we make such an object that is always invisible, ungraspable or directly inaccessible, understandable to the reader, that is to say, make it recognizable as something internal to him or her?*"

(From J.-B. Pontalis, *L'Amore degli Inizi*,[1] 1986, p. 38)

Sigmund Freud (1913a, pp. 133-4) points out that the peculiar arrangement of the consulting room *" (…) has its historical basis; it is the remnant of the hypnotic method out of which psychoanalysis was evolved. But it deserves to be maintained for many reasons. The first is a personal motive, but on which others may share with me. I cannot put up with being stared at by other people for eight hours a day (or more). Since, while I am listening to the patient, I, too, give myself over to the current of my unconscious thoughts, I do not wish my expressions of face to give the patient material for interpretations or to influence him in what he tells me. The patient usually regards being made to adopt this position as a hardship and rebels against it, especially if the instinct for looking (scopophilia) plays an important part in his neurosis. I insist on this procedure, however, for its purpose and result are to prevent the transference from mingling with the patient's association imperceptibly, to isolate the transference and to allow it to come forward in due course sharply defined as a resistance.*"[2]

In this quotation it seems that, with apparent humility, Freud wants to reduce the value of his revolutionary invention to a personal idiosyncrasy. However, starting from her experience

[1] **Translated in English with the title *Love of Beginnings* (London: Free Association Books, 1993).**
[2] **The Wolf-Man (Gardiner, 1971, p. 142) recalls how Freud tells him how the so-called psychoanalytic position was created: *"Freud told me that he had originally sat at the opposite end of the couch so that the analyst could look at each other. One female patient, exploiting this situation, made all possible – or rather all impossible – attempts to seduce him. To rule out anything similar, once and for all, Freud moved from his earlier position to the opposite end of the couch."* The Italian-English analyst Andrea Sabbadini (2014) casts many doubts on the truthfulness of these statements. In fact, they come from an unreliable source and have never been confirmed. Further, they seem to be incoherent in respect to the main functions of the couch.**

as an architect, Elizabeth Danze (2005) reconsiders and enhances Freud's considerations when she points out that when two people sit and talk face to face, they create a defined and condensed space between them. This space is intimate and limited. Rather, when the analysand looks around and not at any particular focal point, a spatial openness and a spatial potential for infinity is created. This is true for the analyst as well. In this sense, the analysand and the analyst have a relational opportunity. This opportunity is expanded, enhanced, limitless, open ended thanks to the consulting room's particular arrangement. This free-floating attention does not concern only the analyst but also the analysand. In this sense, the analyst and the analysand are at the same time strictly linked and independent.

Jacques Lacan (1964, p. 108) writes on psychoanalytic thought:

"*In order to observe a star of the fifth or sixth magnitude, according to the Arago phenomenon, one must look a little beside it. Looking directly at it will render the object of interest invisible.*"

The Swiss analyst Danielle Quinodoz (2005, p. 50) strongly endorses Freud's idea of setting: "*I often noticed that the absence of a visual support during analytic sessions may facilitate consciousness as a bodily experience. This is so particularly if the experience is relatively undifferentiated and involves internal sensations that are difficult to localize – for example, proprioceptive sensations, or sensations relating to the body as a whole, sometimes bound up with attitudes or positions*."

It is worth noting that, since its beginning, psychoanalysis has dealt with the invisible, I mean, "*with everything in our mental life not immediately visible and that the arrangement of the analyst-patient relationship (two persons communicating without looking at each other) makes more accessible: a sort of privileged observatory able to include the world of the individual and of the social relationships.*" (Ferruta, 2008, p. 5)

As we can see, the focus on the Invisible has been realized also through the Freud's brilliant invention of a space thought for the psychoanalytic setting.

Through a famous metaphor of the French philosopher Maurice Merleau-Ponty, the Argentinian-Italian analyst Federico Flegheneimer (in Nissim Momigliano, 1988, p. 609)

compares such a space to the dark[3] in a cinema: although we tend to take it for granted when we go to the cinema, it is a necessary condition for watching a film.

In *Three Essays on Sexuality* (1905) Freud appeals to darkness to indicate a childish fear of the dark caused by the impossibility to see the beloved person. In a note he reports the dialogue between a child and his aunt (p. 147, note 1):

"*Auntie, speak to me! I'm frightened because it's so dark." His aunt answered him: "What good would that do? You can't see me." "That doesn't matter," replied the child, "if anyone speaks, it gets light." Thus what he was afraid of was not the dark, but the absence of someone he loved; (…).*"

The example of the child in the dark reassured by the aunt's voice seems like the representation of the setting in which the speaking analyst becomes the light although the analysand (who lives the childish fear of the dark again) cannot see her or him.

Freud in *The Uncanny* (1919, p. 252) argues that the fear of the dark is something that *"(…) the majority of human beings have never become quite free.*"

Further, in a letter to Lou Andreas-Salomé, Freud (1916, p. 312) uses the metaphor of darkness:

"*I know that in writing I have to blind myself artificially in order to focus all the light on one dark spot, renouncing cohesion, harmony, edifying effects (…). I cannot always follow you, for my eyes, adapted as they are to the dark, probably can't stand strong light or an extensive range of vision.*"

In *Beyond the Pleasure Principle* (1920, p. 57) Freud uses the metaphor again but with a different meaning:

"*(…) science has so little to tell us about the origin of sexuality that we can liken the problem to a dark into which not so much as a ray of a hypothesis has penetrated.*"

[3] Our perception of dark is due to the retina's peripheral cells that activate and allow this perception once light is absent. Thus, perceiving the dark is an action, not a disability or an inability.

In *Inhibitions, Symptoms and Anxiety* (1926, p. 124) Freud writes:

"*If we cannot see things clearly we will at least see clearly what the obscurities are.*"

In a 1977 seminar in Rome Wilfred R. Bion (1983, p. 38) raises the problem of how to represent the invisible:

"(...) how are we to see, observe (...) these things which are not visible? How are we to see the invisible and then formulate what we see in such a way that the patient can see what we want him to see? There are two points: the first is to be able to see it ourselves; the second, to find a mode of communication so that we can tell the patient."

In 1973 Bion (1990, p. 20) had paraphrased Freud in this way:

"*Instead of trying to bring a brilliant, intelligent, knowledgeable light to bear on obscure problems, I suggest we bring to bear a diminution of the light – a penetrating beam of darkness; a reciprocal of the searchlight. The peculiarity of this penetrating ray is that it could be directed towards the object of curiosity, and this object would absorb whatever light existed, leaving the area of examination exhausted of any light that it possessed. The darkness would be so absolute that it would achieve a luminous, absolute vacuum. So that, if any object existed, however faint, it would show up very clearly.*"

FIRST SHORT CLINICAL VIGNETTE

"*The […] light is most pleasurable and very sentimental when it is seen in towns, dappled by shadows, where the dark contrasts in many places with the light, where the light in many parts fades gradually, as on roofs, where some secluded places hide the shining star from view […]. Variety, uncertainty, not seeing everything, and therefore being able to wander in one's imagination through things unseen, all contribute to this pleasure*."

(From Giacomo Leopardi, *Zibaldone*, 20 September 1821, p. 794)

The experience of intimacy in the analytic relationship seems to be reinforced by the presence of a window that marks the distinction between the unmeasurability of the outside

and the intimacy of the inside. If this experience can be called into question by the distraction provoked by too big windows, a vision of the horizon or of distant places can give a concrete idea of the infinite. Rather, the sense of closure of the interiors reminds us of something finite and tangible. Every polarity needs the other for its fulfillment. This means that one polarity does not exclude or contrast the other: there is a continuous exchange between them that permits a sort of quiet and reciprocal hospitality.

The quantity and even more the quality of natural light into a consulting room are very important because all the things that the eyes see and the other senses perceive are determined by light and shadow conditions, which define the environments and the architectures and permit to understand the essence, the atmosphere, and the moment (Holl, 1994).

For example, the American analysts' consulting rooms seem to have much more light than the ones of European analysts not only because of the size of the windows, the color of the walls, or the use of material, but because of the combination of these three elements. All these elements influence the perception of natural light, which sometimes can be too strong for an intimate and private place such as a consulting room or, on the contrary, too weak and thus able to foster fears of isolation, of lack of control and of sensory deprivation.

Giovanna was a pretty girl who started an analysis with me because of low frustration tolerance. Even the smallest aversion, the most futile injustice she was subjected to or the apparently most irrelevant incomprehension were able to provoke in her traumatic feelings of intolerability that forced her to break her relationships and to accept an intolerable and painful solitude. On beautiful and sunny days, before starting the session, very slowly, Giovanna changed her glasses, that is, she put her glasses in the eyeglass case and wore a pair of sunglasses to protect her from what she felt as an excess of brightness in the room. This brightness could blind her and prevent her from looking inside herself. This is because she had the sensation that a overly light environment could not permit to satisfy her need for privacy and intimacy that she thought semidarkness would have permitted.

The shift from the glasses to the sunglasses was a clear indication of her difficulty to tolerate my interpretations. When she wore the sunglasses, it was as if she said to me that she would have experienced my interpretation as if I were turning on an intense light in a dark place. This is similar to what can happen when a police inspector interrogates someone under investigation for a crime. When she did not wear her sunglasses, it was as if she took my interpretations as flashes in the dark, more or less as fireflies in the countryside by night.

The presence of wide and luminous windows in the consulting room could have caused an intense light and thus prevent me from perceiving the variations in brightness and experience them as relevant clues. Perhaps Giovanna would have had more difficulties in representing her capacity to introject my interpretations through the use of her sunglasses. Nonetheless, if I had not put my acquired knowledge in order to expose myself "without memory, desire, or understanding", as Bion says, to Giovanna's indications, I could not have been able to recognize the way she expressed her discomfort.

Pontalis (1988, p. 303) writes:

"*Observation will never be enough precise, careful, accurate. It evaluates, it discriminates, it does not tolerate vagueness. It keeps the object away, it demands that the object is visible in every part but unable to see. This is because observation excludes any sort of reciprocity and exchange.*"

He insists on this point (1990, pp. 72-73): *"An analysis cannot work if the analyst does not accept to free himself of himself. This means that he has to free himself not only of the images that he can have of himself or want to attribute to his person, of his savoir-faire and of his small standard theoretical model he had built up, but more radically of everything which had contributed all along his life to what was defined as his 'self-analyst.' (…) An analysis cannot be truly effective if it does not make the personal landmarks uncertain, if it does not modify the way of thinking and, I want to hazard, the analyst's essence*."

SECOND SHORT CLINICAL VIGNETTE

"*Better to light a single candle than to curse the darkness.*"

Chinese proverb

Michele was a patient with obsessive and controlling aspects. When he reported his dreams during the sessions he made first precise descriptions, second precise explanations, and third, after having defined his dreams as 'illuminating', precise interpretations. Every consideration I proposed was always lessened and minimized through the expression "yes, but…" that was able

to withdraw the explanatory and emotional capacity of each of my proposals. It can be said that "yes, but…" allowed Michele to continue his in-depth considerations and self-interpretations.
In an evening session, Michele was reporting a dream that he defined as highly illuminating because it was able to shed light on his relational problems in a way he never thought possible. During such a report, the table lamp's light that illuminated the consulting room turned off and we suddenly found ourselves in a complete darkness. Because of my surprise of this unexpected change in the setting, I was instinctively tempted to go to take a look to the electricity meter. Nonetheless, because of the surprise of the Michele's unexpected reaction, I chose to remain seated on my armchair. In fact, Michele said: "Now we're even! I do not see you but now you don't see me. Our meeting is on equal terms now: we are both blind!" Thus he started to report his illuminating dream. He entered a tunnel with a flashlight and, after having lost any hope to reach the tunnel's end because the light of the flashlight was becoming feeble, he heard the meow of a kitty. Very slowly but with certainty the kitty approached Michele and started to brush up against him and to purr. When the flashlight turned itself off, Michele saw the kitty's eyes shining. He felt a so deep feeling that started to cry during this description. The dream ended with the appearance of a feeble light at the end of the tunnel. Such a light allowed Michele to orient and save himself and the kitty. Differently from the previous sessions he did not make any arrogant comment and stayed in silence. In that moment, in the dark of the room, after a moment of uncertainty and puzzlement caused by the feeling of having lost the usual spatial and temporal references, I felt happy for the appearance of the childish and emotionally intense aspects Michele had brought in the report of his dream. I can say that Michele had become that kitty sweetly meowing, I mean, he had removed all those tortuous and arrogant elements that had often characterized his sessions and that had brought him to define his dreams as illuminating (here intended as his capacity of making clear to me the meaning of his dreams thanks to his description and explanation). Now he had become able to show both a considerable (and at the same time unexpected) communication skill and an ability to keep a silent contact with his intense childish emotions. When the electricity came back on, he was able to communicate and to keep contact with his emotions. This means that the darkness permitted him to feel that he was not in competition with me as an analyst.

In summary, the darkness allowed Michele to report his dream without any competitive intellectualizations and to feel that we were on equal terms. It is as if we were both blind of the way the analysis would have continued and as if we were both in the dark. Further, the darkness allowed me as a blind person to improve my perception and thus to free myself from

the need to understand everything right now, to interpret every aspect of Michele's dream and to make use of "*(…) the process (…) of awareness of incoherent elements and the (…) ability to tolerate that awareness (…*)." (Bion, 1992, p. 195)

In other words, the darkness allowed me to blind myself in order to feel with him the pleasure to meet his childish aspects without the light as a means and with the contact of the meowing kitty.

Bion (1970, p. 70) defines the negative capability by using Keats's words (1817, p. 277):

"***(…) I mean Negative Capability, that is, when a man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason.***"

In *A Beam of Intense Darkness* (2007, p. 1) James S. Grotstein writes:

"***Once following an analytic session of mine, Bion, unusually for him, went to his bookshelf, pulled out a German edition of Freud's correspondence with Lou Andreas-Salomé and translated it for me on the spot. I made instant notes about its moments afterwards: "When conducting an analysis, one must cast a beam of intense darkness so that something which has hitherto been obscured by the glare of illumination can glitter all the more in the darkness.***"

The Italian analyst Anna Ferruta (2008, p. 6) writes:

"***Sometimes paying attention to impressive phenomena turns the Psyche's dazzling lamp on. Such a lamp blinds and burns and does not permit to see those aspects that we do not know yet or, more precisely, that we do not want to know because they scare us when we bring too uncanny elements into the consulting room.***"

Although the Indian writer Amitav Ghosh (2016) points out that modernity is not a virus that had spread from the West to the rest of the world, it is clear that some notions, like that of the invisible and of the darkness, have different meanings and heterogeneous representations in different areas of the world.

In his masterpiece *In Praise of Shadows* (1933) the Japanese author Jun'ichirō Tanizaki focuses on the charm of darkness and shadows. This charm is at heart of Japanese and Asian cultures, from poetry to food and from pottery to architecture. He argues that this charm is

put in danger by the diffusion of Western culture's way of life. In contrast with the prevalence of light, which is seen as violent and indecent, and in support of the aesthetics of semidarkness, which is seen as fostering intimacy, peace and relaxation, Tanizaki praises the beauty of old farm, tea rooms, temples isolated in the mountains and traditional toilets that, in Japanese culture, are far from home and in the shadow, thus in contrast with the modern need of brightness and hygiene of Western culture. He continues praising Japanese paper and ink and silverware and copperware that, in contrast with Western culture, can gain aesthetic value thanks to the patina acquired over time. Tanizaki argues that Western culture values sight and underestimates the other senses. This has led to its typical geometrization of experience. He argues against this lack of balance in sensorial experience by describing how Western culture and its way of life (and, as a consequence, also our idea of pleasure) lead us to value certain senses and to weaken the other ones and never attempt to find a harmony between them.

As we can see, Tanizaki's point of view about darkness is the opposite of that of Western tradition, which considers it as something negative.

This negativity can be found in Francisco Goya's *pinturas nigras* or in Joseph Conrad's *Heart of Darkness* (1899).

In July 1816 Lord Byron wrote the poem *Darkness* (pp. 412-414) in which he describes darkness in apocalyptic terms. 1816 was called the Year Without a Summer because Mount Tambora had erupted in the Dutch East Indies the previous year, casting so much sulfur into the atmosphere to reduce global temperatures and cause abnormal weather across much of north-east America and northern Europe. This event had caused a great fear all around the world, especially in Europe: the end of the world seemed to be near. Many episodes of violence, disorders, mass suicides, and cases of mass hysteria occurred.

I had a dream, which was not all a dream:
The bright sun was extinguished, and the stars
Did wander darkling in the eternal space,
Rayless and pathless, and the icy Earth
Swung blind and blackening in the moonless air!
Morn came, and went, and came - and brought no day.
And men forgot their passions in the dread
Of this their desolation; and all hearts

Were chilled into a selfish prayer for light.
And they did live by watchfires - and the thrones,
The palaces of crowned kings, the huts,
The habitations of all things which dwell,
Were burnt for beacons. Cities were consumed,
And men were gathered round their blazing homes
To look once more into each other's face.
Happy were those which dwelt within the eye
Of the vulcanos, and their mountain-torch!
A fearful hope was all the World contained -
Forests were set on fire, but hour by hour
They fell and faded, and the crackling trunks
Extinguished with a crash, and all was black."

In *Gemini* (1975, p. 97) the French writer Michel Tournier underlines pessimistically the darkness's capacity to cancel:

"*Darkness effaces the dirt, the ugliness, the teeming mediocrity of it all.*"

The American architect Henry Plummer (2016) dagrees neither with the apocalyptic terms of Byron nor with the pessimism of Tournier and stresses the importance of darkness in contemporary architecture, in specific its power to increase a sense of mystery. In fact, darkness has an amazing power to transform a static reality in a more clear reality, "*constraining our eyes to make use of their supplementary skills in order to deal with unknown elements.*" (p. 169)

THE INVISIBLE AND THE IMAGINATIVE

"*When most I wink, then do mine eyes best see, For all the day they view things unrespected; But when I sleep, in dreams they look on thee, And darkly bright are bright in dark directed.*"

(From William Shakespeare, *Sonnet 43*, 1595-1596)

"*This penumbra is slow and does not pain me;* *it flows down a gentle slope, resembling eternity.*"

(From Jorge Luis Borges, *In Praise of Darkness*, 1969)

For the German-American philosopher Hannah Arendt (1971, p. 71-72), *"(...) The main characteristic of mental activities is their invisibility. (...) In other words, to the invisible that manifests itself to thinking there corresponds a human faculty that is not only, like other faculties, invisible so long as it is latent, a mere potentiality, but remains non-manifest in full actuality*."

Merleau-Ponty (1964, pp. 132-133 and 136) points out that the visible is strongly connected with the invisible. In fact, the invisible is not simply a gap in the tangle of the visible, but it is what implies the visible as an ontological possibility:

"*Between the alleged colors and visibles, we would find anew the tissue that lines them, sustains them, nourishes them, and which for its part is not a thing, but a possibility, a latency, and a flesh of things. (...) What we call visible is, we said, a quality pregnant with a texture, the surface of a depth, a cross section upon a massive being, a grain or corpuscle born by a wave of Being.*"

Novalis[4] argues that all the visible is based upon an invisible background and writes:

"*All that is visible rests upon the invisible - the audible upon the inaudible - the felt upon the unfelt. Perhaps thinking rests upon unthinking.*" (Fragment 1710, p. 240)

The Swiss–German artist Paul Klee's *Creative Confession* (1920, p. 1) starts with this famous sentence:

"*Art does not reproduce the visible; rather, it makes visible.*"

The Dutch painter Piet Mondrian writes (1975, p. 53):

[4] Novalis was the pseudonym and pen name of Georg Philipp Friedrich Freiherr von Hardenberg (2 May 1772 – 25 March 1801), a poet, author, mystic, and philosopher of Early German Romanticism.

***"(...) being is manifested or known only by its opposite. This implies that the visible, the natural concrete is not known through visible nature, but through its opposite. For modern consciousness, this means that visible reality can be expressed only by abstract real plastic*.**"

The Italian analyst Vittorio Lingiardi (2017, p. 225) describes the landscape as "*(…) an invisible place in which the external world and the mental world bump into each other and define together new borders.*"

The Finnish architect Juhani Pallasmaa (2012, pp. 260-1) writes:

"***The lived world is beyond formal description, because it is a multiplicity of perception and dream, observation and desire, unconscious processes and conscious intentionality, as well as aspects of past, present and future. As the design process itself in today's computerized practice is distance from this "impurity", "the flesh of the world" to use Merleau-Ponty's significant and suggestive notion, the very existential life force of architecture tends to be weakened or entirely lost. (…) Artistic phenomena take place simultaneously in two worlds: the realm of matter and that of mental imagery. (…) Without the tension between its simultaneous material reality and its imaginary mental suggestion, an architectural work remains shallow and sentimental.***"

Pallasmaa opposes the hegemony of sight[5] defended by Le Corbursier and supports the need to re-sensualize architecture. He writes (2004, p. 14):

"***This hegemony of sight seems to lead to an architecture evoking alienation, abstraction and distance rather than to an architecture promoting positive feelings like group identity, connection, and intimacy.***"

It is worth noting that the appeal to the invisible in positive terms has been typical not only of psychoanalysts, philosophers, architects, and artists but also of some great scientists. For example, in his *The Statue Within* (1987) the 1965 Nobel prize winning French biologist François Jacob argues that biology as a science does not aim at explaining what is not known with what is known, as in some mathematical proofs. Rather, science aims at justifying what we observe with what we imagine and thus to explain the visible with the invisible. Thus,

[5] **He calls it *oculocentrism*, according to which the sight has a leading role in Western culture.**

science evolves as the invisible evolves, that is, by appealing to new hidden structures or new hypothetical properties.

The Polish-American architect Daniel Libeskind (in Terragni, 2013, p. 22) describes the concept of invisible in this way:

"*It is evident that a certain building is not made of glass and bricks. That is to say, although it is made of glass and bricks, a building is constituted by something else. What is such a 'something else'? It is the invisible! For example, let's consider the room in which I'm going to enter. There is no doubt that it is a physical place surrounded by walls delimiting what it is outside and what it is inside. (...) But the room in which I'm going to enter is made also and above all of each room in which I've entered before and of those I want to enter, of each room I've really visited and of each room I've only seen in books (maybe these rooms do not exist anymore). Further, they are made also and above all of my adaptation to the environment, of the game of imagination allowing 'feeling' the factual situation of the room, differentiating, and modifying it. (...) The physical rigor of the place, the construction technique, the materials, the type are only elements of my perception: I can even say that they are a part of that invisibility surrounding me when I enter a room or I make a project of it. This invisibility certainly comes from the function and the aim of a place, but implies also something broader moving me as a fundamental perceptive experience: It is the character of the architecture of the room, that is to say, that sensation connecting the room with my internal activity, with those peculiar sensations that are more meaningful if I enter the room late in the evening or early in the morning, or when the oblique light of the walls suddenly seduces me as a magic lantern full of lights and colors.*"

It seems that Libeskind read Antoine de Saint-Exupéry's *The Little Prince* (1943, p. 89):

***"(…) be it a house, the stars or the desert, the source of their beauty cannot be seen!*"**

I think that Pontalis's beautiful definition of the invisible (1988, p. 325) can be a sort of counterpoint to Libeskind's words:

"*The invisible is not the denial of the visible: it is in it, it inhabits in it, it is both its horizon and its starting point.*"

Here Pontalis refers to the late thought of Merleau-Ponty because he argues that the model or the beginning of aware perception relies in the oneiric perception. In this sense, he seems to refer again to *The Little Prince,* in specific when the Little Prince repeats to himself what the fox had told him (de Saint-Exupéry, 1943, p. 82):

"*What is essential is invisible to the eye.*"

References

Arendt, H. (1971). *The Life of the Mind. The Groundbreaking Investigation on How We Think.* San Diego, New York: Harcourt, 1978.

Bion, W. R. (1970). *Attention and Interpretation. A Scientific Approach to Insight in Psycho-Analysis and Groups.* London: Tavistock.

Bion, W. R. (1983). *The Italian Seminars*. London: Karnac, 2005.

Bion, W.R. (1990). *Brazilian Lectures*. London: Karnac, 2008.

Bion, W. R. (1992). *Cogitations.* London: Karnac.

Borges, J. L. (1969). *In Praise of Darkness*. Translated by N. Th. Di Giovanni. Boston: E. P. Dutton, 1974.

Byron, G. G. (1816). Darkness. In *Selected Poems* (pp. 412-414). Edited by S. J. Wolfson and P. J. Manning. London: Penguin, 1996.

Conrad, J. (1899). *Heart of Darkness*. London: Penguin, 2012.

Danze, E. A. (2005). An Architect's View of Introspective Space - The Analytic Vessel. *The Annual of Psychoanalysis*, 33: 109-124.

de Saint-Exupéry, A. (1943). *The Little Prince.* Translated by I. Testot-Ferry. London: Wordsworth Editions, 1995.

Ferruta, A. (2008). Crossing the bridge – Identità e cambiamento (pp. 4-21). In *Identità e cambiamento. Lo spazio del soggetto*. Conference proceedings SPI (Italian Days). Rome: Gemmagraf.

Freud, S. (1905). Three Essays on the Theory of Sexuality. S. E., 7: 125-172.

Freud, S. (1913). On the Beginning the Treatment (Further Recommendations on the Technique of Psycho-Analysis, I). S. E., 12: 121-44.

Freud, S. (1916). Letter of 25th May to Lou Andreas-Salomé. *In Letters of Sigmund Freud* (pp. 312-313). Selected and Edited by E. L. Freud. New York: Dover, 1992.

Freud, S. (1919). The "Uncanny". S. E., 17: 219-256.

Freud, S. (1920). Beyond the Pleasure Principle. S. E., 18: 7-64.

Freud, S. (1926). Inhibitions, Symptoms and Anxiety. S. E., 20: 75-176.
Gardiner, M. (1972). ***The Wolf-Man and Sigmund Freud*****. London: Karnac.**

Ghosh, A. (2016). ***The Great Derangement. Climate Change and the Unthinkable*****. Chicago: University Chicago Press.**

Grotstein, J. S. (2007). ***A Beam of Intense Darkness. Wilfred Bion's Legacy to Psychoanalysis.*** **London: Karnac.**

Holl, S. (1994). Questions of perception – Phenomenology of architecture (pp. 39-120). In S. Holl, J. Pallasmaa, and A. Perez-Gomez (eds.) ***Questions of Perception, Phenomenology of Architecture*****. Tokio: A+U Publishing.**

Jacob, F. (1987). ***The Statue Within: An Autobiography.*** **Translated by F. Philip. London: Unwin Hyman, 1988.**

Keats, J. (1817). ***Letters*****. Edited by M. B. Forman Oxford: Oxford University Press, 1952.**

Klee, P. (1920). ***Creative Confession and Other Writings*****. London: Tate Publishing, 2013.**

Lacan J., (1973). ***Le séminaire de Jacques Lacan. Livre XI. Les quatre concepts fondamentaux de la psychanalyse (1964).*** **Paris: Seuil.**

Leopardi, G. (1817-1832). ***Zibaldone: The Notebooks of Leopardi.*** **Edited and translated by M. Caesar & F. D'Intino. New York: Farrar, Straus, and Giroux, 2013.**

Lingiardi, V. (2017). ***Mindscapes. Psiche nel paesaggio*****. Milan: Cortina.**

Merleau-Ponty, M. (1964). ***The Visible and the Invisible*****. Edited by Claude Lefort and translated by Alphonso Lingis. Evanston: Northwestern University Press, 1968.**

Mondrian, P. (1975). ***The New Art -- the New Life: The Collected Writings of Piet Mondrian*****. Edited and translated by Harry Holtzman and Martin S. James. Boston: G. K. Hall, 1986.**

Nissim Momigliano, L. (1988). Il setting: tema con variazioni. ***Rivista di Psicoanalisi,*** **XXXIV, 4: 604-683.**

Novalis. ***Pollen and Fragments: Selected Poetry and Prose of Novalis.*** **Edited and translated by A. Versluis. Newburyport: Phanes Press, 1976.**

Pallasmaa, J. U. (2004). Introduction to Martellotti D., ***Architettura dei sensi*****. Rome: Mancosu.**

Pallasmaa, J. U. (2012). In praise of vagueness. Diffuse perception and uncertain thought (pp. 255-269). In E. A. Danze & S. Sonnenberg (eds), ***Center 17: Space & Psyche*****. Austin, TX: Center for American Architecture and Design, the University of Texas.**

Plummer, H. (2016). ***The Experience of Architecture.*** **It. trans.** ***L'Esperienza dell'Architettura.*** **Torino: Einaudi, 2016.**
Pontalis, J.-B. (1986). ***L'Amour des Commencements*****. It. trans.** ***L'Amore degli Inizi*****. Rome: Borla, 1990.**

Pontalis, J.-B. (1988). ***Perdre de Vue*****. It. trans.** ***Perdere di Vista*****. Rome: Borla, 1993.**

Pontalis, J.-B. (1990). ***La Force d'Attraction*****. It. trans.** ***La Forza d'Attrazione*****. Rome-Bari: Laterza, 1992.**

Quinodoz, D. (2002). ***Words that Touch: A Psychoanalyst Learns to Speak*****. London: Karnac, 2003.**

Sabbadini, A. (2014). ***Boundaries and Bridges. Perspectives on Time and Space in Psychoanalysis*****. London: Karnac.**

Schinaia, C. (2014). ***Psychoanalysis and Architecture. The Inside and the Outside*****. London: Karnac, 2016.**

Shakespeare, W. (1595-1596). Sonnet 43. In Booth Stephen (Ed.) ***Shakespeare's Sonnets*** **(p. 51). New Haven: Yale University Press, 1977.**

Tanizaki, J., (1933). ***In Praise of Shadows*****. Translated by T. J. Harper, & E. G. Seidensticker. Sedwick: Leete's Island Books, 1977.**

Terragni, A. (2013). ***Daniel Libeskind. L'Architettura. I Protagonisti*****. Rome: L'Espresso.**

Tournier, M. (1975). ***Gemini.*** **Translated by A.L. Carter. Baltimora: Johns Hopkins, 1998.**