

Escaping Dantean Space: On Creating Zones of Care in the Biography of St. Teresa, in Marble and Makeup and through Cinematography

BERNINI AND DANTEAN SPACE

Try for a moment to imagine you are a brilliant and prolific sculptor in Italy in the late Renaissance. You have few rivals in your time, but you are of course well-versed in Dante's poem's brilliant environments (it was then, as it remains, a core text for Italians, acquiring even the imprimatur of a religiously inspired work). With such a vernacular of fascinating figures so present in your culture yet largely missing from sculpture, you might naturally ask yourself the sculptural question: could these kinds of embodied emotional spaces and tableaux be created in the real world? Could narrative space, psychological and emotional space, tableau space and lived space all become joined, mutually embodied as they are in Dante's tale? Could such a space then be realized sculpturally in the real world in such a way as to actually and physically include the viewer within the story's emotional world?

Obviously this is speculation, and obviously the answer we are giving here is yes: we argue that the first glimpse of how such a space might work in the real world comes some three hundred years after Dante, in the next great flowering of Dantean space in the works of the architect and sculptor Gian Lorenzo Bernini. This essay suggests that Bernini took Dante's invention of Dantean space and brilliantly adapted it to create one of his most renown and unique sculptures, his *Ecstasy of St. Teresa* (1647–1652) Fig. 10.1, the work he himself



Fig. 10.1 *Ecstasy of St. Teresa* (1647–1952) by Gian Lorenzo Bernini

describes modestly as “the least bad work” he did. Bernini’s singular achievement of sculptural Dantean space unifies a building, natural light and sculpture to create an envelope that brings us into the ecstatic experience of St. Teresa.

This is narrative sculpture: it was commissioned by the followers of the Spanish ecstatic Saint Teresa of Ávila, a mystic and spiritual leader who had died some 65 years earlier. She had left behind a powerful movement and a famous biography that together at the time were making the Catholic Church nervous. Her followers asked Bernini for a sculpture that would convey Teresa’s importance.

And so for this piece Bernini chose to dramatize Teresa’s famous revelatory transforming moment. Experiencing a period of sickness during which she had been told she had to scourge herself to purge her sin and guilt, Teresa was visited by an angel of mercy (Fig. 10.2) who set her on an entirely new emotional and spiritual path. It was a Dantean moment: she describes this moment vividly in her autobiography as the central experience of her life, the one that would determine the remainder of her efforts, energies and projects as a proselytizer for ecstatic experience.

Beside me, on the left, appeared an angel in bodily form.... He was not tall but short, and very beautiful: and his face was so aflame that he appeared



Fig. 10.2 Teresa is visited by the angel of mercy, *Ecstasy of St. Teresa*

to be ... all on fire.... In his hands I saw a great golden spear, and at the iron tip ... a point of fire. This he plunged into my heart several times so that it penetrated to my entrails. When he pulled it out I felt that he took them with it, and left me utterly consumed by the great love of God. The pain was so severe that it made me utter several moans. The sweetness caused by this intense pain is so extreme that one cannot possibly wish it to cease, nor is one's soul content with anything but God. This is not a physical but a spiritual pain, though the body has some share in it—even a considerable share.¹

This is the transformative Dantean moment we walk into when we enter her chapel in Rome.

We can first highlight the uniqueness of Bernini's *Ecstasy*²: this is a sculpture that, because it includes its own fixed light-source and takes advantage of the fact that its room is periodically filled with incense, is in some ways best described as a sculptural space or installation designed to project its subject's intense ecstasy outwards as a glow that lights the room's dusty air, including the viewer in a shared space of Teresa's experience.

Teresa's descriptions of her great moment of ecstasy is not unlike the descriptions by Dante's characters of their defining earthly moments. In both, spectacular environments are deployed that also embody emotion, creating empathetic spaces that join the inner experience of the character with the senses of the viewer and allowing him to experience her past memory with marked intensity and immediacy in the present. In addition, the effects of the moment and its intense emotions have endured to deeply shape and guide that person's future life. It is also in the Dantean mode in that her sharing is not just entertaining but serves a pedagogical purpose.

But something new is happening in this particular expression of Dantean space. While Dante's most powerful characters all empathetically share something of their *pain* with us, and so they all serve as warnings, in this sculpture (as in her biography) Teresa shares her *positive* experience of *joy* with us. In other words, most of Dante's characters are describing a space of Hell or Purgatory, and so their spaces are alienating, inhabited by bitter solitary people filled with regrets. By contrast, here the actual Teresa depicts herself as a Dantean character who has tasted Heaven and now tries with all her might to include others in her Dantean space. While Dante's most powerful figures are all about personal alienation and being cut off from friends, community and life, Teresa's is instead an inviting shared and social space: she is not warning us off but luring us in. This aspect is of course also true to her actual historical life and legacy: Teresa founded a practice and attracted a large following of ecstasies.

Moreover, there is something crucial to note about what she is luring us into. While the unknowing viewer is always shocked by its frank sensuality, this is no ordinary erotic statue because it alludes to a very developed form of ecstasy. Teresa was a well-known historical persona: many viewers would know her narrative moment here and would also know she was proselytizing and offering a communion with God and a way to Heaven. So when, unlike Dante's figures, Teresa invites us in to experience and share her joy, this is also both invitation and explanation for us to join the movement, to gain a community and to a joyful access to God's presence. And because she has an incipient ethic of care, an accepting, humble ethic in some ways closer to the cult of the catholic Mother Mary than to Dante, her figure here is in two other ways unlike Dante's world and spaces. First, this empathy is communal and embodies a kind of early ethic of care. And second, it is

being offered directly to *us* and not to other narrative characters. And so though Teresa has so much in common with Dante's characters, for these reasons this work also marks a new approach to empathetic space: here we have the seeds of a *social* space that is also a space of *care* and of *innocence*.

If there was an age in the West that was as fascinated by the immersive and the embodied as ours it would probably have to be Bernini's. All Baroque artists—of whom Bernini is a central trailblazing figure—were interested in emotional embodiment: that is, in trying to include or immerse the viewer in a work of art and/or extruding the space of art somehow into life. We see this emotional embodiment realized beautifully here in the extension of Teresa's intense psychological moment out into the actual physical space, including the viewer through many specific cinematic and sensual techniques, sculptural and architectural analogues to Dante's many poetic techniques for collapsing the boundary between a character and an environment.

First, note Bernini's use of the apse of the church. Here he cinematically controls this skylight in a dark, dusky, incense-filled space so that he can elevate both the negative space in and around his tableau *and* the space of the church into an extension of Teresa's dreamy ecstasy. And note how the angel's thrust is echoed in the golden rods of physicalized light extruding down from the walls, rods which also serve to bounce, magnify and golden the light entering down from the apse. And then there is Teresa's face, tilted strategically to bounce the light from the apse towards the viewer. Bernini has controlled the angle of light to take particular advantage of the properties of marble and especially of its subsurface scattering: that is, of the way light goes deeper into marble than into most materials before it is reflected back out, giving the signature glow that made it such a popular and human material. Thanks to the controlled and fixed light source, the marble glow is most powerfully coming from Teresa's face while the unbalanced gape of her mouth and slightly torqued face grant her presence a contrasting realistic instantaneity.

These four dimensions of architecture, sculpture, light and space all work together with the emotional glow of her face and of the flesh-like folds of the drapery to overwhelm and enfold the viewer within Teresa's lifelong Dantean moment. Picture the scenes when the church fills with dust (certainly more common in Bernini's day when the roads outside were unpaved) or the hazy smoke of incense which

is used almost daily here in the Catholic Mass and other rites. At such times the air itself—both the direct lighting from above and the bounced light off of her body and face—becomes a visible medium, emanations of her transporting ecstasy that rather magically envelopes the viewer. Note also the sense of suspension of time between the held arrow in the angel's hand and the ecstasy that its penetration will bring to Teresa (or from her possibly-anticipatory expression is already bringing her).

Generally speaking, architecture does not serve any specific narrative purpose and is not harnessed to any specific subjectivity. In this specific way most architecture differs from such memory objects as historical monuments and funerary art. Bernini's many innovations as an architect can obscure the genius and paradigm-breaking idea in this work: here his sculpture married both emotion and character to architecture and even the air around the viewer in a way that any contemporary production designer or video game architect would admire: a Dantean space has been created that for emotional immersion rivals the most immersive 3-D cinematic or video game experience. Bernini's architectural skills are working beyond traditional architecture: his imagination is being bent to serve a story, and more remarkably this is no ordinary monument because these skills are being orchestrated to dramatize a *specific subjectivity* in a *specific emotional state* that in her life Teresa never entirely left, and to do it in a way that immerses *us* in her state.

DAPHNE'S STORY BURIED BY CHARM

Bernini's *Apollo and Daphne* (1622–1625) is, like his *Teresa*, a work which also strives to burst beyond the normal physical and emotional space of sculpture. In another radically daring use of marble as a material, here we find it rather marvelously worked into a vortex of swirling movement and oppositions that strive to fly off and away from the tableau's solid, crudely worked base (Fig. 10.3).

The story being crudely depicted here is simple: the god Apollo, lusting after the nymph Daphne, chases her through the woods. She abhors him and flees. Now as he catches her, she calls out in fear to her father Peneus to turn her into a tree to save her from being raped by Apollo. Her wish is granted and she turns into a laurel tree.

In Bernini's representation of this tale the boundaries of sculpture are again being questioned, creating a statue that uses the oppositions



Fig. 10.3 *Apollo and Daphne* (1622–1625), by Gian Lorenzo Bernini

of male and female to line up other aesthetic oppositions; the tableau is about both movement and stasis, about before and after, about solidity and fragility, the pursuer and the pursued, about the chase and also about how it ends in the immobility of Daphne-as-tree. Note that we can see this same artwork from all three perspectives, dispassionate, dramatic and Dantean, showing how here even the form of our aesthetic is prismatic. We can adopt the handsome graceful Apollo's erotic joy, the dramatic perspective of seeing the pair's conflict unfolding in the moment, or we can enter Daphne's own psyche, her terror and, we will argue, her own Dantean moment of being raped.

First, we can admire the tableau dispassionately, seeing it as an elegant expression of the action of the original story. There is no need to be disturbed by the sculpture when we attribute it the simple external objectives of the original tale: the beautiful Apollo chases a beautiful Daphne, but the girl escapes Apollo and becomes a tree. It is a simple illustrated parable: we appreciate the serenity of Apollo's face and the mastery of marble form, with both personae granted a gloss of elegance and innocence by the glowing, strict austerity of the marble. Viewed in a kind of emotional long-shot, the pair have a delicate tip-toe affect, a kind

of ballet-pose that belies the urgency of the situation. In this view, Apollo's handsome innocence and apparent gentleness suggest that this is some young newlywed couple, with the nervous bride having first-night jitters.

A second reading, however, can be a dramatic one. Now we attribute some emotional objectives, an inner conflict, to these characters. On this reading we focus not on Apollo's serenity but on the muted terror in Daphne's face. Now we can appreciate her youth and inexperience, the powerlessness of being a young girl running from a powerful god, and by an act of imagination we might hear her beseeching cry to her father to save her. At the same time we might now be struck by her fierce resistance to Apollo, and with that empathetic act we might note and appreciate the radical emotional torsion of her body, seeing how she is headed in two directions at once as if being torn in two from the point of Apollo's grasp on her hip. Her upper body is rushing up, her hands flung wide in panic like two birds exploding into flight. But below his grasp, her lower half is sinking into the stolid static tree-trunk (Fig. 10.4). This reading is a much more sympathetic understanding of Daphne, and the sculpture is coming alive for us as a snapshot of a quickly rushing drama that has an emotional conflict at its core.

But Bernini is also offering us a third reading, an unusual one in sculpture; he offers us a Dantean perspective. On this reading, the reality and result of Apollo's rape is made clear to us. The psychological effect on Daphne of Apollo's rape is elegantly exteriorized in two contradictory ways, both demonstrating Bernini's subtle understanding of how to work with marble.

First there are the fragile, leafy extrusions from Daphne's fingertips (Fig. 10.5), miracles of delicate marble-work which empathetically dramatize her youth and vulnerability. Here we are in the moments before a rape; at this point she is herself like a young tree in flower, a quality which itself has drawn Apollo's desire. The delicate and innocent nature of Daphne is emphasized by the way the marble has been so thinly worked and the remarkable fragility, even the caution we feel in its presence. (It is hard for the viewer to come close to these wafer-thin leaves without becoming afraid they will somehow break.)

In this portion of the tableau Bernini is also taking advantage of another familiar specific quality of marble; its subsurface scattering of light. There is more translucent light being scattered among the thinly-worked leaves at the top of the sculpture than at the thick marble lower down, creating a hazier, more delicate light from Daphne's fleeing



Fig. 10.4 Daphne detail, *Apollo and Daphne*

section—from her delicately-worked fingertips and from her smoothly-worked arms—than from either Apollo’s far-more solid form or from her own bark-encased torso (Fig. 10.6).

Now, descending her body, we jump forwards in the story; just where Apollo touches her, there in the bark starting at her waist, we see his hand triggering her bodily transformation from flesh into an unfeeling, immobilized wooden tree-trunk. Here the marble is not refined: its rough quality gives it more weight and less glow, making it heavy and dead.

We should consider the nature of this static and dulled aspect of Daphne’s body. Perhaps Bernini here has intuited the numbed, deadened and insensate emotional and physical state that rape brings to a rape



Fig. 10.5 Leafy extrusions from Daphne's fingertips, *Apollo and Daphne*

victim. In this perspective of understanding Daphne as she “turns into wood”, we gain a double-vision: two different emotional moments are captured at once, and the friction between the two moments conveys both the terrifying moment of this girl’s rape and the psychological result. For Daphne this moment of violation is a Dantean moment that fixes the rest of her life in a kind of frozen, insensate state.

THE LOST ONES

Notice that we needn’t read the statues in this way; in this case our reading is underdetermined and we can choose which of our perspectives to bring to the interpretation. It is a decision to grant subjectivity to Daphne, and what kind we grant her. My own sense that this possibility of multiple readings is part of Bernini’s own agenda comes from the strategies he uses in other work, but for now we can propose simply that



Fig. 10.6 Bark encased torso, *Apollo and Daphne*

this tableau is open—a dispassionate, a dramatic or a Dantean perspective can be brought to bear depending on what homologies, subjectivities and form of time the viewer grants to this tableau. It is a decision about which figure and details to pay attention to: this sculpture allows us to

in a sense bring close-ups and sound effects to our own reading, allows us to edit the tableau spatially and temporally in ways that open up some points of view and close down others. So far we have avoided a reader-based theory of empathy, but here all three forms of narrative perspective can be brought to bear when experiencing the same narrative work of art; there is some cognitive slippage between these forms of narration and the aesthetic work itself. In some cases, the categories of narrative perspective can be underdetermined in the aesthetic work itself, thus opening it to a multitude of readings. In a sense, this statue is prismatic.

Of course, a work can also overtly determine its own reading in this way. Consider for example a masterful re-presentation of Bernini's sculpture, a recasting of the same story and the same sculptural work by Kate Macdowell that actually informs us of the rape that lies hidden and implicit in Bernini's tableau (Figs. 10.7 and 10.8).

In her *Daphne* (2007) she purposefully closes off the first two forms of interpretation, hewing Apollo entirely out of the tableau. She then shatters Daphne into fragments and scatters only the shards of her face and arms around the base, which now is almost entirely composed of the trunk of the tree that Daphne becomes at the end of the tale. We are clearly now only in one time and one character's experience—Daphne's life after the rape, and we see that this young girl has had her body taken from her. MacDowell here restricts the import of the story to Daphne's emotional perspective, and strictly restricts that further by staging it with the cold, random chaos of a crime-scene.

Note, too, the different material that MacDowell's Daphne is made from and how that changes our grasp of her character and situation: this Daphne is constructed not of marble but of porcelain. This material not only brings in echoes of domesticity by being the stuff of both kitchenware and decorative feminized figurines: it also offers far less subsurface scattering of light than Bernini's marble and shows far more jagged breaks. Thus this Daphne appears to be both a more dead material and a more shatterable one than Bernini's: the deadness shows her innocence has been drained from her by Apollo's violation while the jagged breaks are a record of its felt violence. This too is a sculpture with Dantean space, one that takes us deeper into the emotional disaster of Daphne's rape, but it is much more over determined in its reading: it purposefully forces us to stand inside the subjectivity of the victim after the crime and nowhere else. MacDowell's choice has another effect; because this version shears Daphne's situation of most of the



Figs. 10.7 and 10.8 *Daphne* (2007) and detail, Kate MacDowell

specificity of her individual story, MacDowell's sculpture universalizes the experience to make it all about rape. And yet in this one way both sculptural versions of the story are Dantean moments realized in sculptural forms, capturing Daphne's double-vision, conveying both a specific emotional moment and an entire life that will subsequently be trapped in that intense psychological moment.

This statue now envelopes us only in a compassionate Dantean space: while the original hinted at but elided the rape, this captures the rape as Daphne's past, present and future, displaying the loss of hope and of a certain innocent innerness, capturing the act's immediate physical violence in the breakage as well as the future broken psyche of the raped girl, the sense of her own mind, now fractured and turned solid and stopped. It is not accidental, perhaps, that in the original story Daphne turns into wood; the idea of wood might itself hint at her being in fact unable to escape, since there is a 'wooden' quality that happens to the sensibility of the raped flesh: flesh becoming wood is like marble becoming concrete, capturing in material sensible form something of the deadening that befalls the raped. And though the loss of innocence implied is both problematic (in that the original tale elevates female virginity to some state of preciousness), this is offset by the phenomenological quality of the lost, the loss of boundaries and of one's erotic zones, of will and control, left only with the seeming impossibility of putting one's fractured pieces back together. The raped wants no more human contact, feels betrayed by the skin and the body, is an angry cluster of consciousness that pulls away from the rest of the self, rejecting and distrusting that part that still longs for flirting, for contact, for sex .

And now the raped, not just uncomfortable in her skin but seeing her body as an enemy, a traitorous allure, feels somehow responsible for what happened; the raped has the sense of no longer being made of smooth unified alluring marble but now of broken, dead porcelain, the touch of another married to both a sense of threat and to the loss and lack of her own radiance. The marble of Bernini's Daphne is erotic, curved, plastic, soft, yielding, and intensely alluring. But, this later Daphne might ask herself, who would now reach out to touch such a jagged broken heap, such a pile of smashed dirtied dishes? Who would possibly long for the raped, wonders the raped. And then shies from view and stays broken, hiding among some dense thicket disguised as a tree. Or simply stays in bed with the door locked. Such Dantean space is the space of isolation and the severing of all future sympathetic bonds.

This sculpture makes clear how Bernini's original works so easily as a piece of rape culture: his gives us a smiling handsome Apollo, sinuous and loving in his physical form while backgrounding the access to Daphne's emotions that the *Teresa* so clearly foregrounds. In MacDowell's version, empathy and the memory of male force is provoked by the loss of subsurface scattering of the original and by the violence being made clear, showing the broken-open quality of Daphne, trapped between the male powers of Apollo and her father. Both compassionate empathy and accusation are here in a very Dantean way, revealing by its smoothing and erasure the complex eroticization of the female innocent in the Western male imaginary being expressed in Bernini's sculpture.³

What then can we say so far about the political implications of forms of narrative space and perspective? Looking past this shattered Daphne and back at Bernini's masculinist, emotionally obscure version of Daphne, we see how easy it is to elide her traumatic experience even in a story where she was originally the main character. This example shows how the dispassionate perspective is available to those who are not interested in stories that engage us in emotional issues and emotional intelligence. We also see how the nature of the perspective of an aesthetic form may be controlled or left open by the artist or designers of the narrative. But while artists and storytellers can guide an audience's reading, they cannot control it: the choice of narrative perspective can also be renegotiated and redefined by the consumer of the work. It is possible to read a Dantean space as a dramatic or a dispassionate one even if that means denying or radically de-emphasizing or zooming in on some aspect of the underlying narrative itself. Empathy is a cognitive grasp of a situation but it can also be an active imaginative effort: though we have not explored the vagaries of reception here in any depth, clearly readers and viewers bring a broad range of different homologies, identification factors, experiences and empathetic training to the work. Here we have followed the insights of empathetic theorists like Joan Tronto (Tronto 2005), who urge us to bring a training in attentiveness, responsibility, competence and responsiveness to our reception of stories. But this approach takes imaginative effort and training.

The sheer spectacular loveliness of Bernini's Apollo and Daphne lets us enjoy it dispassionately as the story of some joyful chase, but by using Dantean space and foregrounding a form of alternative reading, Macdowell's artwork instructs us on how to re-read Bernini's statue

and, by implication, the many barely glimpsed and marginalized stories of women in other canonical works. And that reading begins to reveal the bones of our dispassionate culture. Though we cannot explore this line here, it is easy to imagine dispassion as an ethical and emotive sphincter, a closing off of empathy and of the subjectivities of others. But as thinkers and artists such as Tronto and MacDowell argue, perhaps our dispassionate, dramatic and Dantean frames are better understood as deeply internalized forms of reception, adopted in order to control what kinds of empathy and ethics can affect us and where we look in our own swift flight through our own forests.

THE TACTICS OF INNOCENCE EXAMINED

It is important to notice the category of innocence that we have introduced: while an overt quality of both Apollo and Daphne, innocence is referenced in Teresa through her connection to the Mother Mary cult, a body of representations and tropes where the guilt and the bitterness of Dante's world, sensibility and ethics have been carefully shunted aside. Bernini's Teresa carries echoes of the catholic Immaculate Conception, paralleling her with the innocence, purity and caring tradition of the Mother Mary figure, helping to elevate all three concepts as feminized ethical categories as well as visual and performative tropes.

One form of history that is needed is a history of innocence, a history that is not so innocent itself. While we cannot offer that here, we can at least recognize some iconic visual tropes of innocence that cross over into the tropes of purity, a category used to characterize and cripple women in particular by tying them to childhood.

Think of the innocent women in Renaissance art whose skin is unblemished, whose faces are unembittered, whose bodies are so ignorant of experience that they are free of guilt. While this is not an art-historical account, it seems clear that the continued visual pairing of Mary and her baby Jesus has become an important signifier of innocence, and often this visual unity and an increased feeling of empathy is achieved in this standardized tableau because the glowing innocent skin of baby Jesus is seen in Mary's face as well (Fig. 10.9), creating a bond of radiant, caring emotional union. Of course, these tropes of innocence and empathy are not limited to the mother-child tableau: there seem to be many examples from Bellini and others where the layer of baby-fat existing in babies, children and young teens when grafted onto an adult is one trope of signifying innocence in that adult.⁴



Fig. 10.9 *The Madonna of the Book* (1483), Sandro Botticelli

The distinct reason for this include the lack of lines on a child's face and the nature of subsurface scattering through layers of fat below the skin. A very well-understood fact in modern 3-D graphic rendering, the phenomenon is increased when the face is struck by soft bounced daylight and is undercut by harsh direct light. This reflected glow of bathed and bathing light is why Bernini's smoothed marbled faces convey innocence and inner light. It is also why Audrey Tatou with



Fig. 10.10 Amélie (2001)

make-up emphasizing her similarly-luminous face uncreased by lines of experience, so well-characterizes an Amélie (Fig. 10.10) who feels simultaneously innocent and playfully mischievous: hers is the unseamed face of a child innocent.

This phenomenon is also at work in the terrifying scene in *La Vie en Rose* explored in Chap. 7 where death takes Piaf's lover from her (Fig. 10.11): moving from large bounced light sources to harsher smaller direct light, her face is shown with less and less subsurface light scattering and more and more creases as the scene unfolds. And so losing its rounded relaxed curves, its bounced light and glow of subsurface scattering, and becoming increasingly creased by muscular tension as her revelation of her lover's death becomes inescapable, Piaf's face subtly grows old and stricken before our eyes.

Think here too of other famous innocent female faces: of Isabelle Adjani's face, so good at showing this purity and innocence in the lighting of Néstor Almendros in *The Story of Adele H* (1975). Here the cinematographer's use of soft bounced sunlight (like the light in St. Teresa's chapel) caresses Adjani's own face's uncreased under-layer of baby fat, granting it a glow of subspace scattering that casts her as an innocent, making our empathy flow towards her (Fig. 10.12).

Something like this phenomenon of subsurface light scattering exists not just in paintings from Giotto to Bellini: marble too has played a role in visualizing innocence because it exhibits subsurface light scattering so well while also being workable into an unblemished, evenly finished,



Fig. 10.11 *La Vie en rose* (2007)



Fig. 10.12 Adjani's innocence. *The Story of Adele H* (1975)

creamy surface. And this too brings other associations of purity: the abstract cleanliness of well-worked marble and an alienated erasure of the marks and creases and signs of life then help characterize the pure, innocent woman who has one foot in childhood, exhibiting the ignorance of the world of an infant, and the other in Heaven.

But perhaps innocence holds other potential. In our next chapter we suggest artists have begun using this tradition of innocence to create ecstatic spaces full of active social potential.⁵ This is doubtlessly a very positive development, yet their caring innocent protagonists are also all female. When will we see male protagonists who are giving, who are innocent and who create spaces of care and social emotion?

NOTES

1. Chapter XXIX: Part 17, *The Autobiography of Saint Teresa*.
2. Steven F. Ostrow, "Bernini's Voice: From Chantelou's Journal to the *Vite*", in *Bernini's Biographies: Critical Essays*, ed. Maarten Delbeke, Evonne Levy, and Steven F. Ostrow.
3. MacDowell also highlights a collectively selective empathy: while war has been deeply explored in this book and in the culture, today in both the developed and the underdeveloped world we are all far more likely to know victims of rape and sexual assault than victims of war, yet aside from a handful of brilliant examples like this one, we wait for a Dantean treatment of rape in culture that comes anywhere near the expressiveness and emotional violence of an *Apocalypse Now*.
4. Arguably this association is a foundation of so much make-up craft in contemporary Western life and cinema, even as its elevation of white alabaster skin hides a racialized colonial history in plain sight.
5. Dedicated to Anne Christian.

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