DISSERTATION

Titel der Dissertation

Towards an Encyclopaedia as a Web of Knowledge. A Systematic Analysis of Paradigmatic Classes, Continuities, and Unifying Forces in the Work of Peter Greenaway

Verfasser

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To my parents...

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List of Abbreviations and Short Titles

Audience	*The Audience of Mâcon*
Baby	*The Baby of Mâcon*
Belly	*The Belly of an Architect*
Compton	*Luper at Compton Verney*
Cook	*The Cook, the Thief, His Wife and Her Lover*
Dante	*A TV Dante. Cantos 1–8*
Draughtsman	*The Draughtsman's Contract*
Drowning	*Drowning by Numbers*
Eight	*Eight & a Half Women*
Flying Out	*Flying out of this World*
Flying Over	*Flying over Water*
Fort Asperen	*Fort Asperen Ark – A Peter Greenaway Flood Warning*
Goltzius	*Goltzius & The Pelican Company*
House	*H is for House. The Reincarnation of an Ornithologist*
M Is for Man	*M Is for Man, Music, Mozart*
100 Allegories	*100 Allegories to Represent the World*
100 Objects	*100 Objects to Represent the World*
Peopling	*Peopling the Palaces at Venaria Reale*
Pillow	*The Pillow Book*
Prospero	*Prospero's Books*
Rosa	*The Death of a Composer. Rosa, a Horse Drama*
Seine	*Death in the Seine*
Stairs Geneva	*The Stairs 1. Geneva: The Location*
Stairs Munich	*The Stairs 2. Munich: Projection*
TLS	*The Tulse Luper Suitcases*
Tulse 1	*The Tulse Luper Suitcases, Part 1: The Moab Story*
Tulse 2	*The Tulse Luper Suitcases, Part 2: Vaux to the Sea*
Tulse 3	*The Tulse Luper Suitcases, Part 3: From Sark to Finish*
Uranium	*Children of Uranium*
Walk	*A Walk through H*
Zed	*A Zed and Two Noughts*

*All referring to works by Peter Greenaway. For full references see the Catalogue of Works.

Preface

The idea for a dissertation project on Peter Greenaway's work was born out of a state of bewilderment. Bewildered and discontented with the lack of attention paid to this versatile artist, I was thinking about a biographical study on his life and work that had the presumptuous aim of rescuing Greenaway from oblivion. But, obviously enough, such a personal approach would have failed to maintain the emotional distance necessary for a critical investigation of the artist's massive body of works and would have been perceived as a mere act of homage and appreciation. Instead, I have taken a structuralist perspective of sorts, from which I try to seize Greenaway's oeuvre in its totality – by decomposing it into its constituent elements, which will be, re-organised and assembled into an encyclopaedia, the centrepiece of my study.

Prior to that, the introductory Prologue will present, as its first section, a brief retrospective that outlines Greenaway's long-standing career and looks at the vicissitudes of his reputation as an artist and filmmaker. (In my attempt to trace the critical reception of his works, I have limited myself to the Anglo-American world, though to a certain extent German reviews will also be taken into account.) The second section of the Prologue will be concerned with the question how Greenaway's oeuvre can be classified (and has been classified by critics) in terms of artistic traditions and will discuss some of the main stylistic peculiarities of his art. The third section will introduce my encyclopaedic approach to the artist's work. It will give some insight into the general principles of the encyclopaedia as a mode of representing knowledge, a thorough treatment of Greenaway's penchant for encyclopaedic thought, and a description of the artist's own encyclopaedism. Among the concerns of this section will be the idea of collecting in general, collecting as artistic practice, and Greenaway's art as an art of collecting, as well as the role of organising principles in his work. Then, the Encyclopaedia, as the main body of my study, will offer a systematic survey of the artist's work, which takes the form of a selective collection of Greenaway's main subjects and themes, structured according to the letters of the alphabet. The concluding Epilogue will provide not so much a summarising conclusion as a series of "afterthoughts" contemplating on the implications of Greenaway's encyclopaedism and its relation to the audience.

1. PROLOGUE

1.1. Peter Greenaway: A Brief Retrospective

Peter Greenaway's art is not too fashionable these days. Once referred to as a luminary in the field of art-house cinema, today most of his huge creative output tends to be cut off from public discourse and is systematically overlooked by critics. Especially in the United Kingdom, from where he exiled himself in the late 1990s for the Netherlands, Welsh-born Greenaway has almost fallen into a state of oblivion; it is telling that in 2007 his name did not appear on the top 21 list of British directors of all time by the *Daily Telegraph*.[1] Some thirty years ago, when he had successfully entered the British film scene with the win of the BFI award for Best Film for his epic 1980 mock-documentary, *Falls*,[2] and the surprise success of his first feature film, *Draughtsman,* in 1982,[3] Greenaway's name was top of mind among film critics and cinemagoers. Seven years later, in 1989, it was the artist's commercially most successful film, *Cook*,[4] which finally acquainted the general public with his work.

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[1] The ranking was led by Alfred Hitchcock, Charlie Chaplin, and Michael Powell. In addition to Greenaway, other illustrious filmmakers, such as Derek Jarman and Alan Parker, did not make it into the list. For full details, see *The Top 21 British Directors of All Time*.

[2] In spite of its excessive three-hour length, *Falls* was praised by critics as an 'masochistically fascinating' (Heller; my translation) film whose 'rewards are real' (Canby, *Falls*). Its director was described enthusiastically as 'a genuine wit with a grand imagination' (Canby, *Falls*) and 'the most inscrutable, brilliant and possibly deranged mind in modern cinema' (Howe, *Falls*).

[3] The film was highly acclaimed by the British press as being '[b]rilliant and archly humoured' (*The Guardian* quoted in Catterall). With the exception of Pauline Kael, judging the film as 'mannered and idiosyncratic' (27), American critics were also enthused, describing it as 'an astonishingly elegant film' (Canby, *Draughtsman*) that is 'like a crossword puzzle for the senses' (Ebert, *Draughtsman*). However, fellow director Alan Parker condemned the film famously as '[a] load of posturing poo poo' (quoted in Hughes) and threatened to leave the country if Greenaway was allowed to make another film (Parker, in fact, soon left for Hollywood, only to return later as chairman of the British Film Institute).

[4] Receiving almost universal acclaim by British and other European critics, in the United States, where the film was X-rated for its content, it caused a greater stir. On the one hand, it was defamed as 'the empty desperation of a charlatan' (Hinson, *Cook*), and Greenaway was dismissed as 'a cultural omnivore who eats with his mouth open' (Kael quoted in Pascoe 14) and 'an intellectual bully' who 'pushes us to the ground and kicks art in our faces' (Rafferty, *Cook*, 19). Roger Ebert, on the other hand, harshly criticising the X-rating of the film, characterised *Cook* as 'a deliberate and thoughtful film in which the characters are believable and we care about them' and its director as a serious filmmaker 'with something urgent to say and an extreme way of saying it' (Ebert, *Cook*).

Admittedly, in spite of the high reputation he had established for himself, the importance of Greenaway's work was never undisputed. There have always been charges of propagating violence and pornography, and '[s]tories of traumatised and enraged viewers booing his films, storming out of the theatre, throwing objects at the screen, [and] hurling abuse at the director, [...] approach the status of urban legend' (Elliott & Purdy, *Architecture*, 101). It has also been a habit of unfriendly critics to declare their contempt for the elitism and emotional void that pervade his work. An example of this is a review from the *New York Times* that reads: 'Pretentious? Arrogant? Lord, yes. In truth, this filmmaker's love of high-art cross-referencing and distaste for anything even approaching sentiment combine to create an aesthetic pitched at a level that perhaps only dogs [...] can hear' (Burr). Thus, even if we may admit that the artist's fall from grace is a hard one, it is by no means a recent phenomenon. A decade ago, Peter Bradshaw of *The Guardian* considered it 'remarkable to think that, in the 80s, Peter Greenaway was indispensably modish and important. His tics and mannerisms and conundra were all solemnly indulged. What were we thinking?' (Bradshaw, *Number*). Faced with the growing negligence of his work, and specifically of his films, Greenaway (quoted in G. Smith 100) has argued convincingly that he sees continuity as a measure of his success. Nevertheless, as any artist, he is still being driven by a craving for recognition, which is evident in the claim, 'I don't want to be an underground movie-maker, I don't want to exist in an ivory tower. I suppose the arrogant position is that I want the largest possible audience for my experiments' (Greenaway quoted in Rickman).

Greenaway, who was originally trained as a mural painter at Walthamstow College of Art, launched his career as a director in the early 1960s with the making of experimental short films.[5] These early films were, as is widely acknowledged, indebted to the tradition of structural film (Willoquet-

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[5] In my study, I shall adhere – as a matter of convenience – to the common distinction between Greenaway's early experimental and his feature films, not to emphasise the differences between them, but mainly to illustrate the chronology of their creation. This is not to say that such differences do not exist, but in view of the continuities between the films – at the level of both form and content, I do not consider them as essential. There is much evidence that one should rather regard, as Greenaway said in an interview, 'all the various films as being [...] parts of one long, continuous film' (quoted in Oosterling 5).

Maricondi, *British*, 14; Street 178f.), especially to American avant-garde film artists such as Hollis Frampton, Michael Snow, or Paul Sharits, and to a certain extent to the London Filmmakers' Co-op, exemplified by Malcolm LeGrice and Peter Gidal.[6] Even though these artists were never to be considered one cohesive group, they shared a predilection for formal experimenting and the rejection of conventional cinema by radically abandoning narrative and character development, always seeking to expose the filmic apparatus by scrutinizing the individual properties of the medium. Structural film was defined by P. Adams Sitney, who coined the term to refer to the work of American avant-garde filmmakers, as 'a cinema of structure in which the shape of the whole film is predetermined and simplified, and it is that shape which is the primal impression of the film' (*Visionary*, 369). The most important characteristics of structural film are identified by Sitney as 'a fixed camera position [...], the flicker effect, and loop printing (the immediate repetition of shots [...])', yet he acknowledges that 'seldom will one find all three characteristics in a single film, and there are structural films which avoid these usual elements' (Sitney, *Structural*, 228). Even though Greenaway's film *Intervals* (1969), the first of his early shorts to gain widespread distribution, avoids some of these usual elements, it is most likely to be categorised as a "truly" structural film. In *Intervals*, the influence of Hollis Frampton, who 'undermines the indexical unity of picture and sound' (Sitney, *Visionary*, 408) in films like *(nostalgia)* (1971), was already prominent. The same is true of Greenaway's short film *House* (1973), in which another of Frampton's signature elements, the alphabet, is made the central motif for the very first time. The film also testifies to Greenaway's concern for landscape, which also is evident in films like *Windows* (1975) and *Vertical Features Remake* (1978). Landscape is also alluded to in *Walk* (1978), which is nothing more than the narration of a journey by zooming in and out on 92 fictional maps, reminiscent of Michael Snow's *Wavelength* (1967), which has been described as 'a forward zoom for forty-five minutes' (Sitney, *Visionary*, 374).

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[6] These avant-garde filmmakers were 'primarily concerned with formal experimentation, rather than political engagement, and [...] experimented with the formal structure, characteristics and potential of the film medium in much the same way as the French *cinéma pur* movement of the 1920s had. This rejection of the institutions and practices of mainstream cinema was, therefore, undertaken largely for aesthetic purposes' (Aitken 152).

It is noticeable that, despite the obvious inspiration from structural artists and the uncompromised formalism of Greenaway's early films, he had already veered away from the drop-dead seriousness of many structural works, because, 'unlike the rigours of films by contemporaries like Malcolm LeGrice and Peter Gidal', films like *House* and *Walk* 'engage with humour and anecdote, with absurdity, domesticity and games' (Wyver 7). Thus, while Greenaway still makes extensive use of structural systems, he is anxious not to take them all too seriously, but rather revels in ridiculing the obvious lack of irony in structuralism (and structural film). Moreover, the use of voice-overs in many of Greenaway's experimental films, like in *Dear Phone* (1976), *Water Wrackets* (1978), and the aforementioned *Walk*, calls attention to 'his link with the modernists of the Documentary Movement in his subversion of classic documentary traditions' (Street 177), to filmmakers (such as Alberto Cavalcanti) who explored the ironic potential of the documentary in their work. This is also reflected in Greenaway's *Falls* (1980), an amalgamation of found images and self-generated film material that can be considered both a dystopia and a mock-documentary about a worldwide calamity involving birds.

The nine documentary films Greenaway made for The Central Office of Information (COI), the Government's centre of excellence for marketing and communications, represent a special case in his oeuvre. As one might expect from commissioned works for a governmental agency, Greenaway's freedom of artistic expression was subjected to severe limitations in the making of the films. His documentaries for the COI comprise parts of the series *This Week in Britain*, which were aimed at the promotion of Britain and the Commonwealth abroad, and *Insight*, in which British celebrities – the motorcyclist *Eddie Kid* (1978), furniture designer *Terence Conran* (1980), and fashion designer *Zandra Rhodes* (1981) – were portrayed. Needless to say that this part of Greenaway's career is not of primary interest (for my study), but it has to be acknowledged that – in spite of all restrictions – the artist to some extent was able to put his stamp on his works. He often imbued his COI films with some sense of irony and occasional elements of ridicule, apparently unnoticed by his principals. A case in point is the documentary *The Coastline* (1983), which was commissioned as an advertising film aimed at boosting tourism in the coastal

areas of England, Scotland, and Wales, but finally turned out as a mock-documentary, 'a persiflage on the promotion films that had to emphasize the very particular advantages of certain landscapes', and could easily pass off 'as a program of *Monty Pythons* [sic] *Flying Circus*' (EMAF).

In 1982, when Greenaway was still working for the COI, he made his transition to "conventional" film with *Draughtsman*, the first of his thirteen[7] full feature films to date.[8] Even though *Falls* had already been a feature-length film, in *Draughtsman* Greenaway resorted to written dialogue and narrative for the very first time. This was not an unusual phenomenon among avant-garde filmmakers of the time, reflecting their determination to reach larger audiences, and especially for those artists 'sympathetic to the intellectual [...] ambitions of structural film, the turn to narrative was a way of capitalizing on the accessibility and popularity of Hollywood formulae while deconstructing these same formulae' (Peterson 143). As has often been acknowledged (Greenaway quoted in Jaehne 22; Wollen 47), Greenaway's debut feature owes much to the work of classic modernist cinema, especially to Alain Resnais – its static camera work and the use of long shots are clearly indebted to *Last Year at Marienbad* (1961), one of the artist's all-time favourite films,[9] but also to the films by Straub-Huillet, Bertolucci, Rohmer, Fellini, Pasolini, and Antonioni. Alan Woods even describes *Draughtsman* 'in some respects [as] a version of *Blow Up*; a detective story without a detective, in which the central character indeed is concerned, determined, to move away from the textual towards an impossibly pure notion of the visual' (*Being*, 182). By choosing a crossbreed of detective story and sex-driven restoration drama to become his debut feature, Greenaway made clear from the very outset that none of his feature films would be easily

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[7] In the counting of Greenaway's feature films I do not include *The Tulse Luper Suitcases: Antwerp* (2003), which is an edited version of *Tulse 1*, and *A Life in Suitcases* (2005), which is a two-hour montage of the whole *TLS* series of films.

[8] In the course of his career, Greenaway has never fully abandoned short films, as can be seen from later examples such as *The Bridge* (1997) and *The Man in the Bath* (2001). The change of emphasis from short to feature film, however, is always conditioned by increasing budgets; on the other hand, there is also some truth in Godard's claim 'that in a feature, the film-maker establishes a theorem, whereas in a short he can at best make use of the results of this theorem' (Godard 110).

[9] In an interview from 1997 Greenaway states that he considers Resnais's *Marienbad* 'the only really intelligent movie that has ever existed' (quoted in Rickman). For the influence of *Marienbad* on *Draughtsman*, see Alemany-Galway (115–135).

classified according to genres: whereas *Zed* (1985) is an intellectual treatise on grief haunted by aspects of symmetry and twinship,[10] *Drowning* (1988) has been described as a weird combination of murderous fairytale and counting-out game à la Agatha Christie.[11] Nonetheless, Elliott and Purdy have tried to categorise Greenaway's features into theatrical and museum films, the first being those films that foreground their artificiality by constantly reminding the audience of the fact that they are watching only a performance (like in *Draughtsman*), the second, exemplified by *Drowning*, being 'those films that, alongside the narrative or dramatic structure that pushes the action forward, explore alternative logics (and desires) – such as accumulation, saturation, seriality, taxonomy – in their representation of the world' (Elliott & Purdy, *Architecture*, 90). There is a certain truth in this, but still the universal validity of their categorisation may be doubted, primarily because, as Elliott and Purdy concede, '[t]here are elements of both genres in all the films, along with features of quite different genres altogether' (*Architecture*, 90). What can be inferred from the very characteristics of Greenaway's "museum films", particularly the inclusion of organisational frameworks (like the drawings in *Draughtsman* or the number count in *Drowning)* that rival the film's actual storyline, is that he had by no means unlearnt the lessons of structural film and was still distrustful of both character development and narrative. In this respect, both *Belly* (1987), a meditation on corporeality and architecture,[12] and the abovementioned *Cook* (1989), a cannibalistic anti-Thatcher allegory on greed, are to be reckoned as

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[10] Reviews of *Zed* were generally mixed. Whereas Jonathan Rosenbaum considered the film to be '[t]he boldest and arguably the best of Peter Greenaway's fiction features to date', for Hal Hinson it was 'an esthetic exercise, an intellectual puzzle game', that was 'glibly clever and intermittently funny', even though 'after a while the cleverness becomes wearing' (Hinson, *Zed*). Vincent Canby, however, harshly criticised the film as 'pretentious, humorless and, worst of all, more boring than a retrospective devoted to television weather forecasts delivered over a 30-year period at 11 P. M., Eastern standard time' (*Zed*).

[11] Whereas Geoff Andrew praised the film as a 'complex web of absurdly interlocking allusions to games, sex and mortality' that is '[e]legantly scored and luminously shot' (*Drowning*), Hal Hinson argued that, '[w]ith all his riffing on games and games-playing, Greenaway wants to create a spirit of sardonic fun, but he's too much of a sour pedant to play the part of ringmaster' (*Drowning*). Janet Maslin saw Greenaway's film 'as a kind of dress rehearsal for his subsequent [film, *Cook*]', though being 'a much more light-hearted work than its successor' (*Counting*).

[12] While many critics praised the film for 'its admission of feeling' (G. Andrew, *Belly*) and 'a humanizing element in the form of Mr. Dennehy' (Maslin, *Belly*), others considered it to be Greenaway's 'least effective', for, '[a]fter the effects of the visual presentation have worn off, the film becomes rather tiresome to follow' (Howe, *Belly*).

rather straight-forward narrative constructions. *Cook* was followed by *Prospero* (1991), Greenaway's adaptation of Shakespeare's *The Tempest* (1611),[13] and *Baby* (1993), a blood-drenched morality play, which has been described as '[a]n agnostic's vision of the Nativity' (Charity).[14] In spite of the public and critical disdain for *Baby*, the early 1990s mark the heyday of Greenaway's career as a filmmaker, which becomes apparent from the fact that during the following years a wide range of important book-length studies devoted to his work were published. The flood tide of Greenaway's reception then reached its peak with *Prospero*, which triggered the publication of numerous articles and books and hence, though containing 'far too much Greenaway and not enough Shakespeare' (Greenaway quoted in Willoquet-Maricondi, *Interviews*, 302) for some, helped to broaden the scope of Shakespeare studies.[15] But at that time, as Jonathan Jones has observed, Greenaway's fame was already waning among his countrymen, who repeatedly charged him with arrogance and intellectual snobbery, while in continental Europe he was still seen 'as the last great European intellectual' (Jones, *Humble*, 187). Whereas his next feature, *Pillow* (1996), the artist's well-received homage to Sei Shōnagon's list-making book,[16] did not affect this evaluation considerably, Greenaway's 1999 film *Eight*, a deliberately politically incorrect tale about male sexual fantasies, left critics

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[13] Despite the wealth of critical attention devoted to *Prospero*, box-office performance was average at best, and reviews were mixed. Roger Ebert, for example, acclaimed it as a fascinating film that 'really exists outside criticism' (*Prospero's*), whereas Hal Hinson deplored that the film, though being 'a true feast for the eye', eventually becomes 'tedious and obscure' and 'references the masterpieces of the past in a manner that antagonizes our pleasure in the arts rather than enhancing it' (*Prospero's*). In a similar vein, Andreas Kilb of the German *Die Zeit* accused Greenaway of 'turning art history into carnival and *The Tempest* into a revue of numbers' (*Karneval*; my translation).

[14] In Europe, the film was received unfavourably by European audiences and critics, who described it as 'a headless monster[,] […] as voracious as a lindworm and poor in ideas' (Kilb, *So Weit*; my translation), and as 'repetitive, cold and misanthropic' (Charity). In the United States, where the film was not released at all, it was judged as 'all fluff and no filling' (Elley).

[15] See, for example, the contributions on Greenaway in: Bosse & Burt (eds.), *Shakespeare, the Movie*; Buhler, *Shakespeare in the Cinema: Ocular Proof*; Bulman (ed.), *Shakespeare, Theory, and Performance*; and Stalpaert (ed.), *Peter Greenaway's Prospero's Books: Critical Essays*.

[16] *Pillow* was well-received by most Anglo-American critics, who praised the film as '[a] hauntingly beautiful, complex binding together of love and literature' (Cannon) and as 'a seductive and elegant story that combines a millennium of Japanese art and fetishes with the story of a neurotic modern woman' (Ebert, *Pillow*). German critics, however, were less enthusiastic. While Tobias Kniebe was undecided whether to consider it 'merely a flight of fancy' or 'the first film of the 21st century' (my translation), Andreas Kilb argued that 'Greenaway's book contains more destruction than lust' (*Kalligraphen*; my translation) and that the artist himself is a former giant of cinema who desperately chases the past.

estranged and audiences outraged,[17] and was hence a decisive drawback on the permanency of his reputation as a filmmaker.

In addition to his cinematic efforts, time and again Greenaway has also worked for television. *Act of God* (1980) is a documentary made for Thames Television about people being struck by lightning, which – due to its unconventional subject matter – has often been mistaken for a mock-documentary. *Four American Composers* (1983), on the other hand, represents a series of rather conventional documentaries for Channel Four about avant-garde musicians John Cage, Robert Ashley, Meredith Monk, and Philip Glass, based on performances by the artists. Another documentary for Channel Four, *26 Bathrooms* (1985), is an episode created by Greenaway as part of the series *Inside Rooms*, which aimed 'to take an ironic look at the contemporary English way of life' (Greenaway quoted in Ciment, *Zed*, 29). Apart from documentaries, Greenaway's TV work comprises the films *Seine* (1988), a fictitious post-mortem examination of corpses being retrieved from the River Seine at the time of the French Revolution, and *Dante* (1989),[18] a collaboration with the artist Tom Phillips on a visual engagement with the *Divine Comedy* (1321). *Dante* was followed by an ambitious dance film, *M Is for Man (*1991), which was produced as a contribution to the six-part series *Not Mozart* (released on the occasion of the 200th anniversary of the death of the composer). The 1992 film *Darwin*, however, is a static, theatrical biopic on the author of *The Origin of the Species* (1859), structured on the basis of eighteen tableaux.

It is widely known that during the last twenty years Greenaway has repeatedly expressed his discontentment with film as a form of artistic expression, revelling in repeating mantra-like his invective against the medium of film itself and

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[17] *Eight* was savaged by the majority of critics, dismissing it as 'arbitrary and tedious, a poor copy of former strengths' (Knörer; my translation), or as 'boorish, humourless film […][,] the sort of film that makes you long for booing' (Bradshaw, *Number*). As a matter of fact, the film was booed by angry audience members and journalists at the Cannes Film Festival for its alleged misogynist content. Roger Ebert was among the few to take pleasure in the film by suggesting that it should be viewed 'as a slowed-down, mannered, tongue-in-cheek silent comedy' (*8 ½*).

[18] *Dante* was received with great and almost universal acclaim by critics, being acknowledged as 'an amazing, innovative, and evocative film' (K. Allen) that 'is by turns horrifying, beautiful, creepy and fascinating' (Salisbury).

announcing the "death of cinema".[19] This is why, in the 1990s, the artist decided to expand his cinematic endeavours by using the language of cinema outside of the cinema, and embarked upon a wider-ranging career as an international maker and curator of exhibitions. His early curatorial work includes *The Physical Self* (1991), an exhibition at the Boymans-van Beuningen museum in Rotterdam focussing on the human body, and the exhibition/installation *100 Objects* (1992) at the Hofburg Palace and Semper Depot in Vienna, which was turned into a "prop-opera" in 1997, a dramatic performance accompanied by a recorded soundtrack.[20] In 1992, Greenaway curated the exhibition *Flying Out*, presenting his selection of drawings related to flight from the Louvre collection, a topic revisited in the installation *Flying Over* in 1997 in Barcelona, which was entirely devoted to the Icarus myth.[21] In 1993, he was invited to hold the exhibition *Some Organising Principles*, comprising objects related to measurement and organisation from various museums throughout South and West Wales, and, on the occasion of the 45th Biennale in Venice, he mounted the exhibition *Watching Water*, which brought together paintings and film props of his own with objects from the collection of Spanish-Venetian designer Mariano Fortuny[22], thus 'creat[ing] a film situation without actually using film' (Belting 100).

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[19] To remove any doubt, Greenaway fixed the death of cinema 'on the 31st September 1983 when the zapper, or the remote control, was introduced into the living-rooms of the world' (Greenaway, *Re-invention*). The notion of the "death of cinema", however, is by no means a novel one. In an essay Hollis Frampton alluded to Louis Lumière's quote that 'the cinématograph was an invention without a future' (Frampton, *Invention*, 73). Also Godard, since as early as in the end of *Weekend* (1968), used to proclaim on numerous occasions the "fin…du cinéma", and he famously claimed to 'await the end of Cinema with optimism' (Godard 210). Even though Greenaway's hyperbolic utterance is sometimes interpreted as an expression of a sincere concern about the future of cinema, most often it has been taken literally – as a funeral oration.

[20] Even though *100 Objects* was hailed by most reviewers for its ingenuity and self-irony, some (German) critics were unimpressed by Greenaway's project. Thus, *Die Zeit* considered the 1992 installation to be an experience that takes 'exactly 67 seconds to be forgotten' (Kilb, *Hundert*; my translation) and derided the 1997 prop-opera as just another 'exercise in complacency' (Miessgang; my translation).

[21] Kim Bradley argued that, '[i]n spite of its considerable appeal', *Flying Over* 'somehow failed to pack the punch[.] […] [Other] curators harshly criticized the show's spectacularity (a quality which is apparently taboo among the European intelligentsia). But I suspect the show's main problem lay outside of any intrinsic flaws it contained, and was found rather in the difficulty the viewer had in relating its theme – the myth of Icarus – to our time' (Bradley).

[22] Fortuny was, like Greenaway, 'a passionate collector, an enthusiast of technological novelties […] and a bibliophile who had a habit of making books of everything: photographs, drawings, texts, postcards, and ephemera' (Bruno 317).

Thus, it is quite evident that, even though Greenaway's practice of making exhibitions and installations was influenced to a certain extent by Conceptual Art, Minimalism, and Land Art (Elsaesser 181), by artists as diverse as Marcel Duchamp, Robert Morris, Walter De Maria, Sol LeWitt, Christo, Richard Long, and Ian Hamilton Finlay, it is significant to remember that he has come 'to the genre as a film director, but one who is fundamentally dissatisfied with the language of cinema. Forget the history of exhibition making, it is cinema which drives Greenaway to make exhibitions' (Patrizio 15). *In the Dark*, Greenaway's acclaimed contribution to *Spellbound*, a group exhibition at Hayward Gallery, London, in 1996,[23] was 'designed to break down the cinematic experience into its constituent parts[,] [...] separat[ing] out the main elements of film – light, sound, script, props, actors, and audience – and le[aving] the visitor to invent his own scenarios with the materials provided' (Pascoe 21). Cinematic interests were also pursued when Greenaway decided to break out of the confines of the museum in order to realise the two city-wide installations *Stairs Geneva* (1994) and *Stairs Munich* (1995), which were planned as parts of 'a series of ten investigative exhibitions to be held in ten different cities around the world' (Greenaway, *Munich*, 9), each dealing with another aspect of film.[24] In addition to further urban installations in Italy dealing with light and sound, such as *The Cosmology at the Piazza del Popolo* (1996) in Rome and *Bologna Towers 2000*, which was held on the occasion of the city's designation as European Capital of Culture, Greenaway also mounted outdoor installations in the Netherlands that included landscaping, such as *The Grand Terp*, which was part of the 2001 *Via>Dorkwerd* festival, and *Fort Asperen Ark* (2006), a site-specific installation dedicated to the myth of the Deluge. Among his recent installation works are *Luper at Compton Verney*, which was mounted in 2004 as part of his grand *TLS* project,[25] and

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[23] Receiving unanimous critical acclaim, *In the Dark* was praised by *The Independent* as 'an extraordinary installation that should not be missed' (Gale). Adam Mars-Jones considered it among '[t]he core pleasures of *Spellbound'*, arguing that it crept 'much closer to the domain of fun than anything Greenaway has done in the past'.

[24] While *Stairs Geneva* and *Stairs Munich* were devoted to Location and Projection, respectively, other installations were planned to deal with Audience, Properties, Text, Scale, Acting, Frame, Time, and Illusion.

[25] *Compton* elicited mixed reactions from British critics. While some dismissed Greenaway's installation as 'sprawling, self-indulgent' and 'as repetitive as one of his film soundtracks' (Campbell-Johnston), others praised it as 'an extraordinary fusion of sound and vision, which immerses all the senses. Haunting, yet compelling, the story of *Luper at Compton Verney* offers a poignant metaphor for our fragmented times' (Cole).

Peopling, a historical installation that was being held between 2007 and 2010 on the occasion of the inauguration of the restored Royal Palace of Venaria near Turin. The ongoing project *Ten Classical Paintings Revisited*, which is designed as a series of projection-installations of ten famous paintings, was launched in 2006 with a performance involving Rembrandt's *The Night Watch* (1642) in the Rijksmuseum in Amsterdam, followed by installations with full-scale replicas of Leonardo's *The Last Supper* (1495–98) in Milan, Melbourne, and New York,[26] and of Veronese's *Wedding at Cana* (1563*)* in Venice.[27]

In addition to installations and exhibitions, Greenaway's projects outside cinema also include works for the opera (and theatre) stage. Needless to say, the move towards dramatic works was motivated not so much by the artist's interest in drama *per se* but in opera (and theatre) as 'a medium in which he could experiment further with texts, images, and live action as independent, intersecting, and multi-dimensional fields' (Everett 170f.). Greenaway's earliest foray into the field was the opera *Rosa* (1994),[28] a collaboration with the Dutch composer Louis Andriessen – with whom he had already worked on the short film *M Is for Man*, for De Nederlandse Opera in Amsterdam. In 1998, Greenaway was engaged for the production of Darius Milhaud's *Christopher Kolumbus* at the Deutsche Staatsoper,[29] followed by a third collaboration with

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[26] As reported by Robert Booth, the first performance of the installation at the Santa Maria delle Grazie Church, for which Greenaway was allowed to project upon Leonardo's original fresco, was overshadowed by allegations by art historians about 'cultural vandalism', even though others though it might 'have saved *The Last Supper*'s reputation from *The Da Vinci Code*' (Booth, *Gadgetry*). However, both in Milan and in Melbourne, reactions from audience and critics were enthusiastic; *The Guardian* described it as 'an audacious act – and a triumph', as 'a night that will become part of this painting's legend' (Jones, *Feast*). Critical reception in New York, on the other hand, was rather unfavourable, dismissing the installation as 'a disorganized, scattershot multimedia assault' (Cataldo) and 'a big, expensive, technological-bells-and-whistles-to-the-max dud' (Cotter).

[27] Critical reactions to *The Wedding at Cana* ranged from cautious praise to wild enthusiasm. Roberta Smith, for example, argued that, even though '[y]ou can dismiss it as mediocre art, Disneyfied kitsch or a flamboyant denigration of site-specific video installation', Greenaway's project is, '[i]f nothing else, […] possibly the best unmanned art history lecture you'll ever experience'. *The Guardian* celebrated it in its daily editorial encomium as 'a technical feat, an art-history lecture and a visual feast' (The Guardian Editorial).

[28] The reception of *Rosa* was generally favourable. In spite of the reservations of some critics about the display of 'abundant bestialities' and 'repulsive, gruesome and violent images', 'Greenaway's disgusting opera debut' was said to offer 'a timely kick to the genre' (quoted in Riding).

[29] Greenaway's second opera met with mixed reactions from critics and audiences. Many found fault with its visual overload, arguing that, even though 'Greenaway masterly

Andriessen, *Writing to Vermeer* (1999), whose libretto is based on Vermeer's letter paintings.[30] Other dramatic works Greenaway collaborated in include the holocaust drama *Gold* (1992), a stage version of an eponymous novel written by the artist himself, [31] *Writing on Water* (2005), a collaboration with the American composer David Lang and the London Sinfonietta,[32] as well as an adaptation of Schönberg's orchestral work *A Survivor from Warsaw* (2008) and, recently, *The Blue Planet* (2009), a multimedia oratory about the myth of the Flood.

Although Greenaway has extended his activities to all forms of artistic expression over the years, the making of paintings, drawings, and collages is still to be seen as a most vital part of his work. And even more than so; he is notorious for insisting that he has always considered himself 'a painter who's working in cinema' (quoted in G. Smith 100), and has a reputation of not missing any opportunity to proclaim his personal kind of *paragone*[33] – that painting 'is the supreme visual means for expressing attitudes and events in the world' (Greenaway, *92 Faces*, 16). According to the artist's view, the language of painting is superior to that of any other art, especially of cinema, which has not been able to find its own vocabulary yet (Greenaway quoted in Frommer 191), but draws heavily on the convention of narrative – instead of putting trust in the expressive power of shapes and colours. This is also the essential message

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demonstrates the possibilities of advanced visual representation, […] it remains unclear what this means in terms of art' (Koch; my translation). According to Jochen Breiholz, the reaction of the audience 'was quite telling, with a dancer who personified a dove […] receiving the most applause in this mammoth work'.

[30] *Writing to Vermeer* was reviewed enthusiastically by most British critics. *The Guardian* especially praised 'the perfect integration of all the elements in the work: how Greenaway has been able to carry over so much of his cinematographic technique into his stage pictures, how Andriessen's music fleshes out the characterisations, and how everything is superbly realised in the theatre' (Clements). In Germany, however, reviews were fairly mixed. Claus Spahn of *Die Zeit*, for instance, stated that, though acknowledging it as 'a total work of art that indulges the senses', it was 'only created for its own sake' (my translation).

[31] Receiving predominantly negative reviews, *Gold* was criticised for creating, 'in the usual Greenaway manner', a situation of 'sensory overload' (Löhndorf; my translation), while, at the same time, in spite of its controversial content, being 'marked by a disappointing sense of harmlessness' (Kühl; my translation).

[32] *Writing on Water* received only mixed reviews. Tom Service of *The Guardian*, for instance, characterised it as 'a stylish celebration of technology that was intermittently engaging but emotionally and expressively empty'.

[33] Unlike Leonardo da Vinci, Greenaway does not follow 'the Platonic assumption of the superiority of "natural likeness" to support his claim that painting is a higher art' (W. Mitchell, *Iconology*, 78), for he always emphasises the artificiality of all artistic representation.

conveyed by one of his early collages, *If Only Film Could Do the Same*, which the artist chose – as early as in 1972 – as the ever-tantalising motto for his entire career as an artist. Paul Melia describes Greenaway's collage as 'invit[ing] a process of free association on the part of the spectator, a process that can give rise to dream-like effects. It is precisely these effects which conventional cinema […] can rarely achieve' (Melia, *Frames*, 11).

In conversation with Alan Woods (*Arts*, 138), Greenaway has revealed that his use of collage was influenced by the work of Braque, Rauschenberg, and, to a lesser extent, Schwitters. In addition to this, Paul Melia (*Frames*, 12) has found similarities between Greenaway's early art and the work of the Nouveaux Réalistes group, especially with that of Jacques Villeglé and Raymond Hains. As the most influential figure for his painting (and his art in general), however, Greenaway (quoted in Woods, *Being*, 105f.) has frequently named R. B. Kitaj. Elements of Kitaj's work, such as the fusing of image and text as well as his consolidation of components of abstract and figurative art, clearly affected many of Greenaway's early paintings, yet it is appropriate to look at Kitaj, as Woods has suggested, more as 'a sponsoring figure whose direct and massive inspiration does not lead to easily identifiable or (critically) detachable details within individual works' (*Shootism*, 172). In a lecture Greenaway describes a Road to Damascus experience of sorts during a visit of one of Kitaj's exhibitions at the London gallery Marlborough Fine Art in 1963: 'I suddenly saw this body of work that legitimised all I had hopes of one day doing. Kitaj legitimised text, he legitimised arcane and elitist information,[34] he drew and painted as many as ten different ways on the same canvas, he threw ideas around like confetti' (Greenaway quoted in Woods, *Being*, 105). What Greenaway saw in Kitaj's highly individual way of making art, in which he resorted to fields such diverse as painting, photography, literature, politics, and history as sources of inspiration, was nothing less than a guiding principle for his own art.

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[34] This might be the reason that Greenaway does never mention British Pop artists (with whom Kitaj was initially associated), such as Peter Blake, Derek Boshier, Eduardo Paolozzi, Peter Philips, and particularly David Hockney, as sources of inspiration; his claim that he was more interested in bringing in "elitist information" to his art says a lot about the creation of his persona as an artist.

Paula Willoquet-Maricondi has proposed to categorise Greenaway's drawings, paintings, and collages on the basis of their relation to his other works,[35] arguing that 'the intimate connection between Greenaway's paintings and films [and other media] is among the strongest evidence of self-reflexivity and intertextuality in his work' (*British*, 18). The first group of paintings are those having being created for their own sake, referring to nothing but themselves, and being seemingly cut off from the rest of the work. Some of these works may be characterised as 'visual essays, or speculations, on themes that have informed all of Greenaway's undertakings' (Willoquet-Maricondi, *British*, 24). Examples of this are the aforementioned *If Only Film Could Do the Same* as well as the two series *A Framed Life* (1989) and *Audience* (1993), in which the artist ponders on the relation between cinema and painting. Other paintings of this group were put in relation to another work retroactively, as, for example, the map-paintings from *Walk* and the drawings used in *Falls*, which, originating from the time prior to Greenaway's career as a director, found their way into his early films, many of which, as the artist acknowledges, 'were really an excuse to put my drawings or paintings on to celluloid' (Greenaway quoted in Woods, *Arts*, 130). The drawings shown in *Draughtsman* are a special case of Greenaway's painterly works 'that are the "objects" used in putting together a film' (Willoquet-Maricondi, *British*, 19), for they were made exclusively for the film. The second group of the artist's drawings and paintings emerge from the process of preparing or making a film, 'or constitute a search for a solution to an artistic impasse' (Willoquet-Maricondi, *British*, 19). Many of these paintings, like the ones created in the vicinity of films and other projects like *Seine, Drowning, Prospero, Rosa*, or *TLS*, were later showcased in the space of an exhibition. The same is true for the various collages Greenaway made out of stills and annotated script pages, which belong to the third group of the artist's paintings, all being created after the actual completion of the work of reference. These works are in some sense an extension or a prolongation of a project, 'provid[ing] continuity and open-endedness' (Willoquet-Maricondi, *British*, 23) to the work. This is why after *Walk* Greenaway produced the 100 paintings of his *Windmills* (1978) series to delve further in the map-making process or added *92 Drawings of Water* (2004)

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[35] In fact, my grouping of Greenaway's paintings slightly differs from that by Willoquet-Maricondi.

to the *TLS* universe. Finally, the fourth group of paintings consists of those being relics of abandoned projects or devices anticipating future works. *Death of Webern* (1988), for example, is a collection of drawings foreshadowing Greenaway's ten-part opera series, of which only *Rosa* has been realised to date. In the late 1990s, Greenaway made collages out of pages of the script for *The Stairs*, at that time planned as a film 'set in Rome and concern[ing] the life of a painter who specialises in trompe l'oeil' (Greenaway, *Papers*, 56). And while the *The Luper Suitcase* series of paintings (1989–1990) was made some twelve years prior to the realisation of the *TLS* project, the series *55 Men on Horseback* (1990) refers to a film of the same title that should have been realised sometime in the 1990s, was then rejected, and is now announced again.

As one can see, Greenaway's output, consisting of paintings and exhibitions and installations all over Europe (and beyond), remains as prolific as ever. And, in spite of his funeral oration(s) on cinema, he has shown no inclination to stop working with the medium film, but has continued (and will continue) to make shorts and features. Between the years 2003 and 2004, he finally released three films, *Tulse 1–3*, as centrepieces of his *TLS* project, which, covering the entire life of his bustling alter ego, Tulse Luper, were designed as his magnum opus, as 'a way to bring all [his] [...] fascinations and activities together in one place' (Greenaway quoted in Macnab). Since the trilogy of films, which intended to reduce to absurdity the very concept of narrative, was treated with disregard and open contempt, Greenaway himself could not but regard it as 'a dismal failure' (quoted in Walters).[36] By contrast, the artist's most recent film, the Rembrandt biopic *Nightwatching* (2007), which was an extension of the concerns of his 2006 installation in the Rijksmuseum, was welcomed as a return to a more conventional type of storytelling.[37] In spite of the *succès d'estime* of

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[36] The *TLS* series of films was unanimously panned by those few critics who have commented on the project. Peter Bradshaw considers it to be 'a humourless and weirdly zestless piece of work, remarkable for the absence both of passion and intellectual rigour' (*Fade*). Criticising the experimental use of technology, Moland Fengkov argues that Greenaway 'has not digested the new visual languages', and the films resemble 'the result of a sleepless night on special effects software'. In a similar vein, Jay Weissberg remarks that '[i]f, as Greenaway hails, HD will supplant film, the conquest will be a Pyrrhic victory indeed'.

[37] *Nightwatching* was characterised as 'a sort of Da Vinci Code for intellectuals' that 'is at its best when it is in [...] [a] faintly sardonic teacherly mode, and at its least convincing when it tries to get emotional' (Marshall). According to Philip French, the film is Greenaway's 'best

Nightwatching, however, it seems as if Greenaway's work, particularly his films, is not able to create a stir any longer, but rather has been virtually ignored by wider audiences and critics. The explanation that the success of his work was merely a phenomenon of the late 1980s and early 1990s can be considered only half the truth, if truth at all. Speaking for many others, Jonathan Romney of *The Independent* argues that 'there is one special reason why it has been hard to keep faith with Greenaway: his forbiddingly dismissive take on film itself' (Romney). With this is mind, he wonders whether the artist has

> really kept up with the game [...][,] whether he has been following the innovations and complexities of, say, Kiarostami, Wong Kar-Wai, Sokurov, Egoyan, Fincher, or indeed Matthew Barney, whose recent film-installation crossovers have somewhat eclipsed Greenaway's in terms of glamour and arcane strangeness. (Romney)

One gets the impression that Greenaway is being punished for his controversial claims about cinema and for his consistent border crossings between the arts. A consequence of this non-compliance to the rules of the film industry is the poor commercial release of his films, once the hallmark of his art, which is, without doubt, one of the main reasons for the artist's gradual disappearance from the public eye. Many of Greenaway's earlier works still lack pristine DVD releases, and some of his recent films (including *Tulse 2* and *Tulse 3*) have not been distributed on DVD at all. Equally calamitous is the case that the three *TLS* films as well as *Nightwatching* were only screened in a limited number of cinemas.[38] As a direct result of Greenaway's poor commercial treatment, it has become difficult for audiences – even faithful devotees to his art – to keep an eye on his ever-expanding oeuvre. [39]

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since *Prospero's Books* in 1991', and Peter Zander of the German *Die Welt* regarded it as one of the highlights of the 2007 Venice Film Festival. The companion film *Rembrandt's J'Accuse* was treated equally favourably, being described as '[a] scholarly yet broadly accessible illustrated lecture' that 'is cohesive and frequently very witty' (Kuipers).

[38] The *TLS* films were only screened in cinemas in Spain (*Tulse 1–3*) and in Italy and the Netherlands (*Tulse 2 and Tulse 3*), with a total number of ca. 120,000 admissions. *Nightwatching*, which was shown in ten European countries was seen by roughly the same number of people. For comparison only, the 1995 film *Pillow* attracted more than 1.4 million cinemagoers all over the world.

[39] In order to get an overview of Greenaway's oeuvre, I will provide an updated Catalogue of Works, including the artist's films, exhibitions, installations, opera and theatre works, at the end of my study.

1.2. Classifying Greenaway's Work

After this short introductory overview of Greenaway's career, the question arises of how to locate his work within the broad boundaries of artistic traditions.[40] Although I am seriously doubtful of an at-all-costs imperative to label art and artists by generic terms,[41] it would be a gross omission to ignore an ongoing debate between Greenaway critics about how to categorise his output. Like so many other contemporary artists, Greenaway has never declared his membership in any school of artistic expression or employed any self-descriptive label, but, on the contrary, has repeatedly shown his contempt for any kind of buzzword labelling (cf. Greenaway quoted in Frommer 194), eschewing an easy fitting to the Procrustean bed of totalising categories of classification. Mainly, it is the variety and vastness of Greenaway's overall work that complicates its classification and makes it virtually impossible to group its various emanations together under one convenient, unambiguous rubric. In this respect Greenaway may be compared to the artist Tom Phillips, with whom he collaborated on *Dante*, and whose output has been characterised by Nigel Wheale as 'so various [that] he embarrasses attempts to categorize it' (*Introduction*, 125). Yet, as he goes on to say, '[t]he sheer diversity of [...] activities might suggest a postmodern eclecticism, moving between different modes and styles, and giving primacy to none' (Wheale, *Introduction*, 126). As a matter of fact, Greenaway, just like Phillips, has been identified by the majority

[40] By referring to "Greenaway's" work, I do not want to suggest that his output is solely the result of his individual effort and skill. For many of his projects Greenaway relied on the talents of other artists and on the contribution of long-time collaborators, including cinematographer Sacha Vierny, production designers Jan Roelfs and Ben van Os, lighting designer Reinier van Brummelen, calligrapher Brody Neuenschwander, opera director Saskia Boddeke, as well as composers Louis Andriessen and, especially, Michael Nyman, who wrote the score for as many as sixteen of the artist's short and feature films. Nevertheless, as the focus of my study is on the thematic content of the work and the creative processes of its intellectual father, I will not dwell on the role of these key contributors. This is why, for example, the aspect of music in Greenaway's work is not addressed at all. For detailed accounts of the artist's collaboration with Andriessen and Nyman, see Everett (170–206) and Pwyll ap Siôn (81–114), respectively.

[41] Maybe I would have considered myself fortunate to write a study about a contemporary artist without having to discuss his work by means of catchwords and generic labels. The reason I opted to do so is that I myself cannot be supposed to be totally innocent of making use of those dreadful categorising terms – those ists and isms – for a discussion of Greenaway's work. However, I will try to do this not so much to attach the artist to a certain group or movement in contemporary art, but rather to negotiate specific phenomena within his oeuvre.

of critics as a representative of postmodernism.[42] Amy Lawrence, for example, considers his work to be informed by 'a fundamentally postmodern sensibility. Without underlying myths to endow them with meaning, everything we see is unmoored from history, reduced to the status of signs without referents' (Lawrence 4). Other than Lawrence, Willoquet-Maricondi argues that Greenaway's postmodernism is 'rooted in the historical world, offering unresolvable contradictions that problematize history and knowledge' (*Manual*). And while critics such as Stefan Morawski would like to see Greenaway as a rarity, 'at the extreme end of the postmodernist spectrum' (48), Peter Wollen and others consider his work still strongly aligned with '"international" modernism' (Wollen 47), with the auteur cinema of Bergman, Fellini, Godard, Rohmer, and Resnais. In the main I share the view of those who regard Greenaway as a postmodern artist, albeit – it has to be said – not without reservations. In order to outline a (necessarily incomplete) genealogy of what can be seen as Greenaway's postmodernism, I consider it indispensable to probe into the very notion of postmodernism itself and its relation to modernism, trying to move beyond the illusion of a strict oppositional logic between the terms.

One of the obvious problems inherent to postmodernism, '[t]hat rigid stupid word' (Greenaway quoted in Frommer 194), is, as has been argued again and again, that there is a certain vagueness and ambiguity about the term, and, due to the diverse uses of the concept,[43] the epithet "postmodern" has been ascribed

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[42] In view of '[t]he baroque pictorialism' (Degli-Esposti 67) and the 'sheer baroque excess' (Elliott & Purdy, *Architecture*, 29) of Greenaway's films, it has also become a common practice among critics to align the artist with the *neo-baroque*. The term has been offered by Omar Calabrese as an alternative to postmodernism, because in his view 'many important cultural phenomena of our time are distinguished by a specific internal "form" that recalls the baroque' (quoted in Ndalianis 19). Cristina Degli-Esposti argues that, '[l]ike the historical baroque in the visual arts, [Greenaway's] [...] postmodern, neo-baroque cinema tries to shock and, of course, to fool our eye by playing on what is and what seems to be' (71). According to Alan Woods (who avoids the term neo-baroque), Greenaway's 'combinations [...] of spiralling, intricate ideas and references [...], with an intense fixation on the body, its physicalities, embarrassments, pleasures and cruelties, [...] are conscious echoes of mannerist and Baroque painting' (*Being*, 15). The baroque poetics and aesthetics of much of Greenaway's work cannot be denied. Nevertheless, I refrain from explicitly classifying the artist as neo-baroque because, as will later be shown, Greenaway's "baroqueness" can be sufficiently explained in terms of a postmodern dialogue with the (art of the) past.

[43] Even an early precursor of postmodern theory in art, Ihab Hassan, acknowledges that he is not able to propose a rigorous definition, not forgetting to mention, though, that the same is also true for modernism (*Pluralism*, 503). What is worse yet, the word postmodernism, Anne

to different artists by different theorists.[44] Another problem arises when it comes to decide whether postmodernism, as a form of contemporary culture, should be seen as a mere continuation of the project of modernity, which, according to Habermas, 'has not yet been fulfilled' (13), or in correspondence to a new historical period of postmodernity, which is described by Terry Eagleton, commenting on Lyotard's well-known notion of 'the incredulity toward metanarratives' (Lyotard xxiv), as 'a style of thought which is suspicious of classical notions of truth, reason, identity and objectivity, of the idea of universal progress or emancipation, of single frameworks, grand narratives or ultimate grounds of explanation' (Eagleton vii). It may also be interesting to mention Umberto Eco here, who is undecided which position to take on the matter. Whereas on one occasion he appreciates the idea to see 'postmodern not [as] a chronologically circumscribed tendency [at all] but a spiritual category, or better yet a *Kunstwollen* (a Will-to-Art), perhaps a stylistic device and/or a world view' (Rosso & Eco 242), elsewhere he sees some reason to consider – in line with Eagleton, Rosalind Krauss (*Originality*, 290), Fredric Jameson (*Turn*, 3), and others – postmodernism in relation to a 'historical period (our own)' in which 'one is facing the discussion of a new theory of art, one that I would label *post-modern aesthetics*' (Eco, *Innovation*, 18; original emphasis). Generally, I

Friedberg complains, 'has become a slippery polyseme defined largely through its (over)usage; its semantic inflation has increased in direct proportion to the deflation of its referent. As was once the case with the term *modern*, *postmodern* seems to be invoked to simply refer to the "new"' (Friedberg 11; original emphasis). It is a matter of fact that critics have become more and more suspicious of the term so that they avoid using it, and every so often today we are told that the era of postmodernism is over, that it is all 'dead and buried' (Kirby). Others simply have to admit that they have lost their faith in it, among them Hal Foster, who initially 'supported a postmodernism that contested […] reactionary cultural politics and advocated artistic practices not only critical of institutional modernism but suggestive of alternative forms', but now bemoans the fact that, 'treated as a fashion, postmodernism became *démodé*' (Foster 206). And while critics such as Kirk Varnedoe (quoted in Everdell 4) allege that postmodernism has never existed at all, French art critic Nicolas Bourriaud has recently coined a new catchy term for one of its numerous potential successors: *altermodernity*, by which he means 'the specific modernity according to the specific context we live in – globalization, and its economic, political and cultural conditions' (quoted in Ryan).

[44] Especially in film theory, the use of the terms modernist and postmodernist prompts some serious questions, as Friedberg has acknowledged. 'If Bergman and Fellini are modernists, does this make the classical Hollywood cinema premodernist' (Friedberg 162), she asks. 'And what does that say about earlier cinematic forms, before the codes of cinematic narrative were well established? What do we say about conventions of narrative construction that evolved in other national cinemas? How do they relate to "postmodernism"? […] All of these questions form fault lines underneath the surface application of *modern* and *postmodern* as stylistic terms' (Friedberg 162; original emphasis). Although I share Friedberg's concerns to a certain extent, I will stick to the use of these terms in relation to film, especially to avoid conceptual confusion.

agree on Jameson's view of postmodernism as a 'periodizing concept whose function is to correlate the emergence of new formal features in culture with the emergence of a new type of social life and a new economic order'[45] (Jameson, *Turn*, 3). In respect to Greenaway, however, my understanding of his being postmodern is largely informed by the synthesising view of Charles Jencks, which has been adopted by Linda Hutcheon,[46] seeing postmodernism not in terms of neither/nor, but as something paradoxically doubly coded. Jencks argues that the postmodern artist always 'keep[s] something of a modern sensibility', so that postmodernism should be seen as both 'the continuation of modernism[47] and its transcendence' (Jencks 5). Even though Jencks has pointed out that postmodern art 'reintroduced elements of style that modernism had purged – ornament, metaphor, [and] historical allusion' (Friedberg 160), it is not strictly anti-modernist, but 'accepts the discoveries of the twentieth century – those of Freud, Einstein and Henry Ford – and the fact that two world wars and mass culture are now integral parts of our world picture' (Jencks quoted in M. Rose 143). In a similar vein, Hutcheon argues that, on the one hand, postmodernism challenges some of the main assumptions of modernism,

> its view of the autonomy of art and its deliberate separation from life; its expression of individual subjectivity; its adversarial status *vis-à-vis* mass culture and bourgeois life [...]. But, on the other hand, the postmodern clearly also developed out of other modernist strategies: its self-reflexive experimentation,[48] its ironic ambiguities, and its contestations of classic realist representation. (Hutcheon, *Poetics*, 43)

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[45] That such a period concept does not entirely exclude the possibility of a postmodern reading of previous texts and works of art is exemplified by Jameson himself, arguing that, for example, Raymond Roussel, Gertrude Stein, and Marcel Duchamp 'may be considered outright postmodernists, avant la lettre' (*Postmodernism*, 4).

[46] In Hutcheon's writings Greenaway is only mentioned in passing, but it is interesting to see that she seems undecided whether to group him among the postmodernists or not. Whereas she considers Greenaway's *Prospero* 'clearly marked by his own postmodern aesthetic of self-referentiality and citation' (Hutcheon, *Adaptation*, 82), she considers *Zed* 'a borderline case [...] of the postmodern film. Its challenges to the spectator's expectations are more radical [...]. While its contradictions are not really resolved, they are certainly stylized in the extreme. Postmodern film, as I see it, would be more compromised than this' (Hutcheon, *Politics*, 112).

[47] It goes without saying that modernism, the emergence of which Clement Greenberg traced in the middle of the nineteenth century, 'with Baudelaire in literature and Manet in painting' (Greenberg, *Notion*, 43), cannot be considered a monolithic movement in art.

[48] However, Hutcheon claims that postmodern self-reflexivity 'goes one step beyond th[e] auto-representation [of modernism] and its demystifying intent, for it is fundamentally critical in its ironic relation to the past and the *present*' (*Poetics*, 41; original emphasis).

Arguing that 'self-reference, artifice, [and] a rhetoric of representation which uses the realities of the medium to ridicule and denounce all "realisms"' are the basic assumptions of Greenaway's work, Woods (*Being*, 17) sees him as a decidedly modernist artist. There is a certain truth in this, especially in view of Greenaway's early paintings and (structural) films, in which he was predominantly concerned with structure and form and the materiality of the medium. But even in the early days of his career he was still a thousand miles away from Greenberg's purist vision of modernism as art for its own sake, of medium-specificity, which sought 'to eliminate from [...] each art any and every effect that might conceivably be borrowed from or by the medium of any other art' (Greenberg, *Collected*, 86).[49] Rather than clinging to a modernism that favoured abstraction and utterly rejected past conventions and traditions, Greenaway's early art was, as mentioned previously, much more informed by the modernism of Kitaj, who did not shy away from figuration and also 'combine[d] modernist techniques of collage and a flat, graphic composition with Renaissance traditions' (Jencks 11).

It is due to the influence of Kitaj's restless eclecticism, drawing from literature and (art) history – with occasional references to pop, which earned him the rather inappropriate label "pop artist" from some, that Peter Wollen sees Greenaway, like Kitaj, as a high modernist.[50] In his view, both artists are – in essence – collagists, 'juxtaposing images drawn from some fantastic archive, tracing erudite coincidental narratives within his material, bringing together Balthus and Borges in a bizarre collection of bizarre eroticism and trompe l'oeil high modernism' (Wollen 44). Although Wollen's description of Greenaway can be endorsed, it has to be said that 'appropriation, misappropriation, montage,

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[49] Medium specificity was spurned by, amongst others, Rosalind Krauss, who welcomed the rise of a postmodern art in which 'practice is not defined in relation to a given medium [...] but rather in relation to the logical operations on a set of cultural terms, for which any medium [...] might be used' (Krauss, *Originality*, 288). Since then, postmodernism is generally associated with the 'emergence of a great diversity of forms within film, video, art, and culture, coexisting simultaneously' (Turim 189), and even though the equation modernism = purity, postmodernism = hybridity is, '[l]ike all art-historical master-narratives[,] [...] a myth, a compound of half-truths and oversimplifications', it 'nevertheless has a certain power to frame the production and reception of art' (W. Mitchell, *Picture*, 245).

[50] The classification of Kitaj as a high modernist, however, is not without its difficulties. While Kitaj is best seen as 'an impure modernist, alternately embracing and discarding modernist canons' (Shannon 18), Jencks (11) even claims him for postmodernism.

collage, hybridization, and general mixing up of visual and verbal texts' are also regarded as 'the most characteristic feature[s] of [...] the "postmodern style"' (Suleiman 118). This is why one may argue that it is Greenaway's eclecticism, his drawing from multiple sources, and 'his concern with bricolage and textual overspill' that invest 'his work with postmodernist qualities' (Street 180).

Thus, even though we are relatively safe to say that Greenaway started his career as a modernist painter and (avant-garde[51]) filmmaker, we might ask, together with Thomas Elsaesser, whether he, 'in both his cinema and installation work, is maintaining his faith in modernism' (Elsaesser 181). It is incontestable that in the early 1980s, at the latest, Greenaway's ludic engagement with the art of the past (and the present) began to play a much more prominent role than in his previous work. At this time, Hans Belting argues, 'Greenaway, art historian and artist in one, kept returning to the old masters in his study of lighting and composition and thus ceased to pay customs to the guardians of modernism' (15). The exhibiting and 'foregrounding [of] the structures of mediation of older

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[51] Admittedly, Greenaway could still be seen as an avant-garde filmmaker, especially in view of the fact that, in relation to cinema, the term is often used haphazardly for any mode of filmmaking that is experimental in form and/or tries to pose an alternative to the classical Hollywood narrative. In general discourses on art, Anne Friedberg has thus called the avant-garde the 'troubling third term' (162). The trouble stems partly from the fact that some American critics, such as Hassan and Greenberg, have used the terms avant-garde and modernism more or less synonymously. Many European critics, on the other hand, such as Habermas, consider the avant-garde the peak of modernism, characterised by a 'cult of the new' (Habermas 5). And whereas some critics identify this peak at the same time as 'the last phase of European modernism' (Pérez 276), Peter Bürger has interpreted the avant-garde as something radically opposed to modernism. Following Bürger, it is common practice now to differentiate between the early, or historical, avant-garde (Cubism, Futurism, Surrealism, Dadaism, Constructivism, etc.) and the post-war neo-avant-garde movements of the 1950s, 1960s, and 1970s. The aim of the historical avant-garde was 'to reintegrate art into the praxis of life' (Bürger 22), so that it should be seen first and foremost as a revolt against the modernist idea of the autonomous artwork, as anti-art. But '[s]ince now the protest of the historical avant-garde against art as institution is accepted as *art'*, Bürger argues, 'the gesture of protest of the neo-avant-garde becomes inauthentic' (Bürger 53; original emphasis). As to the relation of the avant-garde to postmodernism, Hutcheon claims that 'the historical avant-garde offers to the postmodern a model for contesting the fixity of the borders between art and life' (*Poetics*, 218). Nevertheless, '[t]he postmodern is not quite an avant-garde. It is not as radical or as adversarial. [...] The avant-garde is [...] seen as critical of the dominant culture and alienated from it in a way that the postmodern is not, largely because of its acknowledgement of its unavoidable implication in that dominant culture' (Hutcheon, *Poetics*, 47). As far as cinema is concerned, it is conspicuous that many early avant-garde filmmakers thought of themselves as 'part of a campaign to challenge the assumptions that cinema was a (lowly) form of mass entertainment and was, instead, worthy of inclusion in the academies of high art' (Friedberg 164). On this account one has to assert that 'cinema has its own convoluted history of allegiance to the principles of the "avant-garde", and does not neatly fit into Bürger's assumptions about the avant-garde attacking the institutions of art' (Friedberg 164).

art to viewers of a different mentality and cultural makeup' (Hoesterey 29) is often seen as one of the distinguishing features of postmodern art. Whereas modernism (and the historical avant-garde) showed a negative relation to the past, conceiving originality 'as a literal origin, a beginning from ground zero, a birth' (Krauss, *Originality*, 157), postmodernism is marked by 'a respectful awareness of cultural continuity and a need to adapt to changing formal demands and social conditions through an ironic challenging of the authority of that same continuity' (Hutcheon, *Epilogue*, 125). A similar view is taken by Umberto Eco, who argues that '[t]he postmodern response to the modern consists [...] of recognizing that the past – since it may not be destroyed, for its destruction results in silence – must be revisited ironically, in a way which is not innocent' (Rosso & Eco 243).

Nevertheless, it is due to Greenaway's relation to the art of the past that Woods, for example, insists that he 'would most carefully distinguish Greenaway from the post-modern; his love of art history [...] gives his work a depth, even – *especially* – as he quotes that history which is far removed from the easy pastiche of famous images' (Woods, *Being*, 56; original emphasis). 'His use of quotation', Woods claims, 'is [...] not a weary, helpless sign that all art can do is repeat what has gone before, but a consequence of a genuine delight in a thousand years of image-making' (*Being*, 67). Woods's view of postmodernism is clearly informed by Jameson, who sees pastiche as main strategy of its "complicity" with consumer capitalism. According to Jameson, '[p]astiche is, like parody, the imitation of a peculiar or unique style [...]: but it is a neutral practice of such mimicry, without parody's ulterior motive, without the satirical impulse, without laughter' (Jameson, *Turn*, 5). This is in sharp contrast to Linda Hutcheon's notion of postmodernism's "subversive complicity",[52] which is characterised by parody rather than by pastiche. Parody is re-defined by her as 'repetition with critical distance, which marks difference rather than similarity. In this it goes beyond mere allusive variation [...] echo[ing] past works in order to borrow a context and to evoke an atmosphere' (Hutcheon, *Parody*, 6). Other

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[52] According to Hutcheon, postmodern culture 'knows it cannot escape implication in the economic (late capitalist) and ideological (liberal humanist) dominants of its time. There is no outside. All it can do is question from within' (Hutcheon, *Poetics*, xiii).

than critics such as Laura Denham, who regards Greenaway's work as characterised by 'a type of "pastiche" so central to neo-conservative postmodernism' (43), I would argue, together with Paula Willoquet-Maricondi (*Manual*), that his use of quotation should be interpreted not in terms of pastiche, as some 'form of self-regarding narcissism or in-joke [...] allusions' (Hutcheon, *Politics*, 108), but in terms of Hutcheon's notion of parody, which 'brings about a direct confrontation with the problem of the relation of the aesthetic to a world of significance external to itself, to a discursive world of socially defined meaning systems (past and present) – in other words, to the political and the historical' (Hutcheon, *Poetics*, 22).[53] Greenaway himself seems to endorse this when he argues that in his work he has a special way of 'looking over my shoulder at past ages and dragging all this past culture into some organization, some art, for the present day – this postmodernist concern with trying to make history and culture relevant to now' (quoted in Pally 113).

However, in his continuous dialogue with the past and the present, Greenaway has never lost his interest in the formal aspect of his art, and continues to make modernist and avant-garde strategies like the grid, collage, montage, and the ready-made an integral part of his work, thus demonstrating that, as Eco puts it, 'in one artist the two moments – modern and postmodern – may coexist, or follow each other at brief intervals, or alternate' (Rosso & Eco 244). For his formal experiments, Greenaway has also often resorted to innovative technology, creating hybrid media forms that blur all distinctions between traditional notions of images or films. Even though this could be interpreted as merely a form of technological determinism, one may argue that he rarely sees technology as a means in itself, but 'as a means of expression and therefore as a constant, and not just a modern, precondition for art' (Belting 15). With his exploration of the new media, of digital and computer-generated art, it seems as if Greenaway has fully made the transition to postmodern aesthetics. The 'transformation of avant-garde visions into computer software' is, according to

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[53] This is not to say that pastiche or, to avoid that term, capriccio, a mixing of forms 'manifest[ing] itself as a flight of fantasy and sudden whim that surprises a conventional scene or setting' (Hoesterey 10), is completely absent from Greenaway's work, yet parody, in Hutcheon's sense of the term, is his main strategy to deal with the present and the past.

Lev Manovich, an 'example of the larger logic of post-modernism. Post-modernism naturalizes the avant-garde; it [...] makes avant-garde techniques appear totally natural' (Manovich, *Software*). The computer is hence seen as 'a metaphor for Postmodernism itself in the sense that it makes possible a melding of genres where art forms become fused' (Lovejoy 180). As a versatile and 'universal tool which can perform whatever tasks it is assigned [...], it is capable of eventually combining work in not only our major means of representation in the visual arts – video, photography, drawn, painted or sculpted forms – but all forms of communication' (Lovejoy 180). This is why I would consider Greenaway a postmodern artist well aware of his rootedness in modernism, operating within a tension between innovation and tradition and with an understanding that today

> all modernist and avantgardist techniques, forms and images are [...] stored for instant recall in the computerized memory banks of our culture. But the same memory also stores all of pre-modernist art as well as the genres, codes, and image worlds of popular cultures and modern mass culture. (Huyssen 196)

1.3. Introducing an Encyclopaedic Approach

Given the wealth of criticism generated on Greenaway's work, the question may now arise: Why should one write a study about an artist whose long and distinguished career has been documented in numerous monographs, scholarly books, articles, theses, and dissertations? As stated in the Preface, the idea for a dissertation project on Peter Greenaway's oeuvre was born out of a state of bewilderment and frustration with the current lack of media attention for the artist and the absence of critical literature on his recent productions. A few years ago, John Wyver could claim – though tongue in cheek – that 'the Encyclopedia Greenaway – the body of knowledge about the films, the paintings and drawings, the exhibitions, the stage productions, the novels and so forth – is already as compendious as it needs to be' (5). And on the evidence of the whole amount of writings on the artist's work one may be tempted to agree. Nevertheless, it has to be acknowledged that, coinciding with the artist's virtual disappearance from the cinemas a decade ago, since then hardly any (up-to-

date) publications on his work have been issued. [54] It seems as if critical discussion has almost been suspended. Against this backdrop, one starting point – one raison d'être, if you like – of this study can be seen in the attempt to fill a considerable gap in the criticism of Greenaway's work. On the other hand, it is notable that the overwhelming majority of research has dealt almost exclusively with Greenaway's films or with individual facets or features of his work; a tendency that can be observed, too, in the wide range of book-length studies on Greenaway. Whereas Lüdeke, Lawrence, and Keesey, for example, all offer close analyses of the feature films by devoting one chapter of their books to each film, other writers put their emphasis on the relation of Greenaway's films with other art forms, as do Elliott and Purdy with architecture or Schuster with painting. Other studies focus on formal aspects by choosing intermediality (Spielmann, *Intermedialität*) or structure (Petersen) as their points of reference.[55] The contributions of both Woods (*Being*) and Pascoe, which are still to be considered among the most felicitous monographs on Greenaway's art to date, differ from most of the aforementioned studies by taking Greenaway's wide range of other artistic activities into their considerations to provide the reader with an overall impression of his work. While Woods, still having a certain focus on Greenaway's art as a cinema of ideas, employs an essayistic, conversational style for his analysis of selected topics, Pascoe is anxious to trace the development of Greenaway's art and highlight its relationships to art historical traditions.

In accordance with both Woods and Pascoe, this study will scrutinise Greenaway's complete output as an 'overall unity', something the artist himself has suggested in an interview (Greenaway quoted in Buchholz & Kuenzel 58). This is a promising thing to do because, irrespective of the fact that Greenaway's oeuvre also comprises paintings, drawings and collages, experimental and short films, novels, operas, as well as installations and exhibitions, these aspects have been avoided so often in favour of his feature films. Although Alan Woods is

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[54] Although Keesey's 2006 publication is a rare exception to this rule, it offers nothing more than a discussion of Greenaway's feature films up to the year 1999.
[55] Unlike Spielmann, Petersen emphasises that his analysis is strictly limited to Greenaway's filmic work.

right to think of Greenaway 'as an artist who makes films as a (central) part of his practice' (*Being*, 13), one must never forget that his films, as Pascoe observes, 'are only half the story. Indeed, he is an artist of international stature, the "content" of whose work in several media manifests a consistent concern for certain recurring themes' (Pascoe 21). Taking up this approach to Greenaway's art, the present study moves the focus from a single field of artistic activity to a holistic view of the work, including those aspects that have been widely neglected in previous analyses – such as his paintings[56], installations and exhibitions. Although the vastness of such a varied corpus poses a considerable challenge, it is 'the hybrid nature of Greenaway's art' (Willoquet-Maricondi, *British*, 19) that makes it necessary to look at all of his works as coequal expressions of his will-to-art.

More specifically, my study is based on the assumption that Greenaway's work can be understood as one homogeneous body, as a system made up of interrelated parts, for which structural theory can provide an analytical framework. According to structural semiology, any sign system can be analysed at the levels of *paradigm* and *syntagm*. While a syntagm is, in Barthes's terminology, 'a combination of signs, which has space as a support' (Barthes, *Elements*, 58), a paradigm consists of those elements of a sign system 'which have something in common [...] and thus form groups within which various relationships can be found' (Saussure quoted in Barthes, *Elements*, 58). For my purposes, I have applied the term paradigm to an associated set of recurring elements in Greenaway's oeuvre that can take the form of abstract concepts, material objects, or visual and literary images. With the help of a paradigmatic analysis of Greenaway's work, resolving individual works 'into minimal significant units' (Barthes, *Elements*, 48) that will be grouped together in paradigmatic classes, continuities in terms of imagery and theme can be identified. Although Barthes suggests that, for the sake of homogeneity*,* the corpus under consideration should comprise 'materials constituted by one and the same substance' (Barthes, *Elements*, 97), this is not deemed essential for an examination of Greenaway's work, which, due to the

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[56] The publications by Steinmetz & Greenaway and Melia & Woods are among the few that offer some insight into Greenaway's paintings, drawings, and collages.

vastness of the corpus, conforms to the requirements for paradigmatic analysis. The term syntagm, on the other hand, is related here to any means of combining "raw material" (in the form of paradigmatic elements) in Greenaway's oeuvre. A syntagmatic analysis of Greenaway's work would thus focus on the artist's use of organising principles, identifying the different strategies by which order is imposed on/within his works, not necessarily limited to external structures or the linear/temporal succession of elements, but also including internal structures within the works as well as the spatial distribution of elements.

While the analysis of form, that is, the structures and systems of order of/in the works, will be a minor focus and will be only looked at in passing, there will be an emphasis on the content, those 'visual and thematic elements that occur with such frequency that they are best described as *signature* elements' (Willoquet-Maricondi, *British*, 4f.; original emphasis).[57] It is astonishing to observe that, although the existence of these continuities has been acknowledged by both critics and the artist himself (Greenaway quoted in Woods, *Being*, 244), there have not been attempts to analyse them thoroughly. Even though Woods deals in the second chapter of his study with some 'recurrent ideas and recurrent images in Greenaway's work' (Woods, *Being*, 27), his attempt remains fragmentary and eschews a more systematic modus operandi. Thus, the overall aim of this study is to disassemble Greenaway's entire work into its constituent elements – those themes and images that function as unifying/binding forces between the individual emanations of his oeuvre – and compile them into an assembly, for which the encyclopaedia will function as an operative principle. In breaking down Greenaway's work, I assume the role of a *bricoleur*-critic, who 'creates a structure out of a previous structure by rearranging elements which are already arranged within the objects of his or her study. The structure created by this rearrangement […] functions as a description and explanation of the original structure by its very act of rearrangement' (G. Allen 96).

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[57] However, it has to be said that, as in Greenaway systems of organisation are not only a means of structuring his works but also a thematic concern, some of his organising principles will become the object of paradigmatic analysis.

The reason for the choice of an encyclopaedic form for the collection of recurrent imagery and themes, which will constitute the main part of my study, can be found in Greenaway's works, which offer an encyclopaedic accumulation of images and ideas borrowed from fields as diverse as biology, medicine, history, mathematics, philosophy, theology, literature, and the fine arts. [58] Thereby the artist not only spreads out his profound knowledge of pictorial traditions and conventions of representation, but also endeavours to cover various fields of sciences and the humanities, thus presenting himself as a self-taught, comprehensively educated artist, an *artifex doctus*, and as a maker of erudite art.[59] Greenaway, as he claims in an interview with Marcia Pally, 'get[s] a kick out of the pursuit of knowledge. The sheer gathering of information, the collecting and collating, the finding, reading, and research is of great interest to [him]' (Greenaway quoted in Pally 114). This is why, as the artist complains, he has often been 'described as an elitist, as someone who makes sort of art gallery entertainment whereby you have to have huge amounts of knowledge about 15,000 different archaic subject matters' (Greenaway quoted in Oosterling 8). The versatility of his ideas inevitably brings up associations with the great polymaths of the Renaissance and the Baroque, with Leonardo (1452–1519) or, in particular, Athanasius Kircher (1602–80), who are both named as the models for the protagonist of *Prospero*. Kircher, as Greenaway writes in the script, was a scholar

> whose enquiry covered every aspect of knowledge – the architecture of the Tower of Babel, the construction of the Ark, the exploration of China, manipulative acoustics, linguistics, seismology, medicine, magic, resurrection, Islam, the education of children, Egyptian hieroglyphs and much else. (Greenaway, *Prospero*, 50f.)

The Jesuit Kircher, who (like Greenaway) rarely missed an opportunity for self-promotion,[60] has been described as 'a book-making, knowledge-regurgitating machine', writing 'books on virtually every imaginable subject of ancient and

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[58] In this respect, I am especially indebted to the writings of Maria Esther Maciel, who has published various articles on the nature of Greenaway's encyclopaedism. See Maciel (*Encyclopaedism; Encyclopedic; Unclassifiable*).

[59] Fittingly, Ingeborg Hoesterey has characterised Greenaway as a 'scholar-filmmaker who produces what might be called *cinema erudita,* erudite cinema' (76).

[60] As reported by Paula Findlen, Kircher 'earn[ed] periodic warnings from his Jesuit superiors that he was violating one of the key principles of his faith – humility – in being so openly proud of his intellect' (Findlen, *Last*, 41).

modern knowledge' (Findlen, *Last*, 2). It was mainly due to Kircher's taste for the trivial, deception, and magic that some contemporaries looked at him maliciously 'as the most foolish of polymaths' (Findlen, *Last*, 7). [61] Kircher's strength, however, was 'his ability to make the study of science, language, history, faith, and antiquity equally interesting to his readers. His weakness, of course, was the opposite side of the coin, since his talent lay in combining subjects rather than treating each as a specific field of knowledge' (Findlen, *Last*, 8f.).

Following in the footsteps of polymaths like Kircher, Greenaway imbues his work with an eclecticism that draws from a wide array of knowledge fields. And the artist is eager to stress that he 'make[s] no apology for this whatsoever. The whole world and its information is there to be used and reused and refurbished in order to make intelligent, sophisticated art works' (Greenaway quoted in Oosterling 8). This gesture also relates Greenaway's art with encyclopaedic works of literature, as diverse as Dante's *Divine Comedy* (1321)[62], Flaubert's *Bouvard et Pécuchet* (1881), Joyce's *Finnegans Wake* (1939), and Pynchon's *Gravity's Rainbow* (1973), which 'all attempt to render the full range of knowledge and beliefs of a national culture' (Mendelson quoted in Herman 138). [63] Not only have several of Greenaway's works been described as encyclopaedic,[64] but it can be even claimed, as Amy Lawrence does, that for him the encyclopaedia 'is an organizational strategy as well as a philosophical stance as well as an ideological practice' (2). Marked by a penchant for 'encyclopedic maximalism' (Testa 82), an apparent exuberance of information on diverse subjects, most of Greenaway's works, be it a painting, a film, or an installation, can be seen as an encyclopaedic microcosm composed of items taken from a

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[61] Descartes, for example, considered Kircher to be 'more charlatan than scholar' (quoted in Findlen, *Last*, 22).

[62] Commenting on the making of his and Tom Phillips's film *Dante,* Greenaway explained that the *Divine Comedy* has often been considered to be 'a compendium of all known information of the world, circa 1300. An encyclopaedic work – and we wanted to be lexicographers in sympathy with it' (Greenaway quoted in Woods, *Being*, 225).

[63] Greenaway has often expressed his interest in encyclopaedic texts. In an interview with Marcia Pally he comments that '[w]orks of art refer to great masses of culture, they are encyclopaedic by nature. [...] [T]he works of art that I admire, even contemporary ones like [García Márquez's] *One Hundred Years of Solitude* or any three-page story by Borges, has [sic] that ability to put all the world together' (Greenaway quoted in Pally 107).

[64] *Falls*, for example, has been described 'as a postmodern encyclopedia, an organization of facts and pieces put together in an eminently logical way, laced with the very slightest regret that none of it is actually true' (Lawrence 2f.).

higher-level encyclopaedia, an encyclopaedia of the artist's world. The interrelatedness of his works, which Greenaway himself thinks of as 'sections of this world encyclopedia' (quoted in Pally 107), contributes to the view of his oeuvre as an encyclopaedic macrocosm, symbolising and ridiculing at the same time the idea of putting the world together in one place. Hence his often expressed fascination with Mallarmé's never completed *Le Livre*, whose mobile pages should allow an infinite number of combinational possibilities,[65] and the idea 'that all the world is created to be put into a book' (Greenaway, *Re-invention*).

This idea, or faith, has been crucial for the development of the encyclopaedia,[66] which may generally be defined as 'a device which systematically organizes knowledge of a known, or knowable world' (Featherstone & Venn 5) – obtainable at a certain historical point in time. Even though the title encyclopaedia was not commonly applied to written works before the sixteenth century,[67] its origin can be traced back to the encyclopaedic writings of antiquity, of which Pliny's *Naturalis Historia* (ca. 77–79) is a most prominent example.[68] In the course of history, the concept of the encyclopaedia has been subjected to numerous revisions and transformations, but early and later compilers of encyclopaedias shared their quest for truth or knowledge. In view of the encyclopaedia's underlying claim (and pretension) to create an all-embracing inventory of knowledge, '[t]he extensiveness and comprehensiveness of the phenomena classified can be seen to legitimate the world: because the multifarious aspects of the world have been documented and summarized, then the world can be taken to exist' (Featherstone & Venn 5). However, whereas encyclopaedic works from antiquity to the Renaissance, such as Isidore of Seville's *Etymologiae* (ca. 636), Bartholomeus Anglicus's *De Proprietatibus Rerum* (1240), or Theodor Zwinger's *Theatrum Humanae Vitae* (1565), had the

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[65] For a detailed description and analysis of Mallarmé's project, see Shaw (185–228).

[66] As is known, the term is derived from the Greek *enkyklios paideia* ("circle of learning") (Fowler 14), which refers to the ancient ideal of a universal education.

[67] According to Richard Yeo, Paul Skalich's *Encyclopaedia, seu Orbis Disciplinarum, tam sacrum quam profanarum, Epistemon* (1559) can be considered the first work that 'carried the title of "encyclopaedia"' (6), at least in our modern sense of the term.

[68] This is, obviously, not the proper place for an extensive discussion of the history of encyclopaedias and encyclopaedic works. For a detailed survey, see Collison.

role 'of storing and preserving traditional or received knowledge, the rhetoric of the eighteen-century encyclopaedias stressed the need to record *new* knowledge, removing error and obscurantism in favour of open-ended inquiry' (Yeo 12; original emphasis). The encyclopaedic project of the eighteenth century is, apparently, epitomised by the 28 volumes of the *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*, edited and published between 1751 and 1772 by Diderot and D'Alembert, which is considered by some 'the key book of the Enlightenment' (Featherstone & Venn 6). Encyclopaedic works of the time were 'a practical embodiment of the notion that knowledge should be accessible to a wide public and, as such, their purpose was not just to collate knowledge used by elites, but to facilitate conversation and communication' (Yeo 12). This is expressed in the *Encyclopédie* in Diderot's article "Encyclopaedia", which is informed by a belief in progress and a general optimism about humanity's future. For him, the purpose of an encyclopaedia was 'to collect all the knowledge that now lies scattered over the face of the earth, to make known its general structure to the men among whom we live, and to transmit it to those who will come after us' (Diderot 71).

As is implied in Diderot's statement, the gathering of information, collecting, is a necessary first step in the development of any encyclopaedic project. Collecting also lies at the heart of the art of Peter Greenaway, who once referred to his own work as that of 'a clerk, a cataloguer' (quoted in Hawthorne), associating it with the novels by great list-makers such as Joyce and Perec. List-making and cataloguing pervades Greenaway's complete filmic work, from the early shorts to the feature films, which often contains an almost dizzying amount of (visual) information crammed onto the screen. No wonder that some unfavourable critics have been irritated by such an 'layering of excess […], frames within frames within frames, object upon object upon object, and for the spectator the nightmare of a mad Mabuse museum without exit, a labyrinth forcing upon the viewer cultural death through asphyxiation of the senses' (Orr 115). While many Greenaway films display collections in miniature and collections-within-collections, outside the realm of cinema the artist's collecting impulse manifests itself even more markedly. Several installations and exhibitions take the form of extensive collections, of objects (e.g., *100 Objects; Compton*), sites (e.g., *Stairs;*

Flying Over), and collages and photographs (e.g., *100 Allegories; Audience*).[69] Fittingly, many of the published catalogues to Greenaway's works evoke great photographic collections like Eadweard Muybridge's *Animal Locomotion* (1887), Aby Warburg's never completed *Mnemosyne* project, and Gerhard Richter's *Atlas* (1962–present). And also Greenaway's painterly work, especially his collages and gridded paintings, has always provided him with the opportunity to bring together diverse material and can be seen as an expression of his endeavour 'to accommodate the vast amounts of information that is present in the world' (Greenaway, *Some*). In all these instances, Greenaway emerges as a strenuous compiler of raw material, a manic collector who never throws anything away, but endlessly reuses and recycles the objects in his collection; collecting is thus not only a precondition but also an operative strategy of the artist's work.

The principle of collecting has been characterised poignantly by Walter Benjamin as 'a form of practical memory' (*Arcades*, 205), yet, as he goes on to say, '[p]erhaps the most deeply hidden motive of the person who collects can be described this way: he takes up the struggle against dispersion. Right from the start, the great collector is struck by the confusion, by the scatter, in which the things of the world are found' (Benjamin, *Arcades*, 211). In the same vein, Baudrillard argues that collecting, which can already be observed in the behaviour of children, 'represents the most rudimentary way to exercise control over the outer world: by laying things out, grouping them, handling them' (*Collecting*, 9). In adult life, thus the assertion of psychoanalysis, 'it constitutes a regression to the anal stage, which is characterized by accumulation, orderliness, aggressive retention, and so on' (Baudrillard, *Objects*, 93). It is decisive, however, that for Baudrillard '[c]ollecting proper emerges at first with an orientation to the cultural: it aspires to discriminate *between* objects, privileging those which have some exchange value or which are also "objects" of conservation, of commerce, of social ritual, of display' (Baudrillard, *Collecting*, 22; original emphasis). From this one can infer that collecting is often a matter of prestige, for the objects may

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[69] There is, however, a fundamental difference between Greenaway's painterly and his filmic work. In a way, the minimalism of his gridded paintings often serves as a counterbalance to the maximalism of his feature films.

also represent a display of wealth and knowledge – and of taste. Taste is, according to Bourdieu, 'an acquired disposition to "differentiate" and "appreciate", as Kant says – in other words, to establish and mark differences by a process of distinction' (Bourdieu, *Distinction*, 466). It is thus not surprising that 'collections are [often] undertaken in order to impress contemporaries, to arouse admiration and amazement, and to secure an immortal place for the collector through the building of the collection as his monument' (Pearce 232). Thus, the subjective choice of the collector plays an important role, because the relative value of a collection is often judged by the nature of its raw material. The primary sources of collections are, obviously, the realms of the material world, including all kinds of natural specimen and human artefacts, from both "high" and "low" culture. However, to limit the material to the physical world seems to be a too restrictive view of collecting, so that one may argue for a much broader definition of the term. Belk et al., for example, describe the process of collecting as 'the selective, active, and longitudinal acquisition, possession and disposition of an interrelated set of differentiated objects (material things, ideas, beings, or experiences) that contribute to and derive extraordinary meaning from the entity (the collection) that this set is perceived to constitute' (quoted in Pearce 21). Another significant aspect about collecting is brought out well by Baudrillard, who reminds us of the fact that the object, whether material or not, becomes separated from its environment and devoid of its original utility; it is always

> *abstracted from its function and thus brought into relationship with the subject.* In this context all owned objects partake of the same *abstractness*, and refer to one another only inasmuch as they refer solely to the subject. Such objects together make up the system through which the subject strives to construct a world, a private totality. (Baudrillard, *Objects*, 91f.; original emphasis)

Susan Stewart acknowledges the importance of this detachment of the object of its original function, for '[o]nce the object is completely severed from its origin, it is possible to generate a new series, to start again within a context that is framed by the selectivity of the collector' (Stewart 152). By (re)organising the "pure" objects, the collector provides an internal structure to the collection, thus 'perpetually construct[ing] and reconstruct[ing] [them] into the cultural whole' (Pearce 14). The collection can hence be seen as 'a form of art as play, a form involving the reframing of objects within a world of attention and manipulation

of context' (Stewart 151). This, however, may also be seen as the underlying principle of the act of quoting, which is in itself a form of collecting, for in any quotation 'the context of production [is] transformed and the utterance [is] detached from the authority of that context' (Stewart 20).

With regard to Greenaway, it is widely acknowledged that in his collecting activity he quotes lavishly from the canons of painting and literature, thus communicating his distinctive taste for what is accepted as "legitimate culture". But taste, as argued by Bourdieu, not only classifies, it also 'classifies the classifier' (*Distinction*, 6). This is why Greenaway, who 'takes a certain amount of pleasure in his distinctiveness' (Woods, *Being*, 11), has been frequently labelled as a 'manic collector acquiring the refined loot of the European art world' (Orr 116), and the experience of his work has been compared to 'being trapped in a nightmare art-history seminar' (Rafferty, *Current*, 89). It is the elitist claim of his work and its alleged hostility toward mass culture that have been interpreted by some as being contradictory to the postmodern dictum of a popularisation of art (Petersen 111),[70] of 'the border-crossings of high and low culture in both directions' (Elsaesser 188). Against this view it may be noted that Greenaway does not seek his raw material exclusively from the realm of "high" culture, and that on some occasions he 'may, in fact, be trying to close the gap between high and low [...], not by pandering to the spectators' cultural values [...] [,] but by scrutinizing and ironizing both of these values in characteristically postmodern fashion' (Willoquet-Maricondi & Alemany-Galway xviii). Therefore, Greenaway's objects, his 'borrowings[,] are not limited to so-called high art but include contemporary forms of artistic expression deemed more "popular"' (Willoquet-Maricondi & Alemany-Galway xviii), including cartoons, children's literature, photography, and advertising[71]. Moreover, Greenaway also has proven to be an

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[70] At this point it must be said that '[t]he argument that postmodern culture is antielitist *because* it is popular [...] seems utterly sophistic. To be popular in our age is to create for the market, to respond to its demands – including the eager and quite recognizable demand for "subversion". [...] As for the truly great artists that represent the spirit of postmodernism – for instance, Beckett or even Pynchon – they are by no means more "popular" and accessible to the public at large than were the most sophisticated among the modernists or the avant-gardists' (Călinescu 140; original emphasis).

[71] In *The Physical Self*, for instance, Greenaway juxtaposed academically established works of art with a photograph taken by Oliviero Toscani for Benetton, thus 'subvert[ing] the distinction between high art and commercial products' (Kauffman 39).

avid collector of his own work, which manifests itself in an excessive use of self-quotation and self-reference. This becomes most evident in the *TLS* series of films, which, alluding to and/or proving extracts from several of his (feature and short) films, paintings, and installations, can even be seen as some sort of Greenaway retrospective and a brazen self-celebration of the artist's own work. In addition to this, some of Luper's suitcases (no. 42, 92 Objects to Represent the World; no. 45, Manuscripts for the Baby of Strasbourg; and no. 52, 55 Men on Horseback) contain/refer to previous works by the artist; the resemblance to Duchamp's *La boîte-en-valise* is not a coincidence.[72] Moreover, due to a fervent interest in natural history, Greenaway's collections also comprise objects related to the natural world – fossils, plants, human and animal specimens, which he, amongst other things, uses extensively as ready-mades for exhibitions and installations. But Greenaway also does not shy away – in an avant-garde manner – from collecting objects that represent the seeming banality of life. Such an 'aestheticization of everyday life' (Featherstone 24) can be observed, for example, in *100 Objects*, where he juxtaposed 'art objects of so-called high cultural reputation with objects of low cultural standing, and with objects of apparently no cultural credentials at all' (Greenaway, *Geneva*, 14). Nevertheless, it has to be admitted that the majority of Greenaway's collectibles/quotations are drawn from the visual and textual archives of "high" culture. In terms of the visual aspect of his art, the artist sees himself in the centuries-old tradition of painting and image production, which has always been 'one of borrowing and reprising, hommage and quotation. All image-makers who have wished to contribute to it have eagerly examined what painters have done before' (Greenaway, *Prospero*, 12).[73] But it would be wrong to consider Greenaway's

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[72] Consisting of photographs and miniature reproductions of Duchamp's major works, *La boîte-en-valise* is an evidence of the artist's 'efforts to redefine the notion of an art object, as well as the modes of artistic production. To unpack *The Box in a Valise* is to come to terms with how artistic representation functions as an assemblage, a system of framing and labeling. It suggests that artistic production is a system that reproduces and reassembles the conventions that frame and label various works as art objects' and 'challenges as a compilation of multiples the priority and uniqueness of original works' (Judovitz 4).

[73] Ingeborg Hoesterey argues that '[t]he system of art is characterized by an intertextuality of seeing and innovation, as a creative transformation of the archive. As is well known, artists often rework prominent motifs executed by their precursors, such as the "Venus" picture tradition. From Giorgione's *Sleeping Venus* to Titian's *Venus of Urbino*, from Goya's *Maya* to Manet's *Olympia*, from Ingres's *Odalisque* to Delacroix's counterpiece and Kirchner's *Reclining Nude*, a count of the reinterpretations would fill a monograph' (Hoesterey 18).

work simply storing the (material) culture of the past, as we would expect it from museums, which Adorno referred to as mausoleums, as 'the family sepulchres of works of art' (175). It is his use of quotation as parody, in Hutcheon's sense of the term, as 'an integrated structural modeling process of revising, replaying, inverting, and "trans-contextualizing" previous works of art' (Hutcheon, *Parody*, 11), that moves his task as a collector of quotations, objects, and (ideas about) art far beyond nostalgic antiquarianism. Constantly manipulating his source material and removing images and texts from their original contexts, Greenaway presents his work as a huge knowledge-generating machine rather than a passive repository for ideas and (works of) art. Drawing from the totality of his collected material, Greenaway arranges and re-arranges the elements in his possession, which, like the ones of Mallarmé's project, could be used again and again in different ways to represent the (artist's) world. Obviously, as Greenaway does not want his art to be viewed as an Albertian window on the outside world, the world to be represented in his works is always marked as a subjective selection, 'a self-conscious and artificial construct' (Greenaway quoted in Elliott & Purdy, *Architecture*, 122).

Constructing his works out of collected and appropriated material, Greenaway always remains 'a self-conscious auteur whose work poses the question: How to make art out of *ideas* about art?' (Lawrence 5; original emphasis). And in some sense this almost mechanical approach to the creation of a work can still be seen in keeping with the aesthetic of the modernist auteur, which is, according to Fredric Jameson, 'organically linked to the conception of a unique self and private identity, a unique personality and individuality, which can be expected to generate its own unique vision of the world and to forge its own unique, unmistakable style' (*Turn*, 6). Greenaway's auteurism seems to be much akin to that of Eisenstein, whom he lauds as the only genius in the history of cinema (Greenaway quoted in Woods, *Being*, 234). Eisenstein suggested that in the context of art, '[t]he word *creation* is useless. It should be replaced by *labor*. One does not create a work, one constructs it with finished parts, like a machine' (quoted in Rutsky 91; original emphasis). However, in the context of postmodern culture, it has almost become a truism to say that it is no longer useful to see the artist as creator and originator of a unique work of art, but rather as a creative

agent, a *bricoleur*, creating, in Barthes's words, 'a tissue of quotations drawn from the innumerable centres of culture' (*Image*, 146). Greenaway himself seems to endorse this view by suggesting 'that our notion of the autocratic, Renaissance artist-figure as master-director should be eroded' (quoted in Elliott & Purdy, *Architecture*, 122). But, as Linda Hutcheon has suggested, although in the postmodern epoch '[t]he Romantic creator, as originating and original source of meaning may well be dead, as Barthes argued years ago [...][,] the creator's *position* – a position of discursive authority – remains' (*Parody*, 85; original emphasis). Though playing with it, Greenaway never abandons this discursive authority, and remains, in spite of his contrary statement, an authoritative figure seeing himself in the possession of intellectual power and aesthetic knowledge, appointed and entrusted with the task of organising the elements drawn from the databases of culture in his work and infusing them with new significance.

It is exactly this urge to impose order(s) upon the objects in one's possession that differentiates collections from mere cases of accumulation; a collection can hence be described, with the words of Aristides (aka Joseph Epstein), as 'an obsession organized' (quoted in Pearce 21). James Clifford has argued that in collecting '[a]n excessive, sometimes even rapacious need to *have* is transformed into rule-governed, meaningful desire. Thus the self that must possess but cannot have it all learns to select, order, [and] classify' (218; original emphasis). And this 'impulse to organize and systematize', as is widely acknowledged, 'is irresistible to Greenaway' (Willoquet-Maricondi, *British*, 28), who uses different strategies to arrange items from his collection in his works. Even though narrative, as 'a perceptual activity that organizes data into a special pattern which represents and explains experience' (Branigan 3), plays a vital role in integrating and systematising information, especially in his feature films, Greenaway emphasises the need for 'alternative systems to a cinema which is enslaved to narrative' (Greenaway, *Have*). In order to thwart the principle of linear narrative, many of his films include some other modes of organising information, minimal or parasite narratives in the form of catalogues or lists of objects, which can substitute, complement, or work against the narrative proper. This mode of breaking away from narrative form is, in fact, a trait much postmodern art shares with modernist art, where, through juxtaposition and

montage, 'narrative or temporal structure is weakened, or even disappears, in favor of an aesthetic ordering based on synchronicity, the logic or metaphor, or what is sometimes referred to as "spatial form"' (Lunn 35). In Greenaway's films, there is often a focus on the visual display of information, on simultaneity rather than linearity, so that Manovich has characterised the artist 'as a major "database filmmaker" of the twentieth century' (*Language*, 239). Manovich explains that

> [a]s a cultural form, the database represents the world as a list of items [...]. In contrast, a narrative creates a cause-and-effect trajectory of seemingly unordered items (events). Therefore, database and narrative are natural enemies. Competing for the same territory of human culture, each claims an exclusive right to make meaning out of the world. (Manovich, *Language*, 225)

However, it is decisive that Greenaway's cinema often provides the framework for a coexistence of non-narrative organising devices and narrative sequence, which marks the artist's embracing of the challenge of 'reconcil[ing] database and narrative forms. Many of his films progress by recounting a list of items, a catalog without any inherent order (for example, the different books in *Prospero's Books*)' (Manovich, *Language*, 238). Even in Greenaway's projects outside of cinema, narrative conventions are not completely repudiated, for in several exhibitions and installations the artist has tried to "narrativise" the objects of his collections, thus 'continu[ing] to investigate how database and narrative can work together' (Manovich, *Language*, 239). This is evident in the exhibition *Flying Over*, where various sites are used to tell the story of Icarus from a modern point of view, and, in a similar way, in the prop-opera version of *100 Objects*, where 'the narrator Thrope uses the objects [from the original installation] to conduct Adam and Eve through the whole of human civilization, thus turning one hundred objects into a sequential narrative' (Manovich, *Language*, 239). But also in his exhibitions, writings, and painterly work, Greenaway, mirroring the work of anthropologists, natural scientists, and museologists, frequently employs alternative organisational systems, ranging from pre-Enlightenment taxonomy to modern systems of classification, with the aim 'to disrupt the established boundaries of the systems of knowledge' (Maciel, *Encyclopedic*). In this way Greenaway tries to use 'the raw material that contemporary technologies and systems of classification offer, at the same time as he ironically subverts the ideology that underlies this very material' (Maciel, *Encyclopedic*).

Order in Greenaway's work is – more often than not – intrinsically bound to human hubris, for all the various systems and modes of organisation can be seen as 'excellent demonstrations of the vain, absurd attempts to create an objectivity and meaning in the world. He acknowledges that they are necessary for any culture and any society, but believes that we should be aware of just how shallow they are' (Hacker & Price 190). This can be seen as one of the major lessons learnt from Foucault's critique of order in *The Order of Things* (1966), a selective reading of which may be used as a guiding framework for a brief discussion of some notable examples of organisation and classification in Greenaway's works. [74] In his pivotal study, the French writer poignantly 'opposes the existing order of things, strategically attacking it at what he believes to be its weakest points. [...] Order itself is brought before the bar [...] because every order is necessarily extant – even if only in thought – and hence participates in the corruption of all that is present' (Megill 197). It is the preoccupation of both Foucault and Greenaway with the human urge to impose arbitrary structures on the (natural) world and the limits of such ordering devices that makes an application of Foucault's ideas to Greenaway's art most useful. Like Foucault, Greenaway tries to illustrate that all systems of order are 'ultimately inadequate for universal suffrage. Every system is only relative in a particular time and space' (Greenaway, *Have*).

According to Foucault's account, between the years 1450 and 1650 order was under the influence of the force of the Renaissance episteme, in which 'resemblance[75] played a constructive role in the knowledge of Western culture [...]; it was resemblance that organized the play of symbols, made possible

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[74] In doing so, I will neither cling slavishly to Foucault's argumentation nor pay much attention to the questions of power and discourse that are prominent in his later work, but I will merely use his historical analysis of order as a point of reference. Even though the value of Foucault's treatise is that it demonstrates the changes in entire systems of knowledge production and organisation, it should be emphasised that his interpretations should never be taken as absolute. Not without good reason, some critics have argued that Foucault's characterisations of the epistemes of the Renaissance (1450–1650), the classical (1650–1800), and the modern (1800–1966) period 'are gross oversimplifications that not only ignore important differences between individual figures but also contradict major aspects of the periods' thought' (Gutting 176). Another difficulty stems from his 'claim that each episteme expresses an entirely distinctive way of thought, representing a sharp break with everything that comes before and after' (Gutting 177).

[75] Foucault identifies convenience, emulation, analogy, and sympathy as the four principle forms of resemblance in Renaissance thought.

knowledge of things visible and invisible, and controlled the art of representing them' (Foucault, *Order*, 17).[76] Resemblance was the underlying principle of the *Wunderkammer*, or cabinet of curiosities, of the late Renaissance and the Baroque, the first of which is believed to have been established around 1550 in Vienna (Mullaney 61). Lacking hierarchical structures and easily comprehensible systems of order,[77] it did not differentiate between the miraculous and the natural, but juxtaposed all kinds of wondrous objects (*mirabilia*) with specimens from nature (*naturalia*) as well as human artefacts and works of art (*artificialia*) (Spiess & Spiess 143). Even though it is a matter of dispute whether the *Wunderkammer* may be seen as the immediate precursor to the modern museum,[78] it has been argued that the private collections of scholars such as Ulisse Aldrovandi and Kircher 'popularized the study of nature – "science" in its broadest sense – for the urban elite through their willingness to make learning a form of display' (Findlen, *Possessing*, 407).[79] Laying claim to an encyclopaedic completeness, the *Wunderkammer* collections were thought to reflect – as microcosms – the macrocosm of God's whole creation, thus functioning 'as condensations of the perceivable, understandable world' (Baratay & Hardouin-Fugier 30). The organisational structure of the *Wunderkammer*, juxtaposing disparate materials to evoke meaningful associations and reveal hidden resemblances, with 'the objects functioning as vessels in which diverse connotations converged' (Endt 7), was inherited, for instance, by Greenaway's exhibition *100 Objects*, which was envisaged as a parody on the contents of the Voyager Golden Record.[80] Pretending to represent

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[76] This was also manifested in the encyclopaedias of the sixteenth century, in the writings of Aldrovandi and Conrad Gesner, which brought together, by means of similitude, scientific findings in natural history with descriptions of monstrosities and mythical creatures. According to Foucault, these works did not aim 'to reflect what one knows in the neutral element of language […][,] but to reconstitute the very order of the universe by the way in which words are linked together and arranged in space' (*Order*, 38).

[77] The organisation of the objects on display often changed, as they were subjected to the caprice of the collector.

[78] Steve Mullaney, for example, militates against this popular view, arguing that, due to the lack of a rational system of classification, 'a wonder-cabinet is not a museum, not even a vague of half-formed gesture toward one' (61).

[79] This was first theorised by Samuel Quiccheberg, who – inspired by Camillo Giulio's *L'Idea del Theatro* (1550), which described the architecture of an all-embracing memory space – suggested an ideal system of classification of objects in order to pattern a collection as a universal *theatrum sapientiae*, a "theatre of knowledge" (Findlen, *Modern*, 163).

[80] In 1977, Voyager 1 and 2 were equipped with phonograph records for potential contact with extraterrestrial civilisations, including 116 images of the earth (animals, human anatomy,

all things of the world in one place, the artist grouped together objects of wonder (Mozart's Skull) and works of art (The Willendorf Venus) with non-material objects (a Shadow; the Soul), objects from the natural world (Feathers; a Stuffed Horse), and objects without any apparent cultural value (a Rubbish Chute; a Pile of Dust). Instead of a *Wunderschrank*, which was in fact '[a] compact version of the *Wunderkammer*' (Terpak 251), a collection in miniature to reflect the collection at large, Greenaway's exhibition included, as the last item on the list, the Exhibition Catalogue, thus creating a mise-en-abyme effect of the whole collection. Similarly, the artist's curated exhibition *Some Organising Principles*, bringing together some of his own works with selected objects from thirteen Welsh museums associated with measurement and organisation, was envisaged

> to excite in a way that perhaps the 17th century antiquarian museums or the Wunderkammern excited – that is before the precise 18th century museum approach regimented all knowledge into fixed and separate categories. It makes comparisons like with like, crossing functions and periods and geographical considerations to compare similarities and likeness. (Greenaway, *Some*)

Yet Greenaway has suggested that *Some Organising Principles*, which displayed not only barometers, pedometers, scales, and weighing devices, but also workboxes, and collections of butterflies and fishhooks, could also 'be re-envisaged from a completely different perspective. It also has the endearing possibility of allowing itself to be added to in a manner of the 19th century list-makers' (Greenaway, *Some*). The artist points to the fact that, from the eighteenth century onwards, the tradition of the *Wunderkammer* was gradually replaced by public museums, thus broadening the scope of great collections beyond the aristocratic and scholarly elite to other classes in society. Susan Pearce explains that at that time 'the gaze was no longer trained upon resemblances between the rare and strange as a way of explaining the nature of

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architecture, means of transportation, etc.), music (Bach, Mozart, Chuck Berry, examples of "ethno-music", etc.), and various sounds (wind, footsteps, crickets, greetings in 55 languages, etc.). Commenting on the project, Greenaway argues that, '[n]ecessarily, the choice of material was subjective to an American, scientifically educated, 1970s community, with perhaps arrogant democratic ideals and possible paternalistic attitudes to the rest of the world' (Greenaway, *100 Objects*). For a multimedia presentation of the contents of the Golden Record, see http://goldenrecord.org.

the universe; rather it was concentrated upon measurement and distinction, and upon notions of classification as the explanatory paradigm' (Pearce 123). In Foucault's view, it was the configuration of the Classical episteme that 'exclud[ed] resemblance as the fundamental experience and primary form of knowledge, denouncing it as a confused mixture that must be analysed in terms of identity, difference, measurement, and order' (Foucault, *Order*, 52).[81] By means of *mathesis*, for 'the ordering of simple natures', and *taxonomia*, for 'the ordering of complex natures (representations in general, as they are given in experience)' (Foucault, *Order*, 72), things were measured and classified into categories and represented in series and (taxonomic) tables. This required the establishment of sign systems 'that linked all knowledge to a language, and sought to replace all languages with a system of artificial symbols and operations of a logical nature' (Foucault, *Order*, 63).[82] Thus, it is no coincidence that during that era encyclopaedias started to organise their contents according to the arbitrary system of the alphabet. In Greenaway's work, the omnipresence of alphabetic and numerical series is the main evidence of the force of the Classical episteme. Another example, however, is the recurring use of the grid for paintings, which often takes over the function of the taxonomic table to organise objects from the external word. In this context, '[t]he grid – with its coordinates and overall regularity – can be understood [...] as a symbol of design, of the higher and finer workings of the human mind, as a modern variant of a rational, classical order of measure' (Melia, *One*, 35).

According to Foucault, the final shift in the conception of order was that from the Classical to the modern episteme. Whereas '[f]or the Classical Age, knowledge formed a homogeneous whole, with each domain (from mathematics to philosophy to empirical sciences) just a particular form of the

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[81] In Foucault's interpretation, the analysis of resemblance was not fully abandoned in the Classical episteme, but resemblances were presented 'as occasions of error rather than objects of knowledge' (Gutting 146).

[82] Whereas '[f]or the Renaissance, a sign was a part of the world given to man, like any other resemblance [...][,] [f]or the Classical Age, by contrast, a sign as such exists only for a knowing mind [...]. This means, then, that signs are no longer antecedently present objects given to our knowledge but rather intrinsic parts of knowledge itself. The locus of signs has moved from the world to the mind' (Gutting 148).

general science of order' (Gutting 183), the nineteenth century witnessed a fragmentation of knowledge fields[83] and the emergence of the human sciences, for at that time *man* – referring 'to human beings precisely as those for whom representations exist' (Gutting 198) – came into existence (Foucault, *Order*, 308f.). Other than for Classical thought, for which 'the origin of knowledge was sought within th[e] pure sequence of representations' (Foucault, *Order*, 329), for the modern episteme chronological sequences were an expression of 'the profoundly historical mode of being of things and men' (Foucault, *Order*, 276). Tony Bennett explains that, as a consequence of this change of emphasis from representation through language to an inherent historicity and temporal succession, 'things ceased to be arranged as parts of taxonomic tables and came, instead, in being inserted within the flow of time' (96). In practice this means that within the space of the museum the newly created knowledge fields, such as 'geology, biology, archaeology, anthropology, history and art history […], arranged objects as parts of evolutionary sequences (the history of the earth, of life, and of civilization)' (Bennett 96). As manifestations of modern thought, small and large-scale systems of temporal succession are applied every now and then in Greenaway's work, as, for example, in *Zed*, where Darwin's theory of evolution is used to explain the chronology of time-lapse photographs in the film. Other instances are the installation *Stairs Munich*, which is meant to trace the history of cinema by means 'of one hundred screens, one screen for each year of the hundred years of cinema' (Greenaway, *Munich*, 49), the film *Belly*, pretending to illustrate the different periods of Roman architecture, and the *TLS* films, with their presumptuous claim to present a sequential portrait of the history of twentieth-century Europe.

Even though this brief review of Greenaway's organisational principles is far from being exhaustive,[84] it shows that his work lacks a consistent uniform mode of systematisation. In spite of the application of rigorous patterns and structures

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[83] Foucault identifies the mathematical and physical sciences, the empirical sciences (biology, economics, and philology), and philosophy.

[84] Among the various other attempts at organisation in Greenaway's work, there are, for instance, the use of light/colour and sound/music as structuring devices, as well as the use of symmetry and geometric patterns such as circles and curves. For systems of organisation in the artist's feature films, see, for example, Peterson (13–27), who takes a decidedly different approach to order in Greenaway.

in films and other works, all too often these means are stigmatised as being incidental and provisional. Scientific classification systems are frequently turned into what Hutcheon terms postmodern 'parodies of systematization' (*Poetics*, 59),[85] alternating with strategies of accumulation and the rules of a poetics of assemblage, 'a process of bringing to expression and connecting what otherwise might remain unconnected or unrealized' (Shanks 298). From this it becomes evident that, even though '[f]or Greenaway, structural systems are a thing of delight' (Lawrence 97), there is always the implication that we should not consider them fully trustworthy: 'If another way of organizing the material catches your eye, follow it' (Lawrence 97). By employing more than one ordering device within a work, the artist often confronts his audience with overlapping systems that work against each other – so that finally any attempt of order-giving must fail. It is this use of absurd and collapsing systems of organisation that both criticises and undermines the very rationale of taxonomy and classification. This strategy, at first glance, seems to be irreconcilable with the basic principle of the encyclopaedia, which is conventionally regarded as 'the epitome of order, a classificatory device which relies on the alphabetical list to pull together entries that substantiate a world, entries which can be linked together into various subject areas such as disciplines to provide a systematic introduction to a topic' (Featherstone & Venn 9). But, on the other hand, it was Umberto Eco who pointed out that, in spite of its vital impulse to order the world, there remains a certain ambivalence about the encyclopaedia, for it also contains within itself a potential for disorder (Featherstone & Venn 9).

Before the convention of alphabetical arrangement of entries was established in the seventeenth century, most encyclopaedias were ordered thematically or systematically, 'usually governed by some overarching pattern, such as the seven liberal arts, the hierarchy of faculties in the university, or the cosmological chain of being with the divinity as its apex' (Yeo 22). The structural concept of the *Encyclopédie* was to a certain extent influenced by the ideas of Francis Bacon, who had proposed a classification of the sum of

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[85] According to Hutcheon, postmodernism has learned the lesson of Foucault by 'acknowledg[ing] the human urge to make order, while pointing out that the orders we create are just that: human constructs, not natural or given entities' (*Poetics*, 41f.).

human knowledge into three main divisions, "External Nature", "Man", and "Man's Action on Nature" (Peters xii). [86] In a similar vein, Diderot and D'Alembert included into the first volume of their encyclopaedia a figurative system of human knowledge in the form of a taxonomic tree, the main divisions of which, Memory (History), Reason (Philosophy), and Imagination (Poetry), were the underlying basis of the contents of the *Encyclopédie* (D'Alembert 143). In the realised volumes, however, the contents were arranged in alphabetical order, ranging from Agriculture and Algebra, to Mathematics and Mechanics, to Theology. This system of organisation, as D'Alembert elucidates in the preliminary discourse to the *Encyclopédie*, appeared 'to be more convenient and easier for our readers [...]. Had we treated all the sciences separately by making a separate dictionary of each, the alleged confusion of the alphabetical arrangement would have been present in such a new arrangement' (D'Alembert 113). Providing some sort of counterweight to the arbitrary fragmentation of knowledge through the alphabet, the use of cross-references should remind the reader of the ultimate interconnectedness of the encyclopaedic system; according to Diderot, they were meant to indicate the connection of a subject 'with other subjects that touch it directly as well as its more remote connections with still other matters that might otherwise be thought irrelevant; and they suggest common elements and analogous principles' (Diderot 82).[87]

Eco (*Semiotics*, 82) has drawn attention to the fact that the Encyclopaedists compared the tree-like structure of their work to 'a kind of world map which is to show the principal countries, their position and their mutual dependence, the road that leads directly from one to the other' (D'Alembert 47). This road could only be represented by the individual articles of the *Encyclopédie*, which all function as 'individual, highly detailed maps' (D'Alembert 47). In Eco's view, the remarkable thing about the approach of Diderot and D'Alembert was

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[86] For Bacon's influence on the work of the Encyclopaedists, see Collison (82–113).

[87] Diderot also mentions the use of a type of cross-reference that is 'satirical or epigrammatic' (83). He gives the example of an article in the *Encyclopédie* 'where, at the end of a pompous eulogy, one reads: "See CAPUCHON". The comic word, "capuchin" [monk's hood], together with what the reader will find under the heading "CAPUCHON", can easily lead him to suspect that the pompous eulogy was meant ironically' (Diderot 83; capitalisation in the original).

'the hypothetical nature of the[ir] tree: it does not reproduce a presumed structure of the world, but presents itself as the most economic solution with which to confront and resolve a particular problem of the reunification of knowledge' (Eco, *Semiotics*, 82). According to him, the (ideal) encyclopaedia should be seen as a labyrinth, a net, in which 'every point can be connected with every other point, and, where the connections are not yet designed, they are, however, conceivable and designable' (Eco, *Semiotics*, 81). Thus, although the encyclopaedia is, like the dictionary, always 'a discontinuous text made of independent segments or *entries*' (Pombo 63; original emphasis), these entries open to other entries which, again, 'open to others, in such a way that each entry is virtually connected with all others. In other words, encyclopaedia is not so much a monumental reunion of all knowledge in one closed place, but the free circulation of unity throughout the dense and sensual effectivity of its volumes and pages' (Pombo 63). This is why Eco argues that the model of the encyclopaedia as net is, in marked contrast to that of the dictionary, 'based on a process of unlimited semiosis' (Eco, *Limits*, 144). Referring to Eco's understanding of the encyclopaedia as net, Maciel suggests that the term 'no longer fits its etymological sense of "circle of knowledge", but [...] points to an incomplete, dialogical and conjectural multiplicity, from which a closed and definitive representation of world knowledge can never be extracted' (*Encyclopaedism*, 50). This is not to say that in this encyclopaedic net, which is according to Eco (*Semiotics*, 81) best described by Deleuze's and Guattari's metaphor of the rhizome, knowledge cannot be represented in a structural form, 'it only suggests that such a knowledge cannot be recognized and organized as a global system; it provides only "local" and transitory systems of knowledge' (Eco, *Semiotics*, 84).[88] Obviously, this view breaks with the idea of the encyclopaedia as the reflection of an ordered universe (Maciel, *Encyclopaedism*, 52); the only thing it can do is supply us with 'rules of reasonableness ... rules that allow us to decide at every step the conditions that warrant the use of language in order to make sense – according to some provisional criterion of order' (Eco quoted in Bini).

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[88] According to Eco, this was also implicit in the deliberations of Diderot and D'Alembert, for they seemed aware of the fact 'that the tree organizes, yet impoverishes, its content' and hoped to determine 'the intermediary paths between the various nodes of the tree so that [...] it is transformed into a geographical chart or a map' (Eco, *Semiotics*, 82). By doing so, he argues, they 'made in fact the rhizome thinkable' (Eco, *Semiotics*, 82).

As shown by Eco, the system of the encyclopaedia is finite because it is 'physically limited, but virtually unlimited in the sense you can circumnavigate it in a spiral-like movement, *ad infinitum*' (Eco, *Memory*). This is even more evident in terms of Greenaway's encyclopaedic project, which is not limited to the use of one single artistic space, but extends over several forms of media. When the term media is employed in the context of artistic production, it can be used to describe the different channels through which artists communicate with their audiences, that is, the various techniques and technologies utilised as – in Marshall McLuhan's famous terminology – 'extension[s] of [them]selves' (McLuhan 7). But, as W. J. T. Mitchell has convincingly argued, 'there are good reasons for resisting the temptation to say that the medium is just the object or material thing [...]. Media are not just materials, but (as Raymond Williams once observed) material *practices* that involve technologies, skills, traditions, and habits' (W. Mitchell, *What*, 198; original emphasis). For a description of the range of media used by Greenaway,[89] it is indispensible to employ a definition of media as the artist's means of expression that include not only "conventional" material carriers of information, like films, paintings, and books, but also ephemeral events like installations, exhibitions, theatrical and VJ (Visual Jockey) performances,[90] as well as the Internet. Hence, in order to cover all aspects of Greenaway's use of media, one should apply a broad definition of a medium, like the one suggested by Werner Wolf, who considers it to be a

> distinct means of communication, specified not only by particular channels [...] of communication but also by the use of one or more semiotic systems serving for the transmission of cultural "messages". This definition encompasses the traditional arts but also new forms of communication that have not or not yet advanced to the status of an "art"[.] (W. Wolf 35f.)

Arguably, although the idea of an encyclopaedia is, first of all, associated with written works, it seems quite obvious that it cannot be tied to one particular medium, but may utilise any medium imaginable. As the example of the

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[89] Although Greenaway has on several occasions declared himself a disciple of McLuhan and 'a firm willing believer in the notion that the medium is the message' (quoted in Luksch), I would like to stress that it is not the media but the content they carry that takes centre stage in my study.

[90] Of course, this ephemerality is often limited by the publication of catalogues to exhibitions and installations.

Wunderkammern shows, encyclopaedic collections were never entirely limited to written forms. Since the time of the Renaissance, it has been taken for granted 'that an encyclopaedic representation of knowledge could take the form of a physical display – a library, a garden, a cabinet of curiosities, a museum' (Yeo 10).[91] With the advent of the new media, novel forms of display have emerged, moving further away from the printed pages of books to new channels of distribution, to CD-ROMs, DVD-ROMs, and especially to the Internet.[92] In the case of Greenaway, cinema is, as has been suggested before, only one form of disseminating knowledge and information, especially in view of the fact that, as the artist complains, '[t]here's little space in 120 minutes to really develop an encyclopaedic idea' (Greenaway quoted in Elliott & Purdy, *Architecture*, 121). This is why he embraces 'the possibility of communication through as many links as possible, [...] [thus] introduc[ing] huge areas of new sorts of information which might historically have been the preserve of specialists' (Greenaway quoted in Aldersey-Williams). Among the various other media used by Greenaway, the published screenplays of his films occupy a special place, not only because, as Pasolini put it, a screenplay can best be seen as 'an autonomous "technique", a work complete and finished in itself' (187), but – in regard to Greenaway – the scripts (and the published catalogues) are abundant with additional information on source material and possible interpretations of his works. Greenaway is by no means the only artist to comment obsessively on his own work, for in the area of contemporary artistic production, as Hans Belting has argued, '[a]rtists' theories have seized the space previously occupied by art theory. Where there is no general theory of art, artists assume the right to express their own personal theory in their work' (13).[93] What is special in the case of Greenaway is that he even 'invented a new

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[91] Athanasius Kircher, for instance, 'referred to his *Wunderkammer* situated in the College of Rome as his "enciclopedia concreta"' (Yeo 10).

[92] Thus, in 1994, the *Encyclopaedia Britannica* started to publish electronic versions on CD-ROM and on the Internet. In 2001, the English version of Wikipedia was launched as the first large-scale collaborative encyclopaedia project on the web, which now – by December 2010 – has grown to include some 3,500,000 articles.

[93] Greenaway shares this predilection with two of his "heroes", Marcel Duchamp, who also 'mirrored his works in texts that soon became impossible to distinguish from his visual creations and thus caused more confusion than the works themselves' (Belting 18), and Kitaj, whose 'ceaseless explication of, and commentary on, his own work sometimes seems as fundamental a part of it as the object itself' (Corbett 44). Kitaj, however, has been characterised by an unfavourable critic as 'an egotist, [...] at his best when giving interviews',

type of commentary' (Belting 186) – explaining and annotating his works in supplementary books and films. With his publications and meta-films, which offer him the opportunity to include information that otherwise would not be available to his audience, Greenaway also provides extensive documentation of the findings of his own artistic research. It is a characteristic of artistic research that, in general, art practice 'is not just the motivating factor and subject matter of research, but [...] [it] is central to the research process itself. Methodologically speaking, the creative process forms the pathway [...] through which new insights, understandings and products come into being' (Borgdorff 45f.). In Greenaway, however, the boundaries between artistic research and creative practice often become blurred, so that Alan Woods can rightly argue that it is nearly impossible to differentiate between the artist Greenaway and '[t]he Greenaway who offers a commentary on his own work [...]; his writing elaborates and joins his artistic practice rather than [merely] offering an origin for it' (Woods, *Being*, 29). Referring to the extent of his self-commentaries, the artist himself has conceded 'that too much self-interpretation can sound like justification and not explanation. But I have no wish to mystify, or erect deliberate barriers of incomprehension' (Greenaway quoted in Woods, *Being*, 248). From this statement alone it may be inferred that Greenaway's commentaries are not merely "innocent" means of communication with his audiences, but his provision of additional information and his often provocative and manifesto-like statements (in books, articles, lectures, interviews, and filmic essays) largely contribute to his maintenance of discursive authority over his encyclopaedic work. This is why, when Greenaway's writings and words are consulted, they should never be regarded as universal and uncontested interpretations of his work,[94] but rather as objects of analysis and hence potential bearers of knowledge.

While writing (as well as painting) has always been a most important and inherent part of Greenaway's creative output, it was his dissatisfaction with

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who maybe would have been 'a better painter if he [had] spent less time talking about his work' (Hilton).

[94] On the contrary, there is always a caveat '[w]hen artists practise self-interpretation', as 'they always tend to emphasize certain points at the expense of others, which they prefer to leave in the background or hide altogether' (Schmied 84).

cinema that encouraged him to find novel ways of communication with his audience: he entered the space of the museum, staged opera and theatre performances, and, taking his collections out of doors, mounted site-specific and city-wide installations. As argued before, the hope implicit in the artist's pursuit of new forms of communication was 'to use cinema language but outside of the cinema[,] [...] to herald in some way a certain sort of mega-cinema and establish a genre of great excitement that is a fitting proposition for the subjective imagination' (Greenaway, *Geneva*, 9). Many of his installations and exhibitions involve multiple screens and make use of different combinations of visual and non-visual elements (material artefacts, photographs, recorded sound, and film footage), striving towards what Greenaway thinks of as a 'Berniniesque multimedia event' (Greenaway, *92 Faces*, 15). It is his deliberate mixing of media forms and the use of multimedia technology that has earned him the reputation of an artist 'in a Wagnerian search for the total-work-of-art – a *Gesamtkunstwerk*' (Willoquet-Maricondi, *British*, 19). Other than Wagner's total work of art, however, Greenaway's work (inside and outside cinema) 'is not concerned with the employment of a wholesome union of the arts, but rather with a productive tension' (Hoesterey 76), and aspires to encourage audience interaction, thus thwarting the conventional view of audiences as passive recipients and emphasise their roles as actors and active participants.[95] In *Stairs Munich* and *Stairs Geneva*, for example, the audience was invited to take walking tours of each city, being allowed to 'participate in an entirely perambulatory way, putting their attention to the [...] framed event, in their own time and according to their own interest' (Greenaway, *Geneva*, 92).[96] Thus, Greenaway's vision of the artwork of the future is bound to the idea of a form of "expanded cinema"[97] 'that

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[95] Wagner's concept of the total work of art implies a fusion of the arts (under the primacy of music) in order to create a highly illusionistic reality 'where the audience suspend all disbelief and enter the space mentally for emotional fulfilment' (Chapple 83). Greenaway's 'conception of the integrated work is resolutely anti-Wagnerian', as it never intends 'to throw the spectator into the melting pot of a "muddled" Gesamtkunstwerk so that s/he becomes a "passive (suffering) part of the total work of art"' (Elliott & Purdy, *Architecture*, 70).

[96] In another, unrealised part of the series, an installation that should have taken place in Barcelona, it was planned to bring the audience into the spotlight by making it the actual subject of the event. The idea was to erect 1,000 numbered seats all over Barcelona 'to create a hypothetical audience for a hundred days, to watch not spectacularly dramatized action, not pre-planned activity, but the everyday life of the city' (Greenaway, *Munich*, 31).

[97] It is no coincidence that Greenaway uses the notion of an "expanded cinema". The term came up in the 1970s to describe the film installations by artists such as Peter Gidal, Anthony McCall,

makes an audience much more than passive spectators, that is curious to mix media, [...] [and] that wants to believe certainly in the huge potential of the new Gutenberg Revolution' (Greenaway, *Flying Over*, 18).

Since Greenaway is confident that '[e]very medium needs to constantly re-invent itself' (Greenaway, *Re-invention*), he considers experiments with innovative and state-of-the-art technologies also an indispensible element of his filmic work. [98] It was, amongst other things, his frustration with the technical limitations of cinema that once led to his decision to work within television, for, as he said in an interview with Andreas Kilb, he believed that television was 'a far more resourceful and intelligent medium than cinema' (Greenaway quoted in Kilb, *Cook*, 64). [99] In the making of *Dante*, Greenaway had the opportunity to experiment for the first time with the Quantel Paintbox [100], an electronic tool for digital image manipulation that 'links the vocabulary of electronic picture-making with the traditions of the artist's pen, palette and brush' (Greenaway, *Prospero*, 28), which he later made masterly use of in both *Prospero* and *Pillow*. While Greenaway's films constantly challenge the ideas of conventional cinema by incorporating new (and old) technologies (writing superimposed over images, digital overlaying of frames on frames, split

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and Malcolm LeGrice, who utilised multiple screens for live performances having their 'locus *only* in the direct experience of the film projection situation – in the interaction of audience, light, sound, space, time, [and] performers' (quoted in Street 171; original emphasis).

[98] One could argue that it was Hollywood that advanced and pushed the development of many groundbreaking technologies in the cinema; just think of the history of special effects and computer-generated imagery (CGI), from the use of two-dimensional computer animations in *Westworld* (1973) to the use of Artificial Intelligence (AI) for the creation of digital actors in the *Lord of the Rings* trilogy (2001–03). In 1995, director James Cameron, well-known for his pioneering use of three-dimensional CGI animations for the simulation of human motion in *Terminator 2* (1991), commented enthusiastically on the future utilisation of technology in film: 'We're on the threshold of a moment in cinematic history that is unparalleled. Anything you imagine can be done. If you can draw it, if you can describe it, we can do it' (Cameron quoted in Griffiths 12). The main difference between Hollywood's embracing of the possibilities of technology and Greenaway's quest for a new language of the cinema is that in the first 'technology has been at work not in creating new kinds of conventions but in perfecting the complete realism of the image' (J. Andrew 147), ever-striving after – to use Baudrillard's term – "hyper-realistic" representations of the world.

[99] According to Greenaway, '[t]he TV picture is not only cheaper to create, it can carry many more levels of meaning than the expensive unwieldy cinema picture' (quoted in Kilb, *Cook*, 64).

[100] The Quantel Paintpox, which Greenaway referred to in the early 1990s as '[t]he newest Gutenberg technology' (*Prospero*, 28), first rose to fame with the BBC documentary *Painting with Light* (1986), where it was used by another artist known for his pioneering use of state-of-the-art technology, David Hockney (who has recently called attention to himself again through his iPhone paintings).

screens, etc.),[101] with his recent features, *TLS* and *Nightwatching*, he has left 35 mm film behind and entered the realm of HD[102] video processing.[103] What is more, Greenaway has recently discovered the possibilities of VJ performances, which he believes to be endowed with the potential to become the cinema of the future, a cinema that 'is always different from itself[,] [...] a 360-degree event, an experience without closures, an ever-changing work stimulating all five senses, exploring all possibilities offered by new cutting-edge technologies' (Greenaway quoted in Laera). In VJing, artists use digital video editing software to assemble and manipulate source materials, yet the key aspect of a live VJ performance is less 'the composition and the cultural product itself, the cross-over between two or more media', but 'the moment in the communication process when the transition from one medium into another or a new combination of media causes ambiguity, or uncertainty, in the engagement process' (Turco 56).

Thus, while Greenaway's use of different media and his experiments with innovative multimedia technologies both expand and optimise the dissemination and presentation of knowledge, it is the intermedial character of his art that suggests the possibility of an interaction between different media forms and stimulates the flow of knowledge throughout his overall work. As suggested by Christopher Balme (19–21), intermediality may be understood as 1) the transposition of a subject matter or the segment of a text from one medium to another, 2) as a specific form of intertextuality, and 3) as the attempt to realise the aesthetic conventions and habits of seeing and hearing of one medium within another medium. The first notion conceives of intermediality as a form of media change where content, be it a film, an image, or a text, is

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[101] As is known, the use of split- and multiple-screen technology dates back to the early days of film, to the cinema of attractions of Abel Gance, Georges Méliès, and the Lumière brothers. The technological innovations of these filmmakers also exerted a great influence on the "expanded cinema" of the 1970s.

[102] The advantages of HD video are that it not only provides the spectators with improved image resolution and high-quality stereo sound, but also makes the process of post-production easier, faster, and more cost-effective.

[103] *Tulse 1* was pioneering insofar as it was, reportedly, the first feature film by a British director screened digitally in the United Kingdom. Nevertheless, Greenaway's exploration of HD technology has not always found general approval. One German critic, for example, described images from *Nightwatching* and *TLS*, quite unfairly, as 'graphic animations from the Atari age' (Tretbar; my translation).

transposed from one medium to another, either entirely – as in a film adaptation of a novel – or partially.[104] This form of intermediality is most manifest in Greenaway's "literary" films *Dante*, *Prospero*, and *Pillow* (though all of them are far from being faithful adaptations of the original texts), but also in the many instances in which images, stories, or themes are carried over from one medium to another, from a painting to a film, from a film to an installation, and so forth. The prime example of the latter is the *TLS* project, a kind of 'encyclopaedia of encyclopaedias' (Maciel, *Unclassifiable*, 49), which extends over films, paintings, books, exhibitions, VJ performances, and the Internet.[105] The second understanding of intermediality is close to the concept of intertextuality[106], applying to allusions to works by other artists but at the same time to self-references within a work that refer back to earlier or anticipate future works by the artist himself. Examples of this are Greenaway's ubiquitous quotations of famous paintings (in the form of copies or tableaux vivants) or the inclusion of his own paintings and film footage in installations or other films.[107] Even though here intermediality and intertextuality denote more or less one and the same thing, the crucial difference between the two is that whereas the latter term 'addresses a text-text or film-film relationship' (Spielmann, *Synesthesia*, 56), intermediality – as suggested by its name – is able to transcend media boundaries.[108] The third notion of intermediality goes beyond a mere exchange of content between media form, so that Balme (20) considers only the realisation of aesthetic conventions and habits of seeing and hearing of one medium within another medium to be intermediality in the narrow sense of the

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[104] Jasper Johns, whose work is a prime example of this form of intermediality, once commented on his motivation for using one and the same motif in different media: 'I like to repeat an image in another medium to observe the play between the two: the image and the medium. In a sense, one does the same thing two ways and can observe differences and samenesses – the stress the image takes in different media' (Johns quoted in Geelhaar 39).

[105] Obviously, this goes far beyond a mere media change and can rather be conceived in terms of transmediality, as defined by Henry Jenkins as 'the art of world making', where 'consumers must assume the role of hunters and gatherers, chasing down bits of the story across media channels' (21).

[106] Of course, intertextuality is used here not in the sense of Kristeva's original formulation (cf. Kristeva, *Desire*, 15), but according to Genette's redefinition of the term as conscious allusions or quotations, 'as the actual presence of one text within another' (Genette 2).

[107] As one can observe, the boundaries between the first two notions of intermediality – as media change/transtextuality and as intermediality – often become blurred.

[108] This is why Fiske suggests the use of the terms "horizontal" and "vertical" intertextuality, the latter being defined as the relation 'between a primary text [...] and other texts of a different type' (87), not necessarily within the same medium.

term. An example falling within this definition is Greenaway's utilisation of painterly devices and conventions of composition, e.g., the use of perspective and lighting, in cinema;[109] the same is true for his ambition to use the language of cinema for theatrical works, installations, and exhibitions by means of blending film technologies and conventions of painting, the museum, or theatre. Yet, as Balme (20f.) acknowledges, the mere use of different media such as film, video, or slide projections in the theatre or an installation does not imply intermediality, but is only a sign of multimedia. But in some instances Greenaway's work goes beyond this by allowing the different conventions and technologies to merge with each other: in *Writing on Water*, for instance, Brody Neuenschwander's live calligraphy is fused with the imagery of water projected on the screen, and in *The Wedding at Cana*, the digitally recreated Veronese painting appears as a canvas with a soundtrack. Yvonne Spielmann cites as another example of this form of intermediality the film *Prospero*, 'where photographic still images that resemble motion photography are digitally reanimated and turned into moving images' (*Visual*, 28).

With such hybrid forms of media, digital installations and "electronic films", which are, in Spielmann's terminology, 'artworks that basically rely on moving images but also integrate features of painting, photography (static image), film (dynamic image) and the computed simulation of the two (digital image)' (*Synesthesia*, 57), Greenaway's work affiliates itself with the logic of the new media, [110] with "database objects" like 'popular multimedia encyclopedias, collections by definition, as well as other commercial CD-ROM (or DVD), that feature collections of [...] quotations, photographs, and so on' (Manovich, *Language*, 219). As argued by Kumpulainen and Wray, the most obvious advantages of electronic encyclopaedias can be found in their capability of offering large amounts of updatable information at little cost and in their integration of interactive multimedia devices, thus 'present[ing] information through hypertext structures in the form of text, sound, still or animated graphics, and film segments' (107). Fittingly, Greenaway's recent VJ tour,

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[109] Arguably, one could see this also as an example of intermediality as intertextuality. But in contrast to a visible quotation, this form of alluding is an underlying component of the composition of a film/work.

[110] For the significance of the new media object for Greenaway's *TLS*, see also Noys.

Lupercyclopedia, which presents (updated) material from the *TLS* film series on multiple screens, has been announced as 'a live encyclopedia for the Information Age' (NOTV). Generally, the artist has argued that new digital storage media such as the DVD were 'made absolutely and entirely for me. It's the ideal medium for what I do: list-making, encyclopaedic connections, no limits and no closures' (Greenaway quoted in Walters). Not without pride, Greenaway tells us that *Pillow*, for example, has been criticised by French reviewers saying that it 'is not a film, it is a CD-ROM. I could think of no higher compliment' (Greenaway quoted in Chua 181). In a similar vein, the structure of the *TLS* films has been described as resembling that of a CD-ROM, 'guiding the user through stories, art, geography and history' (Peeters). The entire film project, 'with its multitude of overlapping media and frames', can be seen as '"windowed" almost in the Microsoft-sense of the word [...]. Different windows are opened at the same time and become superimposed [;] [...] [s]equences are shot from different angles, mirrored, mosaically juxtaposed and repeated over and over again' (Peeters). Greenaway's recurrent use of frames-within-frames and the layering of images and texts simulate the hypermedia structure of digital encyclopaedias and suggest hyperlinks to images and ideas within, between, and beyond his works. This is why Maciel even sees his work itself as 'a kind of visual hypertext [...] in which the frontiers between cultures, languages, genres, arts and disciplinary fields intersect' (Maciel, *Encyclopaedism*, 59). This view, however, must be subject to certain limitations. Both hypertext[111] and hypermedia require interactivity as an extra ingredient, turning the user into 'the navigator and constructor of cross-media experiences within the mélange of multimedia' (Ramsgard Thomsen 38). Even though the very concepts of multimedia and hypermedia are intrinsically bound together, the difference between the two has been described as being 'similar to that between watching a travel film and being a tourist yourself' (Nielsen 13). As in Greenaway's case the creation of hyperlinks is only implied, the users' interactivity is mostly limited to mental navigation, inviting them to

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[111] According to Landow's well-known definition, hypertext 'denotes text composed of blocks of text [...] and the electronic links that join them. *Hypermedia* simply extends the notion of the text in hypertext by including visual information, sound, animation, and other forms of data' (Landow 3). Landow emphasises that '[s]ince hypertext, which links one passage of verbal discourse to images, maps, diagrams, and sound as easily as to another verbal passage, expands the notion of text beyond the solely verbal', he 'do[es] not distinguish between hypertext and hypermedia' (Landow 3).

establish connections and abandon themselves to a productive chain of associations or relations.[112] Nevertheless, by extending his work to new media forms and by embracing state-of-the-art technological capabilities to collect and disseminate information, Greenaway can be seen as a prime example of the contemporary artist-researcher whose 'working within the digital opens an array of opportunities for us to explore multi-modal (image, sound, text) combinations as sources of new knowledge and understanding' (Jefferies 34). Greenaway thus establishes himself

> as an artist committed to his own time, alert to the complexities and transformations of the context in which he lives, [...] conscious that encyclopaedism in contemporary world can only be made viable as a cross-media project [...] with multiple entrances and unpredictable ramifications. (Maciel, *Encyclopaedism*, 68)

As has been shown above, there is a continuous interplay between his paintings, films, exhibitions, and installations, which 'cross-fertilize one another in intricate ways and exist in multiple versions. Greenaway's artistic productions are open-ended and unfinished – or rather, they are always works-in-progress' (Willoquet-Maricondi, *British*, 25). His recent works, in particular, reveal an increasing awareness of the changing dynamics of art production, which is characterised by a shift 'from art practices focusing on end products to art practices dealing with experimental, laboratory-style environments and researching novel forms of knowledge and experience' (Slager 335). This invites us to see Greenaway's oeuvre as an ever-expanding, updatable network, consisting of what Umberto Eco called "works in movement", 'artistic products which display an intrinsic mobility, a kaleidoscopic capacity to suggest themselves in constantly renewed aspects to the consumer' (Eco, *Open*, 12). Drawing on Eco's definition of the encyclopaedia, Greenaway's own artistic encyclopaedia may be defined, with Maciel, as an elaborate net extending over various media, in which knowledge is 'organized according to some rigorous principles of order – even if provisional and arbitrary – to deal with a disorderly, ultimately absurd world' (*Encyclopaedism*, 53).[113]

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[112] The only aspects of Greenaway's output that meet the expectations of a hypermedium in the strict sense of the term are the website and online game (*The Tulse Luper Journey*) that are part of the *TLS* project.

[113] I would like to emphasise that the linking of Eco's concept of the encyclopaedia to Greenaway's work is not my own original idea but an idea formulated by Maria Esther Maciel (*Encyclopaedism*).

My collection of recurring themes and images can be regarded as an attempt to give shape to (an excerpt of) the encyclopaedia that underlies Greenaway's oeuvre. It is thus a step to (re)structure the web of knowledge that ties together every aspect of his work and to explore some of the explicit and implicit paths laid out for the consumer of the artist's encyclopaedia. Organised into 26 entries/categories and arranged in alphabetical order, my compendium-like collection will be presented in an encyclopaedic manner as the main body of my study. Even though this encyclopaedia should not be seen as a mere reference work on the artist, the reader is free to wander through it like a flâneur/flâneuse from topic to topic as his or her interest requires. In order to demonstrate the overall connectivity of Greenaway's complete work, there will be cross-references (⇨) within the text that indicate connections to other categories. Furthermore, there will be a brief list of books and articles for further reading at the end of each entry. Needless to say, the construction of my encyclopaedia – as that of any encyclopaedia – has been a balancing act between selectivity and completeness, for which, as previously mentioned, structural theory offers the methodological framework. The entries included in the collection represent a selection from the categories that have been identified within the process of paradigmatic analysis.[114] Therefore, I would like to emphasise that this encyclopaedic collection should not be regarded as a vain quest for completion, as an attempt "to put the whole Greenaway into a book", but as a highly subjective and selective presentation.

Moreover, it must be said that the procedure of paradigmatic analysis should be seen primarily as a means of acquiring and organising "data" lurking within the corpus. As such, identifying categories, revealing relationships among them, and tracing continuities, it is a valuable tool to demonstrate that Greenaway's work can be seen as an integral system of its own. For any further analysis, however, it is necessary to move beyond a purely immanent reading by turning to sources from outside. Even Barthes claims that 'one cannot see how, once the forms have been laid down, one could avoid finding content, which comes from history or the *psyche*, in short from [...] *"elsewhere"*'

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[114] There are also some additional entries/topics that have been included only to guide the reader to another entry where the cross-referenced topic is treated to a considerable extent.

(*Criticism*, 14; original emphasis). For a discussion of the functions and sources of Greenaway's recurring motives, it is essential to contextualise and historicise his work, to relate it to a wider context of culture, and establish connections to the work of other artists. This is why my encyclopaedia will make extensive use of images of the artist's work as well as of works by other artists, which can also be seen as a reminder of the strong visual consciousness in Greenaway's oeuvre. The frequent juxtaposition of images with their sources of inspiration, with direct and implied quotations, should not be seen as an exhaustive treasure hunt for references in the corpus, but as an attempt to illustrate the artist's continuous dialogue with the culture of the past and the present and to visualise connections and associations triggered by his work.

Even though Greenaway's relation to the work of other artists constitutes a unifying thread through all entries of my encyclopaedia,[115] art history is only one perspective from which his work will be discussed. It is the variety of Greenaway's productions, the wide range of subjects covered, and the integration of diverse fields of knowledge that call for an interdisciplinary framework enabling us to look at his work from many different perspectives. Agreeing with Mieke Bal that 'interdisciplinarity in the humanities […] must seek its heuristic and methodological basis in *concepts* rather than *methods*' (*Travelling*, 5; original emphasis), I will borrow – in an eclectic manner – several concepts from a variety of disciplines, including, amongst others, film and media studies, literary theory, theatre studies, architecture, graphic design, aesthetics, history, anthropology, sociology, feminism, philosophy, and the history of medicine, for a discussion of Greenaway's work.[116]

I am fully aware of the fact that an encyclopaedic approach to Greenaway's art is not without risk. First of all, it seems perfectly clear that the most adequate medium for a (selective) representation of the web of knowledge of/in

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[115] As in Greenaway's work knowledge is mostly seen filtered through art (and more generally through representation), "art" (but also categories like "film", "painting", and "photography") has not been treated as a separate entry in my encyclopaedia.

[116] These concepts will not necessarily be used in the context of their origin, so that some of them can be seen as what Bal (*Travelling*) refers to as "travelling concepts".

Greenaway's work would have been a multimedia CD-ROM comprising videos, texts, and images of and alluded to by the artist. An example of such a hyper-textual (and hyper-medial) project is provided by Umberto Eco's *Encyclomedias*, a series of CD-ROMs devoted to the history of European culture from the fifteenth to the eighteenth centuries (*Guida multimediale alla storia della civiltà europea diretta da Umberto Eco*, 1995*)*, which 'encourages interaction between the data base and the user, permits the individual production of hypertexts [...], and generally treats the end user of the product as a researcher and collaborator, not a mere consumer' (Bondanella 196). Understandably enough, in terms of the feasibility of this study (and also due to copyright restrictions), such a project had to be abandoned. Hence, also being a considerable concession to the conventional type of medium for a doctoral dissertation, my encyclopaedia will limit itself to a finite set of items in a written form. The limited space of a written encyclopaedia, of course, can be as much drawback as benefit. On the one hand, the obsessive style developed by Greenaway, which is 'minutely measured and fetishistically attentive to detail' (Langford), calls for a comprehensive treatment of important topics. Using the encyclopaedia as an analytic code, individual entries can be used to offer a systematic survey of selected examples of the themes and subjects pervading Greenaway's work. Admittedly, the comparatively short entries of my encyclopaedia can hardly do justice to this because they can only provide a brief insight into the complexity of a topic and thus always remain versions of fragmented knowledge. But, on the other hand, it has never been my intention to design these entries as closed entities or as complete summaries. This would be most antithetical to Greenaway's work, which, due to its visual overload and the apparent overabundance of information, seems to 'humiliate hermeneutics and [...] remove completely the illusion of finiteness. Any exhaustive reading is denounced as a fraud' (Stetco 204). This is why the individual entries of my encyclopaedia should be regarded as starting points for a further engagement with individual aspects of the artist's work and their relation to each other. Therefore I am not so much concerned with ascribing definite meanings to the particular elements used by

Greenaway, [117] but I will try to hint at the possibilities (and limits) of interpretation of his art. Ultimately, I believe, with Dayana Stetco, that one should always try to read Greenaway 'simultaneously, voraciously, and with impatience' (204). Unfortunately, as a written text, my encyclopaedia can never compete with the truly hyper-textual and hyper-medial nature of a CD-ROM, which can only be mimicked by the inclusion of cross-references (within the text) and references for further reading (pointing beyond the text). At least, these devices can be utilised to outwit the (inescapably) linear mode of the written text by allowing the reader, in theory, to jump back and forth between the individual entries of the text – and beyond.

Second, choosing the encyclopaedia as an organisational strategy bears in itself the danger of becoming a mere act of mimicry. This is why Woods has shied away from a more systematic procedure in his loose discussions of individual themes in Greenaway's works. In his view, 'it is tempting [...] to structure a book about Greenaway in a way which apes or echoes the scaffolding of his ever-widening oeuvre. In a critical context, however, such homage or quotation too easily becomes parasitical' (Woods, *Being*, 24f.). Thus, in systematising Greenaway's work and 'by doing precisely what Greenaway seems to be most critical of, while thoroughly indulging in it himself' (Willoquet-Maricondi, *Manual*), one must always be aware of the limits of such a project. Nevertheless, I am confident that a systematic approach that investigates the origins and functions of the common motives and themes in Greenaway's oeuvre can transcend a mere collation or juxtaposition and will contribute to a better understanding of the artist's operating principles and to the genesis of his works.

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[117] Furthermore, it is obvious that none of the entries in my encyclopaedia claim to have the last word on a topic. Even though I will trace some novel paths through the web of Greenaway's encyclopaedia, my discussions remain, to a certain extent, dependent on what has been written before on the artist.

2. THE ENCYCLOPAEDIA

<u>A</u>

AIR.

Air is proposed by Anaximenes (ca. 585–528 BC) as the primary matter of being, 'as the element than can explain all that exists' (Macauley 32). In ancient thinking, 'it gives origin to fire [by dilation], while by condensing it gives origin to the wind and then to the clouds; and because of greater amounts of density it forms ⇨ water, then the earth' (quoted in Reale 45). For Greenaway, air is, together with ⇨ water, the most compelling of the four classical Greek elements, and in his work the two phenomena are often intrinsically conjoined. Thus, air is a dominant preoccupation in his 1978 series of paintings *100 Windmills* (which are, in real life, used to pump ⇨ water), and in *100 Objects,* a Cloud (Object no. 2)[118] and Wind (Object no. 20) evoke associations with thunder-storms, like Shakespeare's tempest in Greenaway's *Prospero*, where the enchanted sea is used to wreck Antonio's ship. Like ⇨ water, air can take on a multitude of diverse shapes and 'has distinct flows and movements. In fact, ⇨ water and windy air share in the ability to move as waves, circulating and swirling in similar patterns so as to carry soil or transport sediment and other debris' (Macauley 27). Hence, in the studies of skies by Delacroix, Constable, Boudin, Whistler, and Desportes, which were selected by Greenaway for his exhibition *Flying Out*, air is depicted '[n]ot so much [as] an empty space, but [as] a soup […] of myriad impediments. ⇨ Water vapour, ⇨ birds, high-flying insects, dust, gases, [and] flying ice' (Greenaway, *Flying Out*, 75).

It is conspicuous that in Greenaway's treatment the sky, eulogised by Lord Byron as the 'blue wilderness of interminable Air' (370), often emerges as a potential space for flying. As such, air becomes first and foremost ⇨ bird territory, hence the great amount of ornithological imagery in the artist's work,

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[118] If not mentioned otherwise, the numbering of Greenaway's *100 Objects* follows the list given in the catalogue to the 1992 exhibition. For differences between the exhibition and the 1997 prop-opera, see the Appendix.

which follows the tradition of allegorical representations of the subject such as Jan Brueghel the Elder's *Air* (1621) (Fig. 1). But, at the same time, air in Greenaway is inevitably linked with the unquenchable human desire to lift off the ground, to emulate – like the winged muse of astrology, Urania, in Jan Brueghel's painting – the flight of ⇨ birds. *Flying Out*, for instance, was entirely dedicated to the human dream of personalised flight, which 'is indeed an ancient dream – one that is manifest in ⇨ myth, in art, and in the earliest records of civilization' (Hardesty ix). The exhibition was meant to be 'a small contribution to the ⇨ History of Imagined Flight and to all its concomitant mocking frustrations' (Greenaway, *Flying Out*, 1), juxtaposing 93 drawings from the collections of the Louvre depicting winged angels, deities, witches, and other mythological creatures. Flight was also the central theme of Greenaway's exhibition *Flying Over*, which focused on the pioneering task of the first human pilot, Icarus, but also wanted to testify to the fact that 'European culture has been excessive in its embroidered invention of the flying ⇨ myth – Perseus, Pegasus, the Sphinx, Cupid, Hermes, Phaethon, angels, putti, and Christ's Ascension' (Greenaway, *Flying Over*, 15).

Fig. 1. Jan Brueghel the Elder. *Air (Optics)*. 1621.

Fig. 2. *The Flying Colpitts*. 1998.

Consequently, many of the flying ⇨ characters in Greenaway's work are borrowed from ⇨ mythology and the supernatural world. In his drawing *The Flying Colpitts* (1998) (Fig. 2), for example, the three Cissies from the film *Drowning* are bestowed with magical powers, recalling the eerie groups of witches in Goya's *Los Caprichos* (1799), whereas in *Prospero*, there is the

putto-like Ariel, Shakespeare's air spirit,[119] who creates the momentous thunder-storm. For those who cannot fly themselves, possibilities are limited. Either steal some magical vehicle, like Phaeton (who appears as no. 83 of Greenaway's *100 Allegories*) did with his father's sun chariot, put your trust in some airworthy mythical creature, like Viktor Steinbruker in Greenaway's novel *Gold*, who named his horse, 'in eternal hope of flying, [...] Pegasus' (Greenaway, *Gold*, 149), or 'get kidnapped by a ⇨ bird of provable strength and endurance' (Greenaway, *Flying Out*, 102), like Ganymede (present in Greenaway's *100 Allegories* as Allegory no. 68).

A different aerial strategy involves the skills of the artist or the artificer, who develop constructions, machines, and other flying devices in order to conquer the air. Here, the prime example is Daedalus, mythical architect and craftsman, who made artificial wings out of wax and feathers (displayed as Sites no. 10 and no. 12 in Greenaway's *Flying Over*) for himself and his son Icarus. The fate of Icarus, grouped – together with Leda and Phaeton – into the family of fliers in *100 Allegories* (Fig. 187, p. 265), provided the centre of attention in *Flying Over*,[120] where Greenaway endeavoured to examine the ⇨ myth 'against our current superior knowledge of machine-assisted flying, of engineering and human ⇨ anatomy [...] and physics' (Greenaway, *Flying Over*, 12). The dreams and desires first expressed in ancient ⇨ myth reach a turning point in the figure of Daedalus, whose ambitions usher in 'the era of scientific ⇨ myth, of hero-inventors rather than gods, of actual men who take on challenges with means of technology and science' (Lawrence 34). Roger Bacon, the thirteenth-century Franciscan monk, is considered by some 'the first [European] writer on the possibilities of flight' (Taylor 6), but still he was not so much interested in offering practical solutions. Leonardo, on the other hand, arguably the most prominent of those speculating on manned flight before the advent of aeronautical engineering, made about 500 sketches of

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[119] Although Shakespeare's Ariel is traditionally seen as the airy counterpart to the earth-bound Caliban, Greenaway emphasises in the script that he wants 'four Ariels to represent the elements' (*Prospero*, 12). The youngest of Ariel's four incarnations is modelled after Bronzino's allegorical painting *Venus, Cupid, Folly and Time* (1545) (Greenaway, *Prospero*, 42).
[120] In 2000, Greenaway was invited to mount *Flying Over* in Malmö, Sweden, where he 'combine[d] the Icarus theme with local history and traditions of flight. In this way, Nordic mythology and legends [we]re linked to the classical Icarus myth' (Malmö Konsthall).

flying devices, which were partly based on his studies of the flight of bats and ⇨ birds. Most of the relevant drawings are preserved in the *Codex Atlanticus* (1478–1518) and the *Paris Manuscript B* (1488–90), comprising designs for artificial wings, primitive parachutes, and so-called ornithopters (Fig. 3), devices 'designed to be powered by a man, with the wings being flapped up and down and back and forth to provide lift and thrust simultaneously' (Anderson 14).[121] Paying respect to '[t]he heirs of Leonardo da Vinci' (Hardesty ix), in *Falls* and *Flying Over* Greenaway deals extensively with the ⇨ history of flight and with early flying pioneers, including engineers such as Otto Lilienthal and the brothers Montgolfier and Wright, as well as with aviators, cosmonauts, and other flying notables such as Amy Johnson, Charles Lindbergh, Vladimir Komarov, and Yuri Gagarin. But the artist constantly reminds us that their yearning is not without ambivalence, as the cautionary tale of Icarus should have taught them.[122] And the fact that Icarus, 'who was both the first pilot and the first flying disaster' (Greenaway, *Flying Over*, 11), was not killed by the impact of falling to the ground but by ⇨ drowning does not diminish the argument.[123]

Outside ⇨ myth, the first recorded case of a human dying in some sort of air crash is that of the 'the great lexicographer, philosopher, and theologian Abu Nasr Ism'il ibn Hammad, known as al-Jawhari' (Boitani 37), who, some five

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[121] Even though it is easy to dismiss, '[f]rom a modern perspective, many of da Vinci's concepts about the nature of flight [...] [as] misguided[,] [...] his ornithopters embodied the first serious thoughts about flying machines' (Anderson 14). In fact, Leonardo later abandoned his idea of using flexible, bird-like wings, favouring concepts 'of planar flight achieved with some kind of glider' (Cremante 498), which anticipate the pioneering work of George Cayley, whose design of the first modern-configuration airplane was of vital importance for the development of modern aeronautics.

[122] Especially in the early days of aviation, fatal air-craft accidents were quite common; the so-called Wright Flyer, for example, the first powered plane by the Wright Brothers, was characterised by an extraordinarily high death toll, thus being referred to by aviators 'as a "killer"' (Villard 242).

[123] The imminent drowning of Icarus is captured in the Elder Bruegel's *Landscape with the Fall of Icarus* (ca. 1558) (also included in the catalogue to *Flying Out*), which represents the tragic hero's 'body as the meeting point between water and air' (Hammond 55). The Icarian fall into the Aegean Sea, like Phaethon's into the river Eridanos, highlights the lethal relationship between the elements of air and water, which is established in many of Greenaway's works; whereas '[w]ater, for Greenaway, is what you drown in[,] air is what you fall out of' (Woods, *Being*, 136). In *Seine*, for example, the casualties and victims of murder all fall into water to drown, so do the Jews thrown off the bridges in *Gold* and *Tulse 3*, and *Gold*, again, has a plumber falling 'down a sewer in a thunderstorm and [...] drown[ing] in human effluent' (Greenaway, *Gold*, 75).

hundred years before Leonardo's birth, 'die[d] while trying to fly with the help of two wooden wings' (Boitani 37). Later aerial pioneers who were killed by their own flying devices include Lilienthal, who died from the consequences of a fatal accident with one of his air gliders, and Robert Cocking, who went down in ⇨ history in 1937 as the first Englishman to plunge himself to ⇨ death with a self-designed parachute. 25 years prior to Cocking, the Austrian tailor Franz Reichelt (Fig. 4) had experienced a similar ⇨ death, when he had himself filmed while "base-jumping" from the Eiffel Tower with a coat parachute of his own invention. Footage of Reichelt's ill-fated flight is used in Greenaway's *Falls* as a testimony of the failure of man-made technology and the ultimate triumph of gravity over human inventiveness.[124]
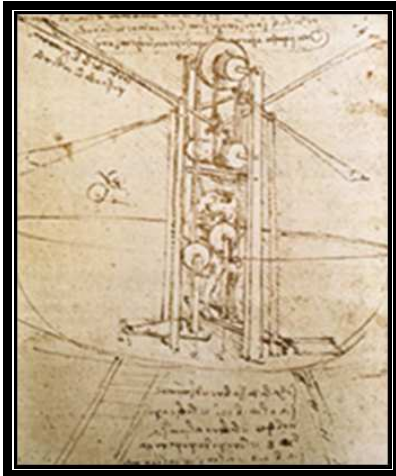
Fig. 3. Leonardo da Vinci. *Vertical Ornithopter* (detail). Ca. 1487–90.

Fig. 4. Still from *The Falls* (detail).

As additional reminders of the dangerousness of the realm of air, air crashes appear every now and then in Greenaway's work: the Tulse Luper ⇨ story "The Cassowary", referred to in *Falls*, ⇨ Biography 34, for example, tells the fate of an aircraft exploding on the air-strip, and the installation *100 Objects* featured a crashed plane – in order '[t]o demonstrate unnatural flight and emphatic failure' (Greenaway, *100 Objects*). The insertion of historical footage of the

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[124] In *Falls*, the story of Franz Reichelt is actually told several times, as reflected in the fates of three men, Nathan Isole Dermontier, Van Richardt, and Richelt, who all threw themselves, at different times, from the Eiffel Tower. The last version is deemed by the character Crasstranger Fallqueue to be the authentic one, claiming that '[a]ny amount of historical inaccuracy […] could not disguise what was […] a supreme example of the folly of aspiring to emulate the birds' (Greenaway, *Falls*, 106).

warplanes of Hitler's Luftwaffe in *Dante* and *Tulse* 3, on the other hand, illustrates the destructive force of aircraft in times of war, personified in the latter film by the ⇨ character Tobias Heinkel, a fictitious kinsman and counterpart of the German warplane designer Ernst Heinkel.

Fig. 5. Still from *A TV Dante* (detail).

Fig. 6. Cornelis van Haarlem. *Fall of the Titans* (detail). 1588.

The peril of air, which is in fact the peril of Newtonian gravity, was also alluded to in the exhibition *100 Objects* by the inclusion of a gibbet as Item no. 71, 'represent[ing] quick, easy, cheap ⇨ death, [and] the ⇨ body's gravity' (Greenaway, *100 Objekte*). Moreover, in *Belly* an English £1 note slips out of the hands of the dead Kracklite, bearing the image of Isaac Newton together with an 'illustration of the apple blossom [...] [as] an allusion to the physicist's gravitational theory' (Pascoe 136). Gravity, as the force that binds and pulls you back to earth, also served as the framing device for *Flying Out*. Organised according to 'a certain melodramatic curve of flight through the air[,] [...] the trajectory of a thrown stone' (Greenaway, *Flying Out*, 2), the exhibition was introduced by a drawing by Odilon Redon of a massive, earth-bound sphere, then passed on through a wide array of flying creatures, and finally concluded with the ⇨ bodies of fallen ones and another, smaller sphere, also by Redon. Gravity can be seen, as Greenaway writes in the catalogue to *Flying Out*, 'as the Great Leveller' (*Flying Out*, 139), making no difference between gods, angels, and ordinary mortals. The falling sinners in *Dante* (Fig. 5), for instance, evoke Cornelis van Haarlem's *Fall of the Titans* (1588) (Fig. 6) as well as images of *The Four Disgracers* (1588), Tantalus, Icarus, Phaeton, and Ixion, a series of engravings by Hendrik Goltzius (after van Haarlem). Moreover, Kracklite's

voluntary fall in *Belly* is foreshadowed by a fresco depicting 'the ⇨ death of Phaeton – an allegory of hubris and gravity' (Greenaway, *Belly*, 71), and the final image of his corpse (Fig. 7) is reminiscent of the drawings of the "floordead" in *Flying Out*, among them the smashed ⇨ bodies of a cyclops by Nicolas Mignard and of a fallen angel by Cecco Bravo (Fig. 8).

The obvious metaphorical quality of falling is also familiar from the biblical Fall of Man, Adam and Eve's flight from paradise, and the downfall of Satan, and it may be extended to any fall from grace (Neville's in *Draughtsman*, Kracklite's in *Belly*, or Rembrandt's in *Nightwatching*) in Greenaway's work, being a punishment for cases of "misconduct" like pride, hubris, rebellion, or simply curiosity and veraciousness. This is not to say that for the artist ⇨ death by gravity is an expression of his distinct sense of morality, but, in light of the ubiquity of falling/failing ⇨ characters in his work, it must be considered an inherent part of the human condition as such. *Windows* is all about people having died by falling out of windows, among them, echoing the ⇨ death of Reichelt, an 'adolescent experimenting with the parachute' and a 'man who thought he could fly'. Several people in *Falls* die by falling, the novel *Gold* has '[s]ix drunken soldiers' falling 'from a church dedicated to St. Peter's Denial of Christ and St. Ursula's Virginity' (Greenaway, *Gold*, 52), the young Luper in *TLS* falls from a wall of bricks, and in *Stairs Geneva*, the Laura Ashley Shop (Site no. 13) commemorates the fact that the Welsh designer died in 1985 from a fall down stairs.

In addition to the aforementioned Kracklite, a great many other ⇨ characters have their lives ended in voluntary ⇨ death by gravity. In one of Kracklite's postcards to Boullée, it is fabulated that also the architect of the Victor Emmanuel building, Giuseppe Sacconi (referred to as Zucconi in the script), 'committed suicide by jumping off a building' (Greenaway, *Belly*, 166). In *Drowning*, Smut hangs himself out of grief and guilt,[125] and Marieke in *Nightwatching* jumps off the roof of a building to escape disgrace. The Turin episode of *Tulse 3*, however, is closely connected to the fate of the Italian writer

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[125] Blaming himself for the Skipping Girl's death, Smut hangs himself from a tree with her skipping rope, thus echoing Don Jaime's suicide in Buñuel's *Viridiana* (1961).

and chemist Primo Levi, who died, just like his grandfather, in what was assumed to be an act of suicide by falling; he jumped down the stairwell of his apartment building in Turin. In the same episode of Greenaway's film, the grief-stricken Anna Frascati tells Luper that her 'family is cursed with gravity', because her sister, her sister-in-law, her grandfather, and her nephew all have fallen to their own ⇨ deaths. Shortly afterwards, her self-fulfilling prophecy comes true, and she falls from the Mole Antonelliana.

Fig. 7. Still from *The Belly of an Architect* (detail).
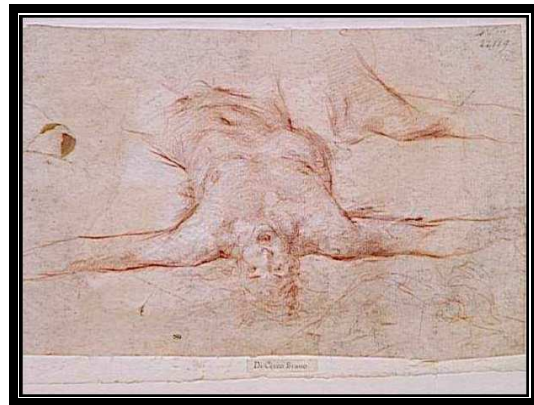
Fig. 8. Cecco Bravo. *Fallen Angel*. 17th Century.

Thus, it is not a coincidence that gravity, used as a double entendre, is considered by Nietzsche's Zarathustra his 'old devil and arch-enemy' (Nietzsche, *Thus*, 197). The spirit of gravity, for Nietzsche, symbolises everything that 'makes life hard and heavy to bear', and is thus seen as 'the source of all the worldly concerns and anxieties that relentlessly haunt and plague human existence' (Seung 153). In the same way, ⇨ death by gravity is often more than just an arbitrary mode of dying in Greenaway's work, but rather a symbol of man's failure both to stand up against the forces of nature and to cope with the hardships of human life. For Nietzsche, refuge from gravity can only be sought in laughter and in the courage to 'become light, and be a ⇨ bird' (Nietzsche, *Thus*, 219). For Greenaway, on the other hand, there seems to be no escape from the burdens of life. Even those who have the courage to revolt against the spirit of gravity – and become bird-like – must inevitably fail/fall. 'These men have landed', the artist comments on the "floordead" in *Flying Out*. 'The breadth has been knocked out of their ⇨ bodies. So much for flying' (Greenaway, *Flying Out*, 167).

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ALPHABET.

Greenaway's entire work displays a fervent passion for the alphabet, which, for instance, is listed in *100 Objects* as no. 45, 'demonstrat[ing] system and a universal code adopted by consensual agreement, the roots and pawns of language, the basic elements of text' (Greenaway, *100 Objekte*). In Tulse Luper's Suitcase no. 25,[126] ⇨ Numbers and Letters, the characters of the alphabet become manifest, alluding to the invention of Gutenberg's types, as 'tangible, holdable, portable objects' (Greenaway, *Compton*). Even though the alphabet is, in linguistic terms – nothing more than an arbitrary set of graphemes, used and abused in the service of communication, it can also be seen as a miraculous collection of building blocks. This is why Umberto Eco describes it with enthusiasm as '[t]he machinery that allows one to produce an infinite text with a finite ⇨ number of elements [...].[127] Using an alphabet with a limited ⇨ number of letters one can produce billions of texts, and this is exactly what has been done from Homer to the present days' (Eco, *Memory*). The alphabet indicates finitude and limits, beginnings and ends (A–Z; alpha and omega), but also opens to infinitude. This issue is explored poetically in Borges's tale of *The Aleph* (1949), which, named after the first letter of the Hebrew and (Arabic) alphabet(s), was only 'two or three centimeters in diameter, but [contained] universal space [...] inside it, with no diminution in size' (Borges, *Collected*, 283).

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[126] The content/numbering of Tulse Luper's suitcases follows the list given in the catalogue to the exhibition *Compton.* For differences in order and content between the exhibition, the *TLS* films, and the associated website, see the Appendix.

[127] This machinery reaches perfection with Borges's *Library of Babel* (1941), where 'bookshelves contain[ed] all possible combinations of the [...] orthographic symbols' (Borges, *Collected*, 115).

In fact, it is the 'infinite plasticity of language', through syntax and morphology, that largely contributes to 'the appeal that "poetic" constructions have for us' (G. Woodward 31), turning the alphabet into a vehicle of word play and pun. The English language, some people say, is especially suited to paronomasia and linguistic ⇨ games due to the vastness of its vocabulary and the abundance of homophones, homonyms, and homographs. Greenaway's painting *The Quick Brown Fox* (1999), which alludes to a widely known pangram, [128] can be seen as a modest homage to the English alphabet, representing a '[b]lackboard homily for placing all [its] […] letters […] in one sentence' (Greenaway, *Blackboard*). The artist's predilection for word play and pun can be surely traced to his interest in the rich English tradition of nonsense alphabet ⇨ books and his admiration of English writers (and writers in English) such as Joyce, Beckett, and Nabokov. Other important influences, however, include Borges and the members of the Oulipo (Wollen 46), especially Calvino and Perec, the latter being referred to in the painting *Comfort George with Ease* (1999) (Fig. 11). Hinting at the French writer's famous lipogrammatic novel *A Void* (1969), in which, as Warren Motte argues, the omission of the letter E 'announces a broader, cannily coded discourse of loss, catastrophe, and mourning' (quoted in Schwab 58), [129] Greenaway's painting offers 'copious E initials […] [as] a putative recompense for the grieving Perec' (Greenaway, *Blackboard*).

It seems obvious that in Greenaway's work the visual display of letters cannot be reduced to ludic reflections on their function as alphabetic code, but very often the artist embraces their dual role as symbol and image. Although in the West calligraphy has never had the same status as in Muslim or in Chinese and Japanese culture, the aesthetic significance of the alphabet is evident. 'Each letter', as Greenaway puts it, 'as a form, can be associatively explicit. Capital A and H are rock solid, K looks aggressive, M and W are reversible, B looks pregnant, the exotic Z is always most conveniently appropriate for the last letter'

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[128] The pangram "The quick brown fox jumps over the lazy dog" is typically used by typographers. In Greenaway's work, it is also found in *Gold*, Story 26, and in *Eight* (where Storey uses the sentence in one of his nonsense litanies).
[129] As a complement to *A Void*, Perec later wrote the novella *Les Revenentes* (1972), in which the vowels A, I, O, and U were omitted.

(Greenaway, *Some*). Experimentation in form, however, is usually subject to considerable restrictions. With regard to the shape of letters, the nineteenth-century designer and writer Lewis Foreman Day argued that '[t]here are two conditions on which the artist may be permitted to tamper with the alphabet: [...] in the first place, to make reading run smoother, and, in the second, to make ⇨ writing satisfactory to the eye. Neither of these desirable ends should, however, be sought at the expense of the other' (L. Day 1). It may be a matter of argument whether artists have always submitted to these rules, but it is a fact that creative experiments with the design of letters predate the invention of letterpress printing.

Fig. 9. Master E. S. Letter K from *Fantastic Alphabet*. Ca. 1465.

Fig. 10. Still from *M Is for Man, Music, Mozart* (detail).

In medieval times, calligraphy as an art took the form of creating ornamental initials for illuminated manuscripts, 'a common practice that was adopted for the layout of printed ⇨ books in the late fifteenth century' (Müller et al. 482). The Renaissance also witnessed the production of various prints of figurative alphabets, like those by the German artists Hans Weiditz the Younger and Master E. S., whose *Fantastic Alphabet* (ca. 1465) (Fig. 9) is a most illustrious example. Then, in the early sixteenth century, there was 'keen competition among the leading printers to secure designs for alphabets from the hand of eminent artists' (Dodgson 289). Among the most famous examples are the wood- and metalcuts of Roman capital letters designed by Hans Holbein the Younger (which were partly executed by Hans Lützelburger), including an alphabet of ⇨ *Animal Scenes* (ca. 1521) and the so-called *Alphabet of* ⇨ *Death*

and the *Children's Alphabet* (both ca. 1523). It has been argued that some of these alphabets were produced 'not with the directly practical object of being used in ⇨ books, but to serve as ornament prints for advertisement of the woodcutter's skill, for the instruction and profit of other craftsmen, or, it may be, even for the delight of the collector' (Dodgson 292).

Fig. 11. *Comfort George with Ease*. 1999.

Fig. 12. Still from *A Zed and Two Noughts*.

In the twentieth century, especially from the 1950s onwards, much interest was revived in the subject, when artists made use of the alphabet again – this time fully released from its practical or linguistic context. In many works by members of the Pop Art generation, like in Joe Tilson's *A–Z, a Contributive Picture* (1963), or in the sculptural work of David Smith, like in *24 Greek Y's* and *17 H's* (both 1950), letters were used as ready-mades or reproduced for their own sake. Of particular importance is the work of Jasper Johns, whose alphabet paintings (the first of which was his *Gray Alphabets* of 1956) have been interpreted by Rosalind Krauss as powerful 'statements about the infinite expansion of man-made sign systems' (*Originality*, 21). [130] Like Johns, Greenaway has, steeped in a (predominately) modernist tradition, used the alphabet as an element of many of his paintings and collages, either as an end in itself or as a natural part of the composition. The artist's *Head Series* of 1992, for example, comprises twenty-six collages of which each one is equipped with a letter of the alphabet. Greenaway's painting *Radiator Language* (1990), on the other hand, includes a representation of a complete

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[130] In the catalogue to *100 Objects*, Greenaway explicitly refers to Johns's work by including an image of the 1962 painting *Alphabets* to illustrate Object no. 45, the Alphabet.

'alphabet [divided] into five rows of five letters[,] with the Z and S being interchangeable' (Greenaway, *Papers*, 109). In his films, equally, the pictorial quality of letters is emphasised from time to time. In *M Is for Man*, for instance, the alphabet is not only sung, but also pantomimed and superimposed on the screen as capital letters (Fig. 10), thus evoking the aforementioned figurative alphabets by Renaissance artists. In *Zed*, a film abounding in alphabetical allusions,[131] the theme is introduced by the display of giant neon letters forming the word ZOO (Fig. 12),[132] thus evoking the great architectural alphabets of nineteenth-century decorative artists such as Jules-Auguste Habert-Dys and Antonio Basoli[133].

The omnipresence of letters in Greenaway's work points to the fact that, from an early age on, '[t]he alphabet governs our lives' (Greenaway, *Some*). All modern 'educational systems are based on forcefully feeding the letters of the alphabet to reluctant children, and then to press home a necessity to amassing an understanding of words. [...] You have a tongue. It will not speak comprehensively on its own, it needs training' (Greenaway, *Re-invention*). The foundations of the high significance of the alphabet in our modern literate and largely text-based society were laid as early as in antiquity, where '[e]lementary instruction started with the relentless gymnastics of the alphabet. The sands of Egypt have preserved alphabets written by students and teachers alike', and in ancient Rome 'a wealthy child was given ivory alphabet blocks and ivory or boxwood letters to play with' (Cribiore 164). The Greek Sophist Herodes Atticus (101–177 AD), so the ⇨ story goes, even purchased for his slow-witted son 'twenty-four young slaves, each with the name of a letter of the alphabet,

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[131] In the film, Alba (herself a thinly-disguised Alpha), whose daughter Beta is her second-born (the first-born died), tells Oliver that she wants to have twenty-six children named after the letters of the Greek alphabet (this is why she later considers naming her new-born twins Gamma and Delta). Oliver, however, informs her (incorrectly) that '[t]here aren't twenty-six letters in the Greek alphabet – there's only twenty-three' (Greenaway, *Zed*, 42).

[132] At the end of the film, however, the neon letters are seen from behind, and ZOO is turned into OOZ. As David Pascoe has pointed out, '[t]he implications might be that the order of the letters has been artificially reversed, and we are seeing the end and looking back to the beginning; hence, "OOZ" may be coming to signify the primeval ooze from which life on earth originates' (Pascoe 109).

[133] With regard to Greenaway, the drawings of Basoli's *Alfabeto Pittorico* (1839) are an interesting case in point. Each drawing was meant to depict a building in the shape of an alphabetical letter together with objects beginning with the same letter.

who were supposed to be with his son at all times' (Cribiore 165). From the Middle Ages onwards, the alphabet was often taught with the help of printed sheets or hornbooks, predecessors of later ABC ⇨ books, which took the form of alphabet tablets, as they are depicted in various engravings by artists such as Hans Sebald Beham, Daniel Hopfer, or Heinrich Aldegrever. One of these, a sixteenth-century engraving by Aldegrever (Fig. 13), has been used by Greenaway for the catalogue to *100 Objects*. A blackboard of Greenaway's own design can be seen in his painting *Slate* (1999) (Fig. 14), which is meant to serve as 'a reminder that the original blackboard [...] was a slate, a sliver of true untreated rock that shrieked with the pressure of the chalk' (Greenaway, *Blackboard*).
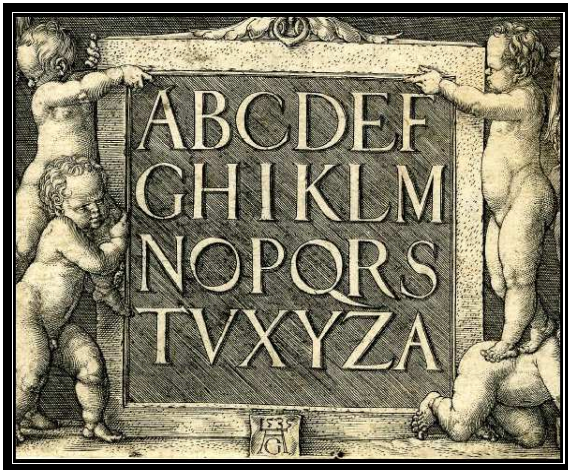
Fig. 13. Heinrich Aldegrever. *Alphabet Tablet* (detail). 1535.

Fig. 14. *Slate*. 1999.

Also in his cinema, Greenaway has on several occasions concentrated his attention on the (more or less) painful experience of acquiring rote knowledge of the alphabet.[134] The soundtrack of his short *Intervals*, for example, features 'a basic lesson in Italian that includes the correct way to pronounce the letters of the alphabet' (Melia, *Bibliography*, 150). Most often, however, Greenaway's learners are children who, in the tradition of ABC ⇨ books, draw on visual aids for their first encounters with spelling. In his short *House*, for example, Greenaway's 'daughter Hannah [i]s learning the alphabet and her voice is on the soundtrack repeating and getting things

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[134] David Lynch deals with the same topic in his early experimental short *Alphabet* (1968), which he has described as 'a little nightmare about the fear connected with learning' (Lynch 40).

wrong – the wisdom of the innocent' (Greenaway quoted in G. Smith 102). Taking her cues from the picturesque environment of an English country house, for Hannah 'A is for apple, B is for butterflies, [...] C is for cat'. Similarly, in *Draughtsman*, a taciturn Augustus[135] is taught the alphabet by his German Governess *in situ* – during common walks through the ⇨ garden of the estate: 'A is for apricot. M ist für Marille. C ist für Citrone [...]. A ist für Ananas [...]. P is for pineapple'. And also Beta in *Zed*, when tested for her alphabetical knowledge, associates the individual letters with objects from her surroundings. As she 'combines the alphabet with the ⇨ animal world' (Lawrence 80), with the inhabitants of the ⇨ zoo, A is for angelfish, B for butterfly, J for jaguar, K for kangaroo, L for lion, M for monkey, P for penguin, Q for quagga, R for rhinoceros, and S for swan. X, unsurprisingly, offers considerable problems, for, as Beta recognises, '[t]here aren't any ⇨ animals that begin with X'. Then the list is brought to its predictable end, with Y for yak and Z for zebra (cf. Lawrence 80).

However, when in *Zed* the ⇨ zoo prostitute Venus de Milo asks innocently, '[w]hat did they use for Z before people knew that zebras existed?' (Greenaway, *Zed*, 82), she foregrounds the arbitrary allocation of a specific word to a letter in the phonetic alphabet.[136] Felipe Arc-en-Ciel, '[o]verturning the "natural" order, where language predates the thing named, [...] suggests that "Zed was invented specially for zebras"' (Lawrence 80). The arbitrariness of alphabetical ordering is also highlighted in *House*, where Hannah's tentative attempts to systematise nature with the help of the alphabet are sabotaged by the narrator's excessive listing of words that start with H. Even though there are some thematic collections referring to the environment, including ⇨ birds (halcyon, harrier, hawk, etc.), insects (hemiptera, homoptera, hymenoptera, etc.), and ⇨ plants (holly, hellebore, hazel, etc.), the letter H is also used to unite (seemingly) incongruous concepts such as

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[135] There is a mute namesake in Stoppard's *Arcadia* (1993), bearing some resemblance to the Augustus in the film. All surrounded by garrulous characters, Greenaway's Augustus is the only one who does not speak at all in the film – except for the word "Ananas" for pineapple.
[136] Thus, whereas in English phonetic alphabets "zebra" is most often used for Z, in German ones the words "Zeppelin" or "Zacharias" are more frequent. French prefers "Zoé", Italian "Zara", Spanish "Zaragoza", and in the NATO phonetic alphabet the term "Zulu" is used.

'heretic, heaven, hell, horror, holocaust, and His Holiness'. Other lists explore the common sound quality in words but lack any logical support, so that H is also 'for hocus pocus, helter-skelter, harum-scarum, hoity-toity, hokey cokey, hotchpotch, hubble-bubble, hugger-mugger, [and] hurdy-gurdy'. Here, at the latest, Paul Melia argues, '[t]his listing, far from being a means of ordering the world, becomes little more than a babble, the outpourings of a repetitive and obsessional mind' (*Bibliography*, 150). Rejecting any didactic function, Greenaway's film bears some resemblance to the various nonsense alphabets by Edward Lear, Edward Gorey, and Theodor Seuss, which call 'into question the nature of an arbitrary alphabet' (Bodmer 116). An ordering device similar to that employed in *House* is also used in *Falls*, where interviewees are urged to make spontaneous lists of ⇨ birds starting with the letters W, B, C, and P. And also in *Drowning*, largely unnoticed by the audience, 'the bedroom inhabited by coroner Madgett is furnished with 100 objects starting with the letter "M". Madgett's compulsive, lovestruck 13-year-old son, Smut, has 100 Objects beginning with "S" in *his* room' (J. Siegel 75; original emphasis). In all these examples, alphabetical juxtaposition 'leads not to order but to chaos. […] The arbitrariness of such lists is underscored by the willful inclusion of nearly anything' (Lawrence 14).

Nonetheless, the alphabet as an organising principle is generally acclaimed, mainly because it is considered to be universally understandable and most effective. According to Foucault, 'the use of the alphabet as an arbitrary but efficacious encyclopaedic order' appeared in 'the second half of the seventeenth century'[137] (*Order*, 38). Since then it is common practice that dictionaries and encyclopaedias endeavour to 'accommodate the greatest possible quantity of learning in the arbitrary order provided by letters' (Foucault, *Order*, 86). Roland Barthes, who organised several of his own ⇨ writings, including *The Pleasure of the Text* (1975) and the mock-biography *Roland Barthes by Roland Barthes* (1977), around the letters of the alphabet, asserts that, as contrasted with any other system of organisation, 'alphabetical order has the

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[137] There are, however, several earlier examples, such as Gesner's *Thierbuch* of 1565, that employ the alphabet as system of organisation.

precise advantage of being neutral' (Barthes, *Fashion*, 105).[138] In a similar vein, Perec argues that '[o]bjectively speaking, A is no better than B, the ABC is not a sign of excellence but only of a beginning' (194). But, as he goes on to say, 'the mere fact that there is an order no doubt means that [...] each element in the series becomes the insidious bearer of a qualitative coefficient. Thus a B-movie will be thought of as "less good" than another film which, as it happens, no one has yet thought of calling an "A-movie"' (Perec 194). Greenaway, whose work is largely dependent on systems of organisation, considers the alphabet, like any system, 'deeply faulted – and absurd. [...] Our whole lives are governed by this wretched, artificial construct: our medical records, police records, the way we approach our academic life – all based upon this stupid system of A–Z' (Greenaway quoted in G. Smith 97). Nevertheless, or perhaps for that very reason, Greenaway has used the alphabet again and again as an ironic organisational principle, either as internal structure (organising parts of the work) or as overall structure of works, and often as relief or as alternative to the actual narrative. Even though, as the artist argues, 'a, b, c, d ... is a sort of a narrative[,] [...] it is really [a] very primitive knot' (Greenaway quoted in Krenz).

Obvious figures of inspiration for Greenaway's wry alphabetic orders are structural filmmakers, especially Hollis Frampton, whose experimental film *Zorns Lemma* (1970), for example, consists of several series of images, mostly of signs found in New York City, each one beginning with one of the twenty-four letters of the Roman alphabet (Fig. 15). In the film, Frampton tries, by gradually subverting the fixed relationship between sign and signified, 'to create a new alphabet of visual imagery by associating images with a particular letter which do not relate to it in the conventional way' (Street 179).[139] An instance of an early Greenaway film equally steeped in structural thinking is his documentary

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[138] In fact, most of Barthes's later writings are mere collections of fragments organised on the basis of the alphabet. However, 'this often turns out to be a faked alphabetical order, engineered by the simple device of assigning the titles afterwards' (Lavers 74).

[139] In Frampton's film, one letter after another vanishes from the series and is replaced by images without any sign: 'The first to go is X, replaced by a fire; a little later Z is replaced by waves breaking backwards, once an image is replaced, it will always have the same substitution. [...] Since the letters seem to disappear roughly in inverse proportion to their distribution as initial letters of words in English, the viewer can with occasional accuracy guess which letter will drop out next' (Sitney, *Visionary*, 394).

26 Bathrooms, which is organised both according to the ⇨ numbers 1–26 and to the letters A–Z. Starting with 1: 'A is for A Bathroom' (Fig. 16), the initial correspondence of ⇨ numbers and letters is abandoned during the course of the film, and the alphabetical series begins to take on a life of its own – as a (visual) index of phenomena related to bathrooms. While '[s]ome categories are factual', as "D is for Dental Hygiene" or "M is for Mirrors", 'some [are] humorous, [and] some ironic, such as "Q is for a Quiet Smoke" – a shot of a man on a toilet smoking and reading' (Gershenson & Penner 20), or "Z is for a Zoological Note" – a shot of a toy frog in ⇨ water, which does not appear until after the closing credits.

Fig. 15. Hollis Frampton. Still from *Zorns Lemma*. 1970.
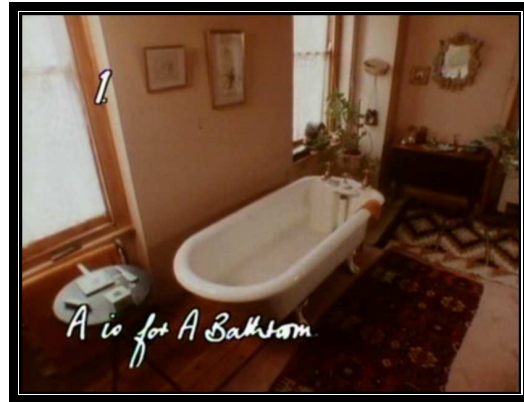
Fig. 16. Still from *26 Bathrooms*.

The totality of Greenaway's epic *Falls* is also held together by the alphabet, which arranges the presentation of the ninety-two ⇨ biographies of the victims of the Violent Unknown Event, from Orchid FALLa to Anthior FALLwaste. In many other instances, alphabetical order affects only parts of the work, as in *M Is for Man*, which begins with a female voice singing, to the sound of Louis Andriessen's *The Alphabet Song*, an account of creation: 'A is for Adam and E is for Eve. B is for bile, blood and bones. C is for conception, chromosomes and clones. D is for devil. F is for fertility and for Venus' fur'. However, the "narrative" comes to an abrupt stop, for, '[h]aving arrived at the letter M, the Central Letter of the Alphabet, the Gods decided to use it to make MAN'. Most often in Greenaway, though, the alphabet stimulates the inclusion of lists (some excessive, some only fragmentary) in individual works. *Prospero* features, as ⇨ Book no. 9, "An Alphabetical Inventory of the Dead", in which

the names are 'arranged in long columns that sometimes reflect the alphabet, sometimes a chronology of ⇨ history, but often use taxonomies that are complicated to unravel, such that you may search many years to find a name, but be sure it will be there' (Greenaway, *Prospero*, 20). In *TLS*, Suitcase no. 17 is filled with 'bottles of alcohol arranged according to the alphabet' (Greenaway, *Compton*), ranging from Absinthe, Beer, and Champagne, to Lager, Madeira, and Napoleon Brandy, to Exceptional Elixir, Yalta Gin, and Zambuca con mosche.[140] And on the website related to the *TLS* project, the suitcases of fish (no. 8), frogs (no. 12), and perfume (no. 18) are also sorted alphabetically. In *Rosa*, an alphabetical list occurs after the end of the actual opera in the form of a sung (some twenty-minute-long) index of the opera, including, amongst others, the Abattoir, '[t]he location of the opera', Bullets, '[i]ntended to enter Rosa's ⇨ body at the heart, the belly and the head', and Cow-Boy, a figure 'responsible for herding and farming cattle, but adept too at enacting nineteenth century morality laws' (Greenaway, *Rosa*, 116). In this case, unlike in other works, Greenaway's alphabetical impetus is not limited to a mere display of a simple list, but, by giving "definitions" for the individual entries, he offers – in a mocking fashion – a rationale that is very much that of the dictionary (Woods, *Being*, 124).

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[140] The same collection is also used for a description of Item no. 42, Alcohol, in the catalogue to Greenaway's prop-opera *100 Objects*.

ANATOMY.

The ⇨ science of anatomy makes the human ⇨ body the subject of a systematic examination of its structures and individual parts.[141] The historical protagonist in this human quest for knowledge is the Anatomist, no. 5 of Greenaway's *100 Allegories* (Fig. 17), who is revered by the artist as 'the allegory of Curiosity': he can reveal to us 'the superficial misdemeanours of the exterior of the naked corpse [...], but also its interior felonies. He c[an] view the scars and wrinkles and blemishes [...] so assiduously concealed in life [...] and [...] lay bare the ⇨ body's concealed interior with its hidden inadequacies and malformations' (Greenaway, *100 Allegories*, 221). The anatomist's main instrument is the dissecting knife, '[t]he knife used to kill the apparently dead', which is included in Greenaway's *100 Objects* as Item no. 26, illustrating 'mortality and immortality, the hope of not dying, fear of the grave' (Greenaway, *100 Objekte*). As the study of anatomy involves the literal cutting into its preferred raw material, the human cadaver, it can be seen as the intersection between discourses of corporeality, ⇨ violence, and ⇨ death. The fact that, for the most part, the production of anatomical knowledge has been dependent on the dismemberment of the human corpse is the reason for 'the pathos of anatomical images. They demonstrate the ⇨ body's workings, its vitality, yet they also necessarily allude to the ⇨ body's mortality' (Waldby 58).

The pivotal figure for Greenaway is the sixteenth-century anatomist Andreas Vesalius, who revived the practices of human dissection and direct observation, thus 'overturn[ing] two thousand years of superstition that came fully sanctioned from unquestioning belief in the medicine of Galen and the Greeks' (Greenaway, *100 Allegories*, 223). The Roman physician Galen (129–ca. 199), like most anatomists of the ancient world, was forced to rely on ⇨ animal dissection, mostly of apes, which was believed to provide insight for a full understanding of human anatomy, even though the (then-illegal) practice of human dissection was

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[141] The early anatomists were concerned for the most part with describing the surfaces and interiors of the human body and not so much with determining the causes of death. Even though basic approaches to pathological anatomy (the study of the effects of diseases on the body) can be traced to the Middle Ages, its actual beginnings were in the seventeenth and eighteenth centuries, with physicians and anatomists such as Théophile Bonet, Marie François Xavier Bichat, and Giovanni Battista Morgagni, who is referred to as 'the Father of Pathology' (Walsh 29).

not completely unknown to the world of antiquity.[142] Though riddled with inaccuracies and mistakes, Galen's work remained virtually unchallenged throughout the Middle Ages, and even when dissections of human corpses were conducted, they merely served the purpose of affirming and illustrating the traditional doctrines. Mondino dei Liuzzi's *Anatomia* of 1316 (which appeared in print in 1474), for instance, a standard textbook on anatomy of the time, gives a detailed description of a dissection of a human corpse, while it, at the same time, 'slavishly retraces the footsteps of Galen', adopting all his 'imperfections and errors, including the crudest (such as, for example, the description of a five-lobed liver and a tripartite sternum), which a careful investigation based on the cadaver could easily have dissipated' (Carlino, *Books*, 19).
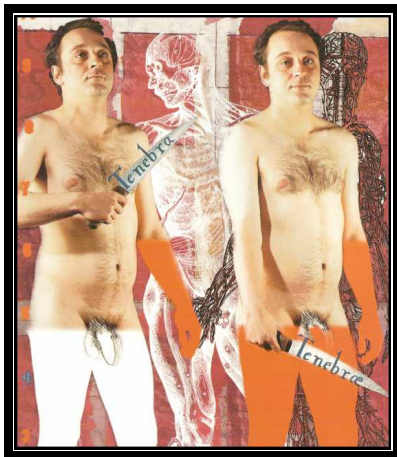
Fig. 17. *100 Allegories to Represent the World*: The Anatomist (detail).
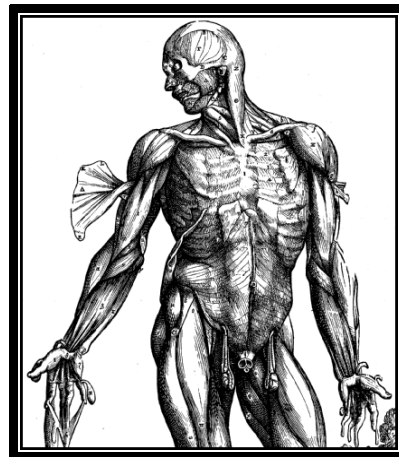
Fig. 18. Plate 27 from *De Humani Corporis Fabrica* (1543) (detail).

In the Renaissance, anatomy underwent a fundamental change, as the age saw – in both ⇨ science and art – the birth of a theoretical framework that encouraged 'direct and faithful representation[s] of natural phenomena. The assumption required that the artist acquaint himself with the structure and physical properties of natural phenomena in order to ensure objectivity [...] and representational correctness. Art had gone scientific' (Saunders & O'Malley 22). Human dissection, though still condemned as illegal by the church, was believed to have been performed by several artists – including Antonio Pollaiuolo, Andrea

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[142] Thus, the founders of the medical school of Alexandria, Herophilus (335–280 BC) and Erasistratus (304–250 BC), whose works were familiar to Galen, are known to have conducted dissections of human corpses regularly (cf. Carlino, *Books*, 134–137).

del Verrocchio, Andrea Mantegna, and Michelangelo – in preparation for studies of the human ⇨ body. The artistic interest in human anatomy culminated in the work of Leonardo, who dissected dozens of cadavers between 1485 and 1515 in his pursuit of knowledge about the structure of the ⇨ body (until Pope Leo X forbade him to resume this practice). On one of his anatomical sketches, the Renaissance artist noted – not without pride – that he had 'dissected more than ten human ⇨ bodies, destroying all the various members and removing the minutest particles of flesh which surrounded these veins, without causing any effusion of blood' (quoted in Sawday 111). Interestingly, Leonardo started '[h]is investigation into the mechanics of the ⇨ body [...] with his studies of the cranium, in which he attempted to locate the site of the soul' (Cremante 400). Maybe Greenaway had this in mind when he developed the story of a future project, *Augsbergenfeldt*, a film about 'an anatomist searching for the human soul in the cadavers of the slaughter-fields of the Thirty Years War' (Steinmetz & Greenaway 134).[143] What is most remarkable about Leonardo, who made anatomical chalk drawings of high quality and precision, is that he came to see anatomy as not merely a prelude to painting, but rather a ⇨ science in its own right. His plan to publish a treatise on anatomy together with the anatomist Marcantonio della Torre, however, which should have replaced Mondino's *Anatomia*, was never implemented.[144]

When, some twenty years after Leonardo's ⇨ death, Vesalius published his pioneering work *De Humani Corporis Fabrica* (1543), it was by no means the first comprehensive atlas of anatomy,[145] but the first to provide anatomically accurate drawings of the human ⇨ body (Fig. 18).[146] This is why 'Vesalius's

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[143] In fact, the search of the seat of the soul haunted anatomists from antiquity to the Age of Enlightenment. Descartes, also an avid dissector of human corpses, famously located it into the pineal gland; others before him had identified 'the heart, the stomach, the blood, the corpus callosum, the third ventricle, the medulla, and the spinal fluid' (Liker, Levy, & Apuzzo 4).

[144] The majority of Leonardo's anatomical work is contained in the Windsor Collection, which includes some 200 drawings concerned with human anatomy.

[145] One of the most important pre-Vesalian textbooks of the Renaissance is the 1522 *Commentaria super Anatomia Mundini* of Jacopo Berengario da Carpi. Berengario, though still adhering to Galen, had also made systematic use of human dissection, but his illustrations by no means match those of Vesalisus in terms of realism and accuracy (Carlino, *Books*, 21).

[146] The attribution of these drawings to a particular artist has been a matter of debate. Even though some of the drawings were certainly from Vesalius's own hand, it has been suggested that others may be identified as the work of a pupil of Titian, Jan van Calcar, who was responsible for the sheets of Vesalius's earlier *Tabulae Anatomicae* (1538). Today, it is safe to

version of the dissected ⇨ body [...] [is] a traditional starting place for ⇨ histories of anatomic illustration' (Elkins, *Pictures*, 129). The *Fabrica*, both a pamphlet and an anatomical atlas, not only contested the doctrines of Galen, but 'announced a new principle of fact finding and truth testing [...]: all anatomical statements and hypotheses were to be subjected to a methodical review by the dissection' (Reiser 15). [147] Vesalius also encouraged anatomists to perform dissections themselves instead of letting assistants, dissectors and demonstrators, do the work – as was the rule in pre-Vesalian anatomical lectures.[148] When these assistants were not able to find an organ as described by the anatomist/lecturer, this was often explained by the deficiency of the corpse. Thus, on the one hand, Vesalius's great appeal to Greenaway may be explained by his revolutionary approach to dissection that marked the beginning of anatomy as ⇨ science. Seeking to convey the importance of his work, it has often been 'observed that in 1543 Copernicus gave men a new image of the universe and Vesalius a new view of their ⇨ bodies' (Rossi 45). On the other hand, the fusion of scientific exactitude and artistic craftsmanship in Vesalius's work – being without precedent in the ⇨ history of medical illustration – contributes to Greenaway's fascination with Vesalius's *Fabrica*, which is seen as 'one of the most noble and magnificent volumes in the ⇨ history of printing. In it, illustration, text and typography blend to achieve an unsurpassed work of creative art' (Saunders & O'Malley 9).

Anatomical drawings by Vesalius (and other anatomists) have been appropriated extensively by Greenaway, for example, as ready-mades in the catalogue to the exhibition *Compton*, where images of Vesalius and the eighteenth-century anatomist Bernhard Siegfried Albinus are used to illustrate the content of Suitcase no. 58, ⇨ Body Parts.[149] Anatomical images have also

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assume that the majority of the drawings of the *Fabrica* were produced by assistants of Titian, based on studies by their master and under Vesalius's instruction (cf. Saunders & O'Malley 28).

[147] Vesalius not only corrected many of Galen's misconceptions and errors, but also refuted "facts" in anatomy derived from Scripture, which brought him in conflict with church authorities at times. Thus, for example, he disagreed with the biblical view that Eve was created out of one of Adam's ribs, for none of the male bodies he had dissected had fewer ribs than the female ones (cf. O'Malley 157).

[148] Consequently, Vesalius was, '[c]ontrary to the provisions of the statues, [...] already lecturer, demonstrator, and dissector all in one' (O'Malley 81).

[149] The marking of these anatomical bodies with numbers and letters, referring to the index that was usually provided to name the various structures exposed, may be associated with Greenaway's own fascination with numbers and the alphabet.

been incorporated into several of the digital collages in *100 Allegories*, not only for the Anatomist, but also for Allegory no. 20, The Common Soldier, including a Vesalius drawing of dissecting instruments and a "wound-man" of 1517 by Hans von Gersdorff, the purpose of which 'was to inform the contemporary barber-surgeons [...] how best to treat the war-wounded' (Greenaway, *100 Allegories*, 233). Furthermore, Allegory no. 85, Prometheus, incorporates plate 58 of the *Fabrica*, showing a dissected abdominal cavity, which is 'peeled back ready for the sadistic raven[150]' (Greenaway, *100 Allegories*, 269).

Fig. 19. Title Page to the first edition of *De Humani Corporis Fabrica* (1543) (detail).

Fig. 20. Still from *Prospero's Books* (detail).

In *Belly*, in a scene omitted from the film, Kracklite carries a copy of a Vesalian textbook with him, which he has stolen from a bookshop, as the architect confesses in a postcard to his absent friend Boullée. There, Kracklite admiringly describes Vesalius's anatomical figures as 'complicated urban ⇨ maps of the future' (Greenaway, *Belly*, 179), an allusive hint at 'the analogy between anatomy and ⇨ geography' (Elliott & Purdy, *Architecture*, 53) and the anthropomorphism of ⇨ architecture, which seem to haunt Greenaway's entire film. The allegorical relationship between ⇨ architecture and the human ⇨ body was common knowledge at the time of Vesalius, and anatomists 'were able to justify the[ir] publications by claiming to reveal the divine secrets of the ⇨ architecture of the human ⇨ body as a form of homage to the Almighty' (Loudon 12). The idea of the ⇨ body as edifice is highlighted by the architectural environment depicted in the frontispiece of the *Fabrica* (Fig. 19), on which Vesalius is shown

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[150] Of course, Prometheus's punishment is usually associated with an eagle or, as some sources say, a vulture.

performing an autopsy on a female corpse.[151] This image is included in the published script of *Prospero* and also has served as the inspiration for a near tableau vivant in the finished film (Fig. 20). But, whereas the corpse on the frontispiece has been identified as a hanged criminal who, in a vain attempt to escape the gibbet, had falsely claimed to be pregnant (O'Malley 143), Greenaway's version does not show the dissection of an alleged pregnant woman but an actual abdominal delivery.

Fig. 21. Still from *Prospero's Books* (detail).

Fig. 22. Anatomical fugitive sheet; female (detail).

Fig. 23. Clemente Susini. *Anatomical Venus*. 1781–82.

The film's focus on female reproductive anatomy is apparent in view of the fact that it includes, as ⇨ Book no. 8 of Prospero's ⇨ library,[152] a fictitious sequel to the *Fabrica* called "The Vesalius Anatomy of Birth". Inside this volume, which is described as 'even more disturbing and heretical' than the original, there are 'descriptive drawings of the workings of the human ⇨ body which, when the pages open, move and throb and bleed. It […] bemoans the wastages associated with progeneration, condemns the pains and anxieties of childbirth and generally questions the efficiency of God' (Greenaway, *Prospero*, 20). While the content of the ⇨ book is being introduced, drawings from the *Fabrica* are displayed on the screen, alternating with images of foetuses inside and outside the uterus taken from Govert Bidloo's *Anatomia Humani Corporis* of 1685. Immediately afterwards, Prospero's pregnant wife,

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[151] Much has been written about the symbolism of the frontispiece of the *Fabrica*. It includes, amongst other things, a skeleton with scythe, as a typical memento mori element, but also a critique of Galen's adherence to animal dissection in the disguise of the presence of a dog and a monkey (cf. Saunders & O'Malley 42).

[152] In the course of my study, the numbering of Prospero's books follows the published script of *Prospero*. See the Appendix for the complete list of books.

Susannah, can be seen in an act mimicking self-dissection – revealing her own viscera and the inside of her womb by pulling down her abdominal wall (Fig. 21). Greenaway describes her as 'alternately a Titianesque nude and then the Vesalius figure – flayed – her blood vessels and nerve endings and internal organs displayed' (*Prospero*, 70). Susannah is, like most of Vesalius's "muscle figures", represented as alive, yet her self-demonstration also points to several other traditions of anatomical illustration. Medieval and Renaissance "wound-men", like those by von Gersdorff, 'show their opened ⇨ bodies with the indifference of a demonstrator pointing to an actual corpse' (Elkins, *Pictures*, 132). Later, during the fifteenth and sixteenth centuries, so-called fugitive sheets (Fig. 22), illustrated prints with superimposed flaps to reveal the inner organs, were highly popular among laymen.[153] During the eighteenth century, however, they were replaced by more accurate, life-sized wax models, so-called anatomical Venuses, epitomised by the sculptures of Clemente Susini (Fig. 23) and Felice Fontana.[154]

Fig. 24. Still from *M Is for Man, Music, Mozart* (detail).
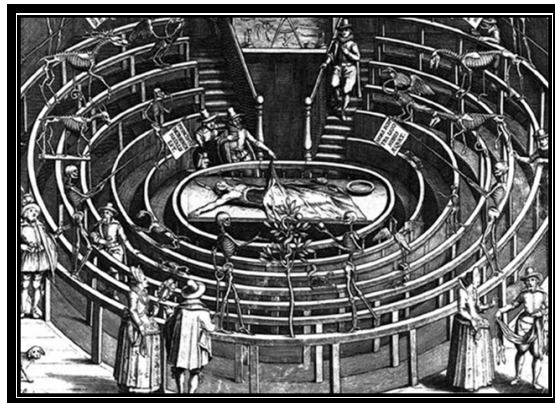
Fig. 25. Willem Isaacsz. Swanenburg. *Anatomical Theatre of Leiden* (detail). 1610.

Another Greenaway film, the short *M Is for Man*, is even more obsessively filled with references to anatomy. At the beginning, a sprawling list of ⇨ body parts is inserted,[155] as if to simulate with words the act of dissection. Later in the film,

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[153] The first known images to make use of superimposed flaps are said to be the fugitive sheets of the German Reformation artist Heinrich Vogtherr the Elder (Carlino, *Paper*, 3).

[154] La Specola, the Museum of Zoology and Natural History in Florence, houses the most famous collection of anatomical wax models. Other collections are held in museums throughout Europe, as, for example, in the Josephinum Medical Museum in Vienna.

[155] The list includes the anus, an oesophagus, bile duct, a pancreas, duodenum, a small intestine, appendix, bladder, a rectum, epiglottis, larynx, bronchial tube, a windpipe, arteries, cornea, lip, cheek, breast, a wrist, buttocks, calf, a shin, a nipple, groin, a stomach, gall bladder, kidney, and colon.

Louis Andriessen's *Vesalius Song* accompanies a nude male on his way to the dissection table; here the '⇨ body is dissected by the camera, which composes physiognomic portraits in the fashion of Giuseppe Arcimboldo […] and anatomical drawings à la Andreas Vesalius […]. The dissected human ⇨ body is then set in motion, for *m* is also for "movement"' (Bruno 295f.). The film, brightly lit like Thomas Eakins's *The Agnew Clinic* of 1889, is set in a reconstruction of an anatomical theatre (Fig. 24), bringing together anatomist, corpse, and audience in one place. As observed by Giuliana Bruno (295), the location is modelled on the amphitheatrically shaped rooms that emerged at the end of the sixteenth century at European universities, the first being built in Padua in 1594, followed by others in Bologna and Leiden (Fig. 25). The popularity of anatomical theatres, which replaced the older temporary constructions in which Vesalius had worked, indicates that, generally, at that time anatomisation was considered not just a matter of ⇨ science, but also a social phenomenon. The French sixteenth-century anatomist Charles Estienne even argued that anatomy should be seen as any other public event, comparing the human corpse to 'anything that is exhibited in a theatre in order to be viewed' (quoted in P. Mitchell 415). And during the sixteenth and seventeenth centuries, anatomical lectures were, in fact, 'like the defense of a thesis or a college play, a great social event that the whole town attended, with masks, refreshments, and diversions' (Ariès, *Hour*, 366).

Greenaway's involvement with the anatomical room may be seen as rooted in the tradition of seventeenth-century paintings and engravings that took the anatomy lecture as their subject. Among the best-known examples are commissioned portraits such as Michiel van Mierevelt's *Anatomy Lesson of Dr. Willem van der Meer* (1617) and, especially, Rembrandt's paintings *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632) and *The Anatomy Lesson of Dr. Joan Deyman* (1656) (Fig. 26). The composition of the latter Rembrandt painting, which is modelled on Mantegna's *The Lamentation over the Dead Christ* (ca. 1500) (Fig. 198, p. 276), is echoed in several Greenaway films, as, for example, in *Tulse 2*, in a scene of an autopsy performed by Monsieur Moitessier (Fig. 27), a dubious amateur anatomist who arranges supply for his anatomical experiments by purchasing corpses.

Fig. 26. Rembrandt. *The Anatomy Lesson
of Dr. Joan Deyman.* 1656.

Fig. 27. Still from *The Tulse Luper
Suitcases 2* (detail).

As a matter of fact, in the eighteenth century similar private dissection rooms were quite fashionable. Philippe Ariès explains that at that time, '[a] rich man who was interested in nature might have his own private dissection room, just as he might have his own chemical laboratory' (*Hour*, 366). It has been argued that amateur and professional anatomists were in competition for corpses, which were available legally in limited ⇨ numbers only. The growing interest in anatomy in the eighteenth century is said to have 'promoted a black market in corpses' (Richardson xv), and anatomists and surgeons were forced to turn to other illegal activities to improve their regular stock of ⇨ bodies. An instance of grave robbing for anatomical material, though with motives anything but scientific, is alluded to in *Pillow*, where the freshly exhumed corpse of Jerome is flayed in an improvised dissection room to preserve the precious, skilfully calligraphed skin. The same theme is also addressed in Tableau 2 of Greenaway's short *Darwin*, 'in which Darwin considers a career in medicine', when we are told that during the English naturalist's stay in Edinburgh the 'demand for ⇨ bodies for anatomical investigation led to the resurrection of corpses from the common grave, and when these ⇨ numbers did not suffice then to murder'. Even though Foucault has tried to expose anecdotes about grave-robbing Enlightenment doctors as 'retrospective justification' for 'the[ir] repressed need to open up corpses' (*Birth*, 125f.), the sources of cadavers for dissection have always been of an ethically dubious nature. In the seventeenth and eighteenth centuries, anatomy made extensive use of the corpses of executed criminals, which were then opened in public dissections. Anatomisation was thus long considered, as is reflected in Hogarth's engraving *The Reward of Cruelty* (1751), the continuation of the punishment of

criminals, and the working of the anatomist was seen complementary to that of the executioner (Sawday 55). And '[w]hile murderers remained the corpses of choice for British anatomists well into the nineteenth century, the Anatomy Acts of the 1830s also made the ⇨ bodies of the indigent, the insane, prostitutes, suicides and orphans available for anatomisation' (Waldby 53).

The transformation of ⇨ bodies from the margins of society 'into a demonstrative prop [by medico-scientific discourse]' (Bouchard 100) is also the subject of Greenaway's film *Seine*, where the camera captures details of faces, torsos, and genitals of nameless victims of ⇨ drowning (Fig. 227, p. 310), while the mortuary assistants Bouille and Daude, who reappear in *Tulse 3* as Bouillard and Duchet, are seen noting down the corpses' characteristics, including 'thei[r] bodily wounds and scars'. These images, for which Greenaway has actors pose as corpses in the environment of a morgue, owe much to the mortuary portraits by Rudolf Schäfer, Hans Danuser, and Jeffrey Silverthorne, and anticipate Andres Serrano's more graphic post-autopsy photographs of ⇨ bodies (Bruno 296). Images from *Seine*, together with photographs by Danuser and Silverthorne, are included in the catalogue to Greenaway's exhibition *Flying Over* in Barcelona, functioning as illustrations for Site no. 25, a "reconstruction" of the autopsy room in which Icarus was dissected after his fall into the sea. The artist soberly describes the room as filled with rubber coats and gloves, 'aluminium buckets, three of them clean and spotless, the forth containing a yellow-green, strong-smelling disinfectant, the fifth containing an ambiguous liquid [...]. Diluted blood from the haemorrhaging head as it hit the ⇨ water' (Greenaway, *Flying Over*, 73). Greenaway's recurrent references to contemporary artists who have intruded the space of the mortuary accentuate the fact that, whereas in the past 'medical illustrators were routinely granted license to portray aspects of ⇨ death, ⇨ sexuality, and the inside of the ⇨ body that were proscribed for fine artists', now 'those distinctions have collapsed' (Elkins, *Domain*, 8).

When Greenaway decides to usurp the conventions of medical illustration and representation, he invites his audience to look at cadavers and casualties with the detachment of a medical examiner. Yet the participation in the experience of the immediacy of ⇨ death always seems to induce a sense of discomfort, leaving

much room for doubt as to the innocence of the supposedly objective gaze of medical ⇨ science. We get a feeling that, in the end, the modern physician and the surgeon are, like the anatomist, 'invader[s] of private spaces' and hence 'to be feared' (Greenaway, *100 Allegories*, 221). For, as Foucault has argued in *The Birth of the Clinic*, there always remains an undercurrent of ⇨ violence in their medico-scientific gaze: 'to look in order to know, to show in order to teach, is not this a tacit form of ⇨ violence, all the more abusive for its silence' (Foucault, *Birth*, 84). A prime example of the violation of the human ⇨ body wrapped in the cloak of medical discourse can be found in Greenaway's film *Zed*, where the ⇨ character Van Meegeren, a (photographing) surgeon, immolates his professional ethics on the altar of his own obsession with Vermeer.[156] Arguing that the woman depicted in Vermeer's *Music Lesson* (1662–65) has no legs visible, he persuades the half-amputee Alba into having her second leg removed.

Fig. 28. Still from *A Zed and Two Noughts* (detail).
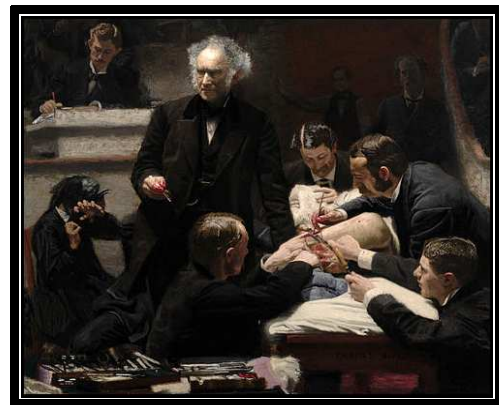
Fig. 29. Thomas Eakins. *The Gross Clinic* (detail). 1875.

Brigitte Peucker reads the scene in Van Meegeren's operating theatre (Fig. 28), which leads to 'the transformation of Alba into a Vermeer woman' (Peucker 300), in relation to Michael Fried's interpretation of Thomas Eakins's *The Gross*

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[156] By making Van Meegeren a photographic faker of Vermeer paintings, Greenaway refers, as David Pascoe (116f.) has observed, to Water Benjamin's distinction between surgeon and magician, which compare to cameraman and painter. According to Benjamin, the magician keeps the natural distance from the patient, as he 'heals a sick person by the laying on of hands'; the surgeon, on the other hand, 'greatly diminishes the distance [...] by penetrating into the patient's body'. By means of analogy, 'the painter maintains in his work a natural distance from reality, [while] the cameraman penetrates deeply into its web' (Benjamin, *Mechanical*, 233). As a result, the picture 'of the painter is a total one, that of the cameraman consists of multiple fragments which are assembled under a new law' (Benjamin, *Mechanical*, 234).

Clinic (1875) (Fig. 29). The portrait of Dr. Samuel David Gross, a renowned nineteenth-century surgeon, 'is a representation of Eakins's personal relation to ⇨ writing and painting' (Peucker 300): the 'scalpel in Gross's hands stands in for the paintbrush in that of Eakins. The "nearly overwhelming realism of effect" produced by Eakins's work is parodied in Greenaway's van Meegeren, who operates with an open ⇨ book of Vermeer reproductions as his guide' (Peucker 300). Furthermore, it is interesting to observe that, as Fried suggests, 'the operation being performed is consistent with Gross's advocacy of "conservative" surgery, the aims of which were to [...] cooperate with the gradual healing processes of nature' (Fried 6). In stark contrast, Van Meegeren, who feels backed by both medical discourse and the authority of art, turns from surgeon to barber-surgeon – and opts for amputation.

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ANIMALS *see* **ZOO/LOGY.**

ARCHITECTURE.

Architecture is 'the mother and the father of all the arts', Greenaway writes enthusiastically, drawing on the view of the great architects of antiquity. 'It houses them, it gave rise and impetus to most of them. Containment, shelter, defined space, territory with boundaries, security, [and] privacy' (Greenaway, *100 Allegories*, 241). The architect, as a recurring figure in Greenaway's work, appears, for instance, as Allegory no. 34 in *100 Allegories*, as ⇨ Character no. 74, Antoni Gaudí, in *TLS*, or as courtly Archetype no. 11 in *Peopling*. An elaborate account of the relationship between two architects, the fictitious ⇨

character Stourley Kracklite and the French neo-classicist Étienne-Louis Boullée,[157] is given in Greenaway's film *Belly*, which is arguably the artist's most thorough exploration of the field of architecture. Yet the subject is treated in many of his works before and after *Belly*, albeit often less overtly. Thus, the Arch of Feathers, which was the first site of his exhibition *Flying Over*, may be an alternative (and literal) starting point for Greenaway's preoccupation with architecture, for not only does it refer to renowned examples such as the Arches of Titus and Constantine, but, as the artist asserts in the exhibition catalogue, '[t]he arch is a traditional architectural symbol that declares entry with a loud public gesture' (Greenaway, *Flying Over*, 20). Other basic structural elements in architecture that make it into Greenaway's encyclopaedia are to be found in *100 Objects*, like the Column, representing 'an ubiquitous image of architectural structure' (Greenaway, *100 Objects*), and a Wall, demonstrating 'buildings, shelter, architecture' (Greenaway, *100 Objects*), as well as in Tulse Luper's Suitcase no. 77, which contains 'obelisks, monuments of perfect geometrical shape, the ancient world and longevity' (Greenaway, *Compton*).

It is a sign of the consistency of his attention to architecture that Greenaway has dealt with the subject from as early as his first-ever film, the 1962 short ⇨ *Death of Sentiment*, in which he displays architectural monuments of ⇨ death at four London cemeteries – a thematic concern that is resumed in *Belly*, with its opening shots of churchyards and the framing of grand Roman memorials (including the tomb of Augustus, the Victor Emmanuel building, and the Pantheon), and is present in the artist's latest feature, *Nightwatching*, where he draws heavily on the architectural paintings and drawings of church interiors by Emanuel de Witte (Fig. 92, p. 167) and Pieter Jansz. Saenredam. It is rarely the case, however, that Greenaway captures examples of contemporary architecture, as he did in the city-wide installation *Stairs Geneva*, in which the architectural sites framed also included modern and functional buildings such as a Laura Ashley shop (Site no. 13), Palais Wilson (housing the headquarters of the Office of the UNHCR) (Site

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[157] Greenaway, who has never claimed expert knowledge about architecture, reported that after the success of *Belly* 'everyone thought I was a great authority in the field' (quoted in Kilb, *Cook*, 63). As a consequence, he has been invited to lecture on the topic at several universities in Europe and the Unites States, and, even though he usually declines any such offer, he has recently given a lecture on film and architecture at the Museum of Design in Zurich.

no. 89), and the Geneva airport (Sites no. 96 and 97). Examples of modern architecture taken from his films include Renzo Piano's Kansai International Airport Terminal, I. M. Pei's Bank of China, and Norman Foster's Hong Kong and Shanghai Bank in *Pillow*, as well as the Pachinko[158] parlours in *Eight*, ironically referred to by Greenaway as 'the definitive architectural images of the 1980s and 1990s in Japan' (*Eight*, 11). Another case in point is Greenaway's employment of the industrial architecture of ⇨ water towers in some of his exhibitions and in films such as *Goole by ⇨ Numbers*, *Falls*, and *Drowning*, paying overt homage to the encyclopaedic photographic work of Bernd and Hilla Becher, which comprises more than 200 images of ⇨ water towers taken over the course of 30 years.
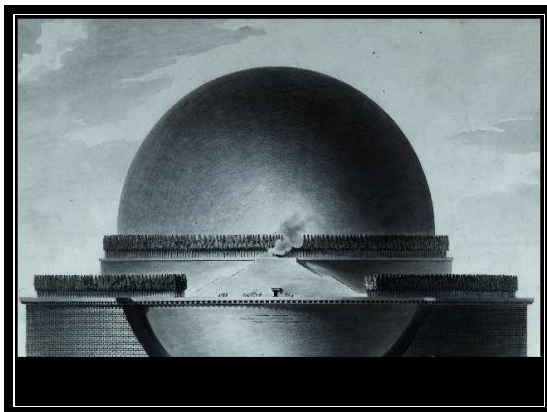
Fig. 30. Étienne-Louis Boullée. *Cenotaph for Newton. Elevation.* Ca. 1784.

Fig. 31. Still from *The Belly of an Architect* (detail).

Nevertheless, in spite of his excursions into contemporary and "Oriental" architecture, there is a strong emphasis on the cultural sites of the European past in Greenaway's oeuvre – an emphasis that is taken to extremes in *Belly*. The true star of the film, which is, on the surface, the ⇨ story of an American architect organising an exhibition about a dead Frenchman's work in Rome and the one-way pen pal relationship between them,[159] is the architecture of the ancient city, which appears to take on a life of its own. 'Even allowing for his clear debt to Fellini's *Roma*',[160] John Orr argues, 'no current film-maker has

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[158] A popular gambling machine in Japan.

[159] The postcards Kracklite writes to Boullée in *Belly* are conjured up in *TLS* by Suitcase no. 78, '[a] suitcase of Roman postcards that pictorially record and link the buildings of Rome in journeys back and forth across the city' (Greenaway, *Compton*).

[160] The main difference between Fellini's approach to Rome and Greenaway's is that *Roma* (1972), indulging in reminiscences of past times and personal experience, offers a view of the city as one of human spectacle, whereas in *Belly* the "human factor" is eliminated to a large extent.

ever systematically reinvented a modern city as Greenaway does with Rome'
(117). While *Belly* prominently features ancient Roman architecture as well as
sites by architects of the Renaissance (Bramante, Michelangelo, and Peruzzi),
the Baroque (Bernini and Borromini), the nineteenth (Giuseppe Valadier and
Giuseppe Sacconi) and the twentieth century (Enrico Del Debbio and Giovanni
Guerrini), in the script, Greenaway gives special attention to the eight
architectural sites visited by Kracklite chronologically, which should 'represent
an architectural heritage of two and a half thousand years' (Greenaway, *Belly*,
vii) and form the loose skeletal structure of the film: the Mausoleum of
Augustus (ca. 28 BC), the Pantheon (ca. 126 AD), the Colosseum (first century
AD), the Baths of the Villa Adriana (second century AD), the Piazza and Dome
of St. Peter's (completed in 1626), the Forum Romanum (fifth century BC), the
Piazza Navona (86 AD), and the Palazzo della Civiltà Italiana (1943). In the
realised film, Kracklite's visits are reflected in the seven postcards he writes to
Boullée,[161] which depict what Greenaway calls representatives of 'the seven
stages of Roman architecture'[162] (quoted in Ranvaud 46). In spite of this
appropriation of tourism icons, *Belly*'s series of *vedute* 'do[es] not follow the
pattern of a comfortable walk through Rome' (Baumgartner 148), but presents
the ancient city as 'a distinctly Postmodern vision of urban space[,] [...] a
discontinuous and fragmented realm that is heavily influenced by the
machinations of technology' (Ostwald 139).

Greenaway has emphasised that his original choice of buildings also served to
'connect Boullée to Kracklite, for the first seven of them were Boullée's major
inspiration' (Greenaway, *Belly*, vii); the last site, an icon of Mussolini-era
architecture[163] colloquially referred to as EUR building, was allegedly influenced
by Boullée. Boullée, architect, instructor, and theorist, and an exponent of

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[161] The postcard pictures in the film differ from Kracklite's visits in the script, for they depict,
in the order of their appearance, the Mausoleum, the Victor Emmanuel Monument, the Baths
of the Villa Adria, the Piazza and Dome of St. Peter's, the Forum Romanum, Piazza Navona,
and the Pantheon.
[162] Greenaway is vague about what he means by the seven stages of architecture. This,
however, seems to be irrelevant because, as so often with Greenaway, his classification is
primarily a concept rather than a concise art-historical analysis.
[163] In an interview, Greenaway felt compelled to admit that he, though 'maybe [...] politically
most unacceptable, [...] enjoy[s] [Roman] fascist architecture. [...] Mainly because it goes back
to Étienne-Louis Boullée' (Greenaway quoted in Krenz).

architecture parlante,[164] created a distinct, revolutionary style of architecture in drawings re-appropriating the classical forms of antiquity. For Greenaway's film, it is also significant that Boullée's work 'formed a notion of an architecture that would speak of ⇨ death. It should be low and compressed in proportions – a "buried" architecture that literally embodied the burial it symbolized' (Vidler 170). Thus, in *Belly,* Boullée's designs of cenotaphs and monuments are echoed by the prevailing images of tombs and funerary sites, which designate the city of Rome as (Kracklite's) giant sepulchre. It is conspicuous, however, that – even though the view of isolated streets bereft of people in *Belly* can be seen in accordance with the clean space of Boullée's drawings – the imagery of the film is frequently pervaded by allusions to the contrasting figure of Piranesi. On one occasion, 'Kracklite describes the appearance of his workspace in the basement of the Vittoriano as if it was one of the etchings of Piranesi's *Carceri d'invenzione*: "All gloomy spaces – hanging chains and ropes – large ragged sheets looking like flags or shrouds"' (Baumgartner 155). Moreover, Kracklite's visits to the remains of ancient Roman architecture, from the debris at Hadrian's villa to the relics of Augustus's tomb, are obvious hints at Piranesi's archaeological approach to Rome, which found its expression in the four volumes of *Antichità Romane* (1756) as well as in various examples of his *Vedute di Roma* (1748–78). Amy Lawrence argues that Piranesi's work – other than Boullée's – does not point to the future, for in it 'the present is built literally on layers of the past, Renaissance buildings top medieval fortresses that rest on foundations built in ancient Rome' (129). And in contrast to the predominance of strict form in Boullée's drawings, Piranesi's representations of Rome were 'fragmentary and chaotic [...], devastated and dominated by archaic rurality, filled with architectural monuments lacking any organic relationship with each other [...]. Basilicas, palaces, and churches with contrasting styles jostled each other' (Ficacci 30). In Greenaway's *Belly,* the contrast between Piranesi and Boullée also becomes incarnate in the rivalry between Caspasian Speckler, the Italian, and Kracklite, the American architect. By this means, and '[b]y employing the visual vocabulary of Piranesi, Greenaway retells the ⇨ story of two foreigners in Rome' (Baumgartner 159), of Kracklite and Boullée, thus indicating this deep spiritual affinity.

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[164] Boullée is seen, together with Claude-Nicolas Ledoux, as one of the first architects to argue that buildings have to be expressive of their function (Lemagny 14).

Kracklite and Boullée, with whom he identifies, belong to the variety of artist ⇨ characters in Greenaway's work whose (more or less) visionary ideas are doomed to failure in a hostile environment. Despite (or perhaps because of) the fact that none of the designs preserved in Boullée's drawings were ever constructed, the French architect becomes, 'for Kracklite and for Greenaway, […] the individual par excellence, the visionary artist centuries ahead of his time' (Lawrence 127). In *Belly*, several of Boullée's drawings appear either in the form of identical copies of the originals or as scale models for Kracklite's exhibition, and the film also makes extensive use of Boullée's favoured geometric forms, the cone, the cube, the pyramid, and the sphere. The sphere was considered by Boullée, echoing Plato, an ideal architectural shape, which is exemplified by the famous drawing of his spherical cenotaph for Isaac Newton (Fig. 30). In one of his essays Boullée explains that '[t]he unique advantage of this form is that from whichever side we look at it (as in nature) we can see only a continuous surface which has neither beginning nor end and the more we look at it, the larger it appears' (107). In *Belly*, the sphere is most notably evoked through the obsessive list of abdomens running through the film: Kracklite's, Louisa's, Augustus's, and Andrea Doria's are among the many bellies represented in paintings, photographs, sculptures, or Xeroxes.[165] It is also worth noting that, according to Marina van den Bergen, the strict geometry of Boullée's cenotaph, also featured in *Belly* in the form of a cake for Kracklite's 54th birthday (Fig. 31), may have been a source of inspiration for (the layman architect) Greenaway in his design of the temporary pavilion built for the 2001 festival Via>Dorkwerd near Groningen.[166] Moreover, in the catalogue to Greenaway's exhibition *Flying Out* Boullée makes a cameo appearance when the spheres in Odilon Redon's *Le boulet ou le prisonnier* and *La Boule*, the first and last items on display, are referred to as balls for '[a] cannon devised by Boullée, […] master of the heavy mass' (Greenaway, *Flying Out*, 7).

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[165] The preponderance of spherical and cyclical forms in *Belly* is also used metaphorically as evidence of 'the cycle of human existence and decay' (Baumgartner 166). This is illustrated by the cyclical structure of the film itself, which starts with an act of procreation and ends with birth and the death of the father.

[166] As related by van den Bergen, there are a few other buildings by Greenaway that have actually been realised. Thus, '[r]eplicas of beach houses designed […] for the film *Drowning by Numbers* have been built on the American westcoast [sic] and in Japan' (van den Bergen). Furthermore, in 2009, Greenaway, together with the Dutch architect Kas Oosterhuis, submitted the design for a glass tower, the so-called Berlin Unification History Tower, in the Competition for the German Freedom and Unity Memorial. See http://www.notv.com/berlin.

In the case of *Belly*, Greenaway points out that in the film '[m]any images [...] are seen very much as a classical or neoclassical architect would see them – through facades and plans and elevations that have a geometrician's regard for arithmetical symmetry' (quoted in Woods, *Being*, 245). While architecture has always made use of symmetry as a compositional determinant, Greenaway's particular emphasis on the rules of symmetrical balance and harmony of (neo)classical architecture – not only in *Belly*, but also in many other of his works – is due to his interest in Boullée, who deemed symmetry as 'pleasing because it is the image of order and perfection' (Boullée 86). But Greenaway's use of symmetry goes beyond mere homage to the standards of architecture – for he contrasts the perfection of symmetrically constructed edifices with the deterioration and failure of individual ⇨ characters, be it Kracklite in *Belly* or the Deuce brothers in *Zed*.

The theoretical origins of the significance of symmetry in architecture can be traced back to the Roman architect Vitruvius (ca. 80–70 BC), who argued that symmetry is a relation that has its origin in nature, more precisely in the human ⇨ body. According to his view, '[s]ymmetry is a proper agreement between the members of the work itself, and relation between the different parts and the whole general scheme, in accordance with a certain part selected as standard'. Just as 'in the human ⇨ body there is a kind of symmetrical harmony between forearm, foot, palm, finger, and other small parts[,] [...] so it is with perfect buildings' (Vitruvius 19). The allegorical relationship between the ⇨ anatomy of the human ⇨ body and architecture, as formulated by Vitruvius, may be – from a contemporary point of view – a truism, yet it can still be used effectively, as seen in *Belly*'s visual juxtaposition of spherical ⇨ bodies and buildings. The bodily analogy is also pursued on a verbal level when Louisa tells us that one of Kracklite's buildings is 'suffering from excess cholesterol' (Greenaway, *Belly*, 12), like her overweight husband, and it is mentioned that Boullée used neither centimetres nor inches as units of length but "Boullées", that is '[t]he distance from the nose to the navel'[167] (Greenaway, *Belly*, 45). In the same vein, Storey effusively describes the male sexual organ in *Eight* as 'the most enterprising

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[167] Greenaway's anecdote is fictitious, but it is worth mentioning that in *Ten Books on Architecture* Vitruvius asserted that 'in the human body the central point is naturally the navel' (103), which is also an important point of reference for the Golden Ratio.

engineering feat imaginable – a cantilevered structure, hydraulics, propulsion, pistons, compression, inflation, heat sensitive – [...] no man-made engineering structure to match it' (Greenaway, *Eight*, 45). What may be read as a pathetic fantasy of male omnipotence is again contrasted with failure, in this case with the final collapse of the microcosmic patriarchal universe created by father and son.

Fig. 32. Photograph from *Bologna Towers 2000*.

Fig. 33. *5 O'Clock Tea*. 2002.

After the making of *Belly*, Greenaway has revisited Italian architecture on several occasions. In the 1993 exhibition *Watching ⇨ Water*, he used the space of the Palazzo Fortuny in Venice to create an educational experience about architecture and art. In the view of the artist, the Palazzo itself should 'be appreciated as a building of female architecture, and it [wa]s our intention to clothe it; being aware of the femaleness of its ⇨ anatomy, front and back, vulva, anus, navel and the heraldic clitoris above the front' (Greenaway quoted in Woods, *Being*, 102). In 1996, Greenaway, returning to a place that had already been featured in *Belly*, mounted the installation *The Cosmology at the Piazza del Popolo*, subtitled *A ⇨ History of the Piazza from Nero*[168] *to Fellini*[169] *Using Light and Sound*, in which he illuminated the architectural sites of the square, among them the famous twin churches Santa Maria dei Miracoli and Santa Maria in Montesanto, the church Santa Maria del Popolo, the central Egyptian

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[168] Legend has it that the antique Piazza, which was redesigned by Giuseppe Valadier at the beginning of the 19th century, had been the burial place of Nero until his mortal remains were – for fear of the Emperor's haunting ghost – consigned to the river Tiber (cf. Schoener 25).

[169] Fellini used the Piazza as a recurring location for his films. Thus, not only did he shoot the final scenes of *Roma* (1972) there, but also some of his many nightclub scenes, like those in *Il Bidone* (1955) and *La Dolce Vita* (1960), were shot at Caffè Canova, where Fellini supposedly used to have his morning coffee.

obelisk, and various fountains. The project can also be seen as an obeisance to Bernini, who had made a major contribution to the appearance of the square through his work on the Porta del Popolo and the completion of the twin churches. Moreover, Greenaway's combination of architecture and light refers to Bernini's dramatic use of light for his architectural designs, most famously in his sculpture of *The Ecstasy of St. Teresa* (1647–52) or the interior of St. Peter's. A similar project was realised by Greenaway in 2000, on the occasion of the designation of Bologna as European Capital of Culture. For *Bologna Towers 2000*, the artist lit the historical buildings surrounding the Piazza Maggiore, including the Palazzo dei Notai, the Palazzo d'Accursio, the Palazzo del Podestà, and the Basilica of San Petronio, projecting calligraphic ⇨ writing on them to present bits and pieces of the ⇨ history of the city (Fig. 32).

Another Italian city, Turin, is the location of an episode of *Tulse 3*, where Luper is forced to do his job as a liftboy at the Mole Antonelliana. Greenaway has explained that he sees the whole *TLS* project as 'an indulgence [...] to film in many of those most exciting architectural situations I have enjoyed' (quoted in Volumina), designating Luper's travels to cities such as Barcelona, Rome, Strasbourg, Turin, and Venice as a tour de force through the ⇨ history of European architecture. In some of the sixteen episodes of the *TLS* films,[170] historical architecture takes the form of a prison for the protagonist, so that the overall idea of the films can be associated to Piranesi's *Carceri*, which take the form of a series of sixteen etchings of futuristic and adventurous prisons. One of Luper's gaols is the Mole Antonelliana, which Greenaway describes fittingly as 'a prison with a view' (quoted in Volumina). The artist elaborated on his interest in this landmark of the city of Turin, originally designed by Alessandro Antonelli as a synagogue and today housing Italy's National Museum of Film, in his *100 Drawings of the Mole Antonelliana* for the exhibition *Tulse Luper in Turin*, in which he endeavoured to offer new perspectives on the mole by utilising a wide range of different materials – paper, till receipts, and even tea bags (Fig. 33).

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[170] Originally, each episode should integrate one of Luper's prisons, but not all sixteen of them were actually realised in the films.

Italian architecture is also evoked in *Baby*, where the scenery of the film should convey an impression of 'a baroque architectural extravagance (witness Desiderio/Bernini/Piranesi)' (Greenaway, *Baby*, 84), as well as in *Prospero*, where buildings of the Italian Renaissance and Baroque served as sources of inspiration for the design of Prospero's island. With the help of Volume no. 12, "A ⇨ Book of Architecture and Other Music", Prospero has complete knowledge of the architecture of his time. To visualise its content, the pages of the ⇨ book are opened in the film so that 'plans and diagrams spring up fully-formed. There are definitive models of buildings constantly shaded by moving cloud-shadow. Noontime piazzas fill and empty with noisy crowds, lights flicker in nocturnal urban ⇨ landscapes and music is played in the halls and towers' (Greenaway, *Prospero*, 21). A most prominent example of Renaissance architecture adopted by the omniscient Prospero is Michelangelo's Laurentian ⇨ Library in Florence (Fig. 58, p. 125), the staircase and reading room of which have been constructed as full-scale reproductions for the design of Prospero's ⇨ library. His bath house (Fig. 34), on the other hand, is described in the script as being made of 'many columns – plain and unfluted – with undecorated or negligibly-decorated capitals – and through them and among them – many long, regular, mathematically-exact perspectives – like exercises in perspective drawing' (Greenaway, *Prospero*, 42). The model for its construction is revealed by an electronic collage inserting a Baroque drawing, Piranesi's *Set of Stairs within Magnificent Architecture* (ca. 1750) (Fig. 35), into the film. Although *Prospero* is set some 200 years before Piranesi was actually born, Greenaway has no difficulties in explaining the time discrepancy in terms of a 'prophetic borrowing' (*Prospero*, 32) of his protagonist.[171]

The various uses of architectural perspective in *Prospero* aptly exemplify Greenaway's recast of the theory of perspective as both topos and method throughout his films and exhibitions. In *100 Objects*, perspective was included as Object no. 60 – to demonstrate 'the ⇨ science of drawing, a natural phenomenon

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[171] Piranesi is also invoked with Prospero's Book no. 20, "Love of Ruins", which conjures up the Italian's archaeological representations of buildings and debris of Rome. It is described as '[a]n antiquarian's handbook […] [f]ull of maps and plans of the archaeological sites of the world, temples, towns and ports, graveyards and ancient roads, measurements of one hundred thousand statues of Hermes, Venus and Hercules, descriptions of every discovered obelisk and pedestal of the Mediterranean' (Greenaway, *Prospero*, 24).

systemised, the metaphorical excitements of considering the vanishing point and the horizon' (Greenaway, *100 Objekte*). Central to the pursuit of architectural drawings and paintings, in which artists 'experimented with various methods of perspective and combined their technical skills with careful observation', was the preoccupation 'with rendering visible reality' (Kiers & Tissink 121). But, as Greenaway reminds us soberly, in spite of the claim to realism in their representations, 'painter[s] can cheat. Canaletto painting Venice. Saenredam painting Amsterdam churches. Piranesi drawing Rome. Even Sickert drawing Camden Town. The painter easily invents multiple vanishing points. He is cavalier with scale' (Greenaway quoted in Pascoe 29). Thus demystified and seen as an artificial construct, linear perspective is used extensively, not only in the obvious examples of *Prospero* and *Belly*, but also in many of Greenaway's other feature films; most noticeably the scheme of one-point perspective is employed, which was most popular among Renaissance artists: for the view of the colonnade at the beginning of *Zed* (Fig. 36), the car park in *Cook*, and the basilica-like vault of Monsieur Moitessier in *Tulse 2* (Fig. 37), to name only a few examples.

Fig. 34. Still from *Prospero's Books*.

Fig. 35. Giovanni Battista Piranesi. *Set of Stairs within Magnificent Architecture*. Ca. 1750.

Although the mathematical theory of perspective was developed by the early-Renaissance architect Brunelleschi [172] (and elaborated on by Alberti and Leonardo), Greenaway seems more interested in a much later figure, the Dutch Baroque architect and painter Hans Vredeman de Vries. De Vries is noted for

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[172] Panofsky argued that while the architectural perspective of Jan van Eyck's paintings was, 'from a purely mathematical point of view, still "incorrect"' (*Perspective*, 61), in Brunelleschi's work, for the first time, a mathematically exact linear perspective was used (*Perspective*, 62).

writing and illustrating a ⇨ book on perspective that has been characterised as 'one of the strangest, most influential, and most misunderstood tracts on art ever published' (Heuer 2). Even though de Vries's theories had a major impact on artists like Vermeer, today his drawings (Fig. 38) are 'described with a sense of non-sense: as grotesques, "architectural fantasies", or *capriccios*. Their exaggerated deployment of perspective seems particularly unsettling when it upends a supposedly "neutral" system of representation' (Heuer 6).
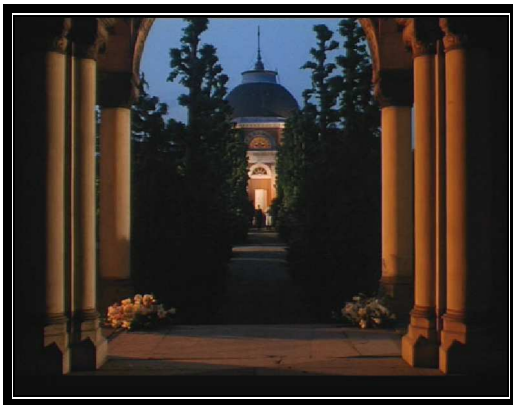
Fig. 36. Still from *A Zed and Two Noughts* (detail).

Fig. 37. Still from *The Tulse Luper Suitcases 2* (detail).

In honour of de Vries, Greenaway named fictional ⇨ characters after him, like Saskia de Vries in ⇨ *Writing to Vermeer* or Madame de Vries in the opera *Rosa*. Moreover, in *Rosa*, Greenaway wanted a "de Vries perspective" to be realised in the form of a barn on the stage, a motif he transferred to paintings such as ⇨ *Water in the House* (1999), *Four Times on Fire* (1999), *Arosewater* (1999), and *The Red Barn*[173] (1999) (Fig. 39). Ironically, in these modernist paintings the reference to perspective is hardly recognizable any longer – for the ingenious architectural drawings of de Vries are reduced to a mere 2-dimensional representation of a building and a rudimentary set of perspective lines. In the same vein, Greenaway describes in the "libretto"[174] of *Rosa* what can be interpreted as the erosion of the noble ideal of perspective: 'When this loft [...] was constructed in 1907, [...] its perspective lines were so straight, the

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[173] According to Greenaway (*Blackboard*), both title and motif of the painting are also a reference to the mysterious Red Barn Murder in Suffolk, England, in 1827.
[174] Greenaway's published script for *Rosa* is not a libretto in the conventional sense, because it frequently 'critiques the convention of opera, making constant excursions between the characters and the imaginary audience' (Everett 174).

architectural installation could have ressembled [sic] a de Vries perspective drawing with needle-sharp objectives sucking you in with their enthusiasm for regularity and mathematical perfection. It's all a little worn out now, a little tired. De Vries would be disappointed' (Greenaway, *Rosa*, 9).
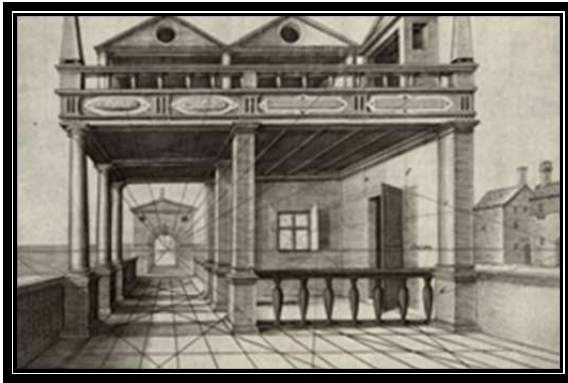
Fig. 38. Hans Vredeman de Vries. From *Perspective*.
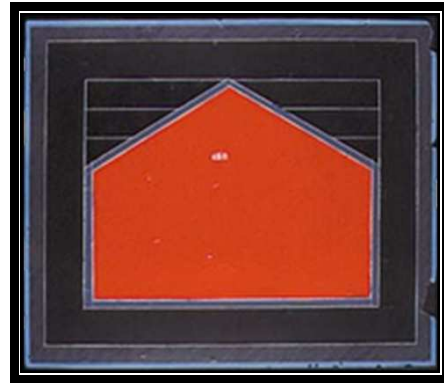
Fig. 39. *The Red Barn*. 1999.

This may be seen as an ironic comment on the emergence of modernist thinking, which condemned perspective as 'the tool of a limited and limiting rationalism' (Panofsky, *Perspective*, 71), and, in particular, to the birth of Cubism, whose starting point is deemed to be Picasso's 1907 painting *Les Demoiselles de Avignon*. Interestingly, Greenaway's own dramatic use of perspective, which can be seen, in Panofsky's words, as 'an ordering of the visual phenomenon' (*Perspective*, 71), is mainly limited to his films and installations. The majority of his painterly work, being much more true to modernist principles, refrains from the use of traditional perspective, which apparently, as Georges Braque claimed, 'gives no satisfaction' (quoted in Scharfstein 281).

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<u>B</u>

BIOGRAPHY.

Biography was most famously defined by John Dryden in his ⇨ writing on Plutarch's series *Lives of the Noble Greeks and Romans* as 'the ⇨ history of particular men's lives' (277), in which one is 'led into the private lodgings of the hero; you see him in his undress, and are made familiar with his most private actions and conversations' (Dryden 278). The problems with this archaic definition of biography are obvious, for it excludes both women and "ordinary" people as subjects of representation. Another important issue has been voiced, for example, by Bourdieu, arguing that it is a mere "biographical illusion" to think of 'produc[ing] a life ⇨ history or to consider life as a ⇨ history, that is, as a coherent narrative of a significant and directed sequence of events' (*Illusion*, 300). This is why, here, biography is used in the widest sense of the term, as referring to any partial or complete record of any person's life.

On this understanding, elements of biography can be found scattered all over Greenaway's oeuvre. Early in his career, he made two subtly ironised biographies for the COI, one centring on furniture designer Terence Conran and another on fashion designer Zandra Rhodes, in which he 'secretively demolishes a ⇨ character who sees herself as an author of world taste' (Brown 10). Greenaway's *Four American Composers*, on the other hand, which came into existence mainly due to his interest in John Cage, cannot be considered a truly biographical approach, but rather as an essay on the musical work of Cage, Robert Ashley, Philip Glass, and Meredith Monk. *Darwin* is, at first sight, a more generic approach to biography, for it seems to adhere to the genre's standards by narrating, in conformity with Dryden's definition, pivotal moments in the life of the famous English naturalist, from his time as a student of ⇨ medicine, the voyage on the HMS Beagle, his marriage and the publication of *The Origin of the Species* (1859) to his ⇨ death and funeral. Nevertheless, the film is different from a conventional biopic in that it is structured along a series of eighteen tableaux visualising and narrating bits and pieces of the life of Darwin, who – throughout the entire film – remains silent.

As to Greenaway's features, *Nightwatching* is the first of his full-length films that might be seen as biography proper. Prior to its release, the only other feature that is close to a biopic is *Belly*, albeit accidentally, as Greenaway has confirmed, for there 'Brian Dennehy turned in such an extraordinary performance that the film has become more like a true biography' (Greenaway quoted in Ranvaud 45). With *Nightwatching*, the artist has not only revived ⇨ conspiracy theories about the *Night Watch* (1642), but also has made a well-researched and sensitive biopic of Rembrandt, giving both insights into the life in the historical Amsterdam of the seventeenth century and into the emotional life of the Dutch painter. But, as Greenaway's characterisation of Rembrandt as 'unheroic, republican, a democrat, humanitarian, postFreudian, pro-narrative, antimisogynist, pro-feminist and certainly postmodernist' (Greenaway, *Genius*) suggests, his approach to the artist (just as that to Darwin) cannot be seen as a realist one. By conflating biographical reminiscences of Rembrandt, his private investigations of a murder, and discourses on the art of painting, Greenaway easily blurs the boundaries between the genres of biography, detective ⇨ story, and art theory. Furthermore, by portraying Rembrandt as a social outsider in a Don Quixotean struggle against bourgeois morals, *Nightwatching* belongs to the category of historiographic metafiction, the protagonists of which 'are anything but proper types: they are ex-centrics, the marginalized, the peripheral figures of fictional ⇨ history' (Hutcheon, *Poetics*, 114). Nevertheless, with the film Greenaway has entered – in two respects – a new arena for him: on the one hand, as argued before, it is his first feature film entirely devoted to the life ⇨ history of a historical ⇨ character, and, on the other, sentiment – without any sardonic intentions – plays a prominent role in the work. Unfortunately, it is due to this, by Greenaway's standards, prodigious commitment to powerful emotion that *Nightwatching* at times runs the risk of being seen as something that Isaac D'Israeli dismissed some 200 years ago as "sentimental biography", which 'searches for the individual's feelings amidst the ascertained facts of his life; so that facts, which occurred remotely from each other, are here brought at once together' (D'Israeli 313).

In *TLS*, which is characterised by Greenaway 'as the autobiography of a professional prisoner' (quoted in Volumina), the artist pursues a completely different approach to biography than in *Nightwatching*, twisting biographical conventions even further. The series of films follows the fate of Tulse Luper, Greenaway's creative alter ego, from his early childhood days in Wales to his mysterious disappearance, covering some sixty years of the ⇨ history of his life and of the twentieth century in Europe. Luper's ⇨ story is told in the form of loosely-bound episodes by an omniscient narrator, who does not shy away from drawing on the knowledge of outside observers in the disguise of talking-head-like "Luper experts", revealing a kaleidoscope of events full of autobiographical references, allusions to Greenaway's own work, and to the Western canon of art. From the very beginning, the constructed nature of the biographee (which is not revealed until the end of *Tulse 3*) is alluded to, occasional reports of his ⇨ death do not seem to bring the ⇨ story to a halt, and in *Tulse 2*, Luper is even granted several meetings between his juvenile and his middle-aged selves (Fig. 40), which contributes to the view of *TLS* as a gargantuan parody of biography. In all these respects, the films are steeped in a wide range of literary traditions of both modern and postmodern (auto)biographical[175] prose, from George Moore's *Hail and Farewell* (1914), Virginia Woolf's *Jacob's Room* (1922) and *Orlando* (1928), to James Joyce's *Finnegans Wake*[176] (1939), Samuel Beckett's *Company* (1979), Dermot Healy's *The Bend for Home* (1996), or Ciarán Carson's *The Star Factory* (1997).

It is important to acknowledge that the whole series of *TLS*, 'sketching not so much the biography of one man as the ⇨ story of a century related through some of its key events' (Elliott & Purdy, *Man*), not only lacks the narrative coherence of biography proper, but also challenges the protagonist's significance for the audience. The artifice of the 92 suitcases assembled together by Tulse Luper in the course of events removes the ⇨ story far from the common experience of biography, triggering associations with souvenir

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[175] (Auto)biographical, again, is used here in the widest sense of the term, relating to any account of a fictive or non-fictive person's life.

[176] Luper's falling off the collapsing brick wall at the beginning of *Tulse 1* is reminiscent of Finnegan's fall off the ladder; admittedly, it also triggers associations with Humpty Dumpty.

collecting, in which 'the individual creates a romantic life-history by selecting and arranging personal memorial material to create what [...] might be called an object autobiography, where the objects are at the service of the autobiographer' (Pearce 32). Eventually in *TLS* the question arises, whose biography is it anyway, for it becomes obvious that Luper is only an authorial device for the presentation of the suitcases.

Fig. 40. Still from *The Tulse Luper Suitcases 3*.

Fig. 41. Still from *The Falls*.

A similar, equally blatant strategy is at work in Greenaway's novel *Gold*, allegedly written by Tulse Luper in a café at Bolzano, Italy, in which the biography of the human protagonist Gustav Harpsch, possessor of the 92 eponymous gold bars, is dwarfed by the "life ⇨ histories" of the baggage he carries with him. Despite sporadic references to details of Harpsch's life, *Gold* is not interested in his ⇨ story at all, but – similar to *TLS* – uses the series of loosely-knit episodes as objects to represent metaphorically a much greater event – in this case the ⇨ history of the Holocaust. By relating the ⇨ stories of the gold bars to the individual fates of (Jewish) victims, Greenaway creates a myriad of life ⇨ histories, short thumbnail biographies, which are representative of those of the millions of people who were actually dispossessed and killed.

Greenaway's predilection for biographical miniatures, which is a characteristic feature of his work, may be interpreted as evidence of his affinity to Borges, whose various artistic, fictive biographies tend to privilege shortness over lengthiness and multiplicity over singularity. The Argentine writer was deeply sceptical of the tradition of biographical ⇨ writing, which he considered

selective and arbitrary. In his essay *About William Beckford's Vathek*, Borges argues that any biography is hypothetical, for '[r]eality is so complex [...] that an omniscient observer could write an indefinite, and almost infinite, ⇨ number of biographies of man, each of which would emphasize different facts; we would have to read many of them before we realized that the protagonist was the same man' (Borges, *Other*, 137).

Greenaway's major exploit in hypothetical biography is his experimental film *Falls*, 'a hydra-headed biopic' (Kennedy) probing into the lives of the victims of an imaginary apocalyptic catastrophe, the Violent Unexplained Event (VUE). The film has been explicitly linked to Thornton Wilder's novel *The Bridge of San Luis Rey* (1927),[177] which is devoted to the lives of a few unrelated individuals who meet their common fate as they fall to their ⇨ deaths from a collapsing bridge in eighteenth-century Peru. Just like 'Wilder's novel, a fabulous fantasia of biographical miniatures linked by a common, violent apocalypse, Greenaway's film gives us a biographical mosaic whose pieces are seen to join only in the grand overview of a Violent Unexplained Event' (Kennedy). 92 names, all starting with FALL,[178] have been selected from the register of casualties to 'represent a reasonable cross-section of the nineteen million other names' (Greenaway, *Falls*, 5). Yet since, as it is conceded in the film, 'the compilation of the biography of a living person is a sensitive matter' (Greenaway, *Falls*, 20), the 92 people are given the opportunity to choose from ten different visual identities (Fig. 41) to provide them with some sense of anonymity;[179] a protective measure that seems to be nothing less than a reductio ad absurdum of the conventions of biographical representation.

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[177] The influence of Wilder's novel is referred to in Biography 61, where it says that Shey Fallenby 'is a member of the San Luis Rey Society, a popular club of some two thousand VUE victims who were struck by the VUE's malevolence on bridges over running-water' (Greenaway, *Falls*, 85).

[178] A similar device Is used in Greenaway's short *Dear Phone*, which deals 'with biographies of, and accounts of the relationships between, individuals whose initials are H. C.' (Melia, *Bibliography*, 151).

[179] The images to choose from include Jacques-Louis David's *Marat* (1793) as well as photographs of actresses Emmanuelle Riva and Tippi Hedren, US Air Force commander Levi R. Chase, cosmonaut V. M. Komarov, and (allegedly) Tulse Luper (top row, second from right), who actually looks like the young George Orwell.

However, what Greenaway does, not only in *Falls*, but on many other occasions in his work, is to reduce biography to a mere accumulation of biographical fragments, what Barthes termed biographemes, 'the minimal unit[s] of biographical discourse' (Burke 38). In *Sade/Fourier/Loyola* the French writer demonstrates how to produce fragmentary biographies by presenting episodic accounts of the three historical ⇨ characters, limiting himself to 'a few details, a few preferences, [and] a few inflections' (Barthes, *Sade*, 9). Instances of fragmentary biographies can be found in Greenaway's exhibition *Audience*, where – 'as an extra ⇨ game of identity' and 'historical appropriateness' (Greenaway, *Audience*) – each of the 100 photographic portraits (Fig. 123 and Fig. 124, p. 196) was provided with a brief biographical text, pretending to give historical authenticity to it. In the companion ⇨ book to Greenaway's installation *Uranium*, the artist offers (subjective and biased) truncated life ⇨ stories of real historical ⇨ characters, of (what he sees as) the main protagonists of the nuclear age, from Newton, 'the father of modern physics' (Greenaway, *Uranium*, 24) to George W. Bush, 'President of the United States, [...] re-instat[or of] self-righteous aggression as a reputable and honourable activity' (Greenaway, *Uranium*, 31). Moreover, in the ⇨ book to the installation *Nightwatching*, for which Greenaway identified and named all the 34 figures of *The Night Watch* (among which he includes Rembrandt himself), he provides the ⇨ characters with a few invented biographemes that carry more or less important information about their individual backgrounds.[180]

Similarly, in *Seine* the mortuary attendants Bouille and Daude act as biographers of the corpses retrieved from the River Seine, speculating not only about the causes of their ⇨ deaths, but also about their former lives; an activity that was aped by Luper in *TLS* by writing fictional biographies of Jews found drowned in the Danube. In *Seine*, however, the biographies are often reduced to mere statistics: bodily characteristics, time and place at which the ⇨ body was found, age, and profession of the subject. Roughly the same has been done in

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[180] The trivial nature of some biographemes becomes evident in the sketch biographies of Martin Geyle, who is described as 'the hen-pecked husband of a rich wife who insisted on choosing her husband's gaudy crimson silk clothes' (Greenaway, *Nightwatching: A View*, 31), or of Herman Jongkind, who 'was a smart and neat man who changed his linen twice a day' (Greenaway, *Nightwatching: A View*, 55).

the documentary *Act of God*, in which the biographical accounts of nineteen people being struck by lightning are limited to random details and (partly absurdist) information about year, time, and place of the incident, the subjects' footwear and objects being held at the time.

An even more consistent reduction of biographies can be seen in the catalogue to Greenaway's installation *Compton*, which has Suitcase no. 11 filled with photographs of criminals 'of the community of Moab law-breakers, malcontents and petty criminals, collected by Luper as an essay on mediocrity and small-time criminality' (Greenaway, *Compton*). Resembling Borges's *A Universal ⇨ History of Infamy* (1935), an early collection of ⇨ stories providing fictitious biographical sketches of real historical criminals, Luper's criminal statistics include, thinly disguised, historical ⇨ characters and some other familiar names, among them *Cook*'s Spica, convicted of '[s]hooting his wife's lover', *Belly*'s Kracklite, '[p]retending he was an architect', *Draughtsman*'s Neville, '[d]rawing for profit without license', and *Drowning*'s Madgett, '[f]alsifying accidental ⇨ death by ⇨ drowning' (Greenaway, *Compton*). Unlike in Borges, though, the life ⇨ stories of Luper's delinquents have been reduced to their smallest possible unit, to a single biographeme, as if to mock the fundamental principles of biography.[181]

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[181] In an unpublished collage-book entitled "Tulse Luper and the Centre Walk", Greenaway goes even beyond that by reducing biographies to mere 'diagrams examined under topographical headings' (Greenaway, *Fear*, 53).

BIRDS *see* **ORNITHOLOGY.**

BODY.

A human body was included in Greenaway's *100 Objects* as no. 73 – '[t]o demonstrate who we are. And to demonstrate the curiosity we have about ourselves' (Greenaway, *100 Objekte*). Arguably, the representation of the human form in the arts (but not in the arts alone) has always played an important part in reflecting central aspects of human existence, including sensuality, ⇨ sexuality, mortality, and ⇨ death. It is striking that the body in representation, '[a]t once a symbol of ideal, pure beauty and a sign of fallen corruption, [...] has been constituted both as the aim and the offence of art [...]. At any given historical moment, the imaging of the body thus brings together current attitudes towards the power and purpose of the visual image' (Nead, *Haunted*, 172). Whereas in late modernist art, for example, the body was often absent from representation, either by complete elimination or distortion, it returned with a vengeance during the time of postmodernism, reaching an early peak with the performances of Body artists such as Vito Acconci, Marina Abramović, and Hannah Wilke in the 1960s.

Greenaway has often expressed an unlimited interest in all sorts of visual representations of the human figure, not necessarily limited to those in painting and film, but also including, say, the grimacing character heads by Franz Xaver Messerschmidt (which have their emotionless counterparts in Greenaway's 1993 series of *Audience* paintings), or Muybridge's photographs of human bodies in motion (which are employed as quotations in several of his films). Consequently, the human body is also granted a central significance in his own work. 'If we lose sight of our corporeality[,] we're in deep danger', Greenaway argues. 'I think we can communicate very[,] very easily in terms of visceral or corporeal or bodily associations[,] more easily that we can communicate spiritually or intellectually' (Greenaway quoted in Bage & Rhys 27). Being aware of bodily functions and activities is, according to the artist, 'essential to our understanding of ourselves' (Greenaway quoted in Bage & Rhys 27). The importance of corporeality in his work can be deduced not only from elements of dance (and choreography) in some of his films (most apparently in *M Is for*

Man and *Prospero*), but from his general tendency to fill 'his films with depictions of often naked bodies of different types, sizes, and ethnicities [...]. The naked bodies on screen act as stand-ins for the materiality and the physicality that are so important to Greenaway and that are [usually] lost in film, but not in ⇨ architecture, for instance' (Di Stefano 40).
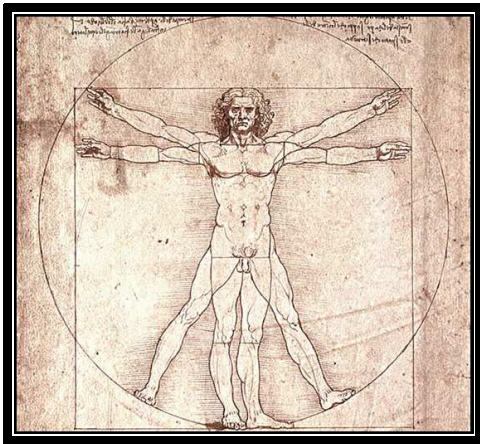
Fig. 42. Leonardo da Vinci. *Homo Vitruvianus* (detail). Ca. 1490.

Fig. 43. Still from *A Zed and Two Noughts* (detail).

The physicality of the body (together with its objectness) is also a recurrent theme of his installations and exhibitions, as, for example, in *The Physical Self*, a curated exhibition in Rotterdam mounted in 1991. There, Greenaway's stated aim was to address explicitly 'the human body, portraying its normal mortal physical condition, its nakedness and its ⇨ nudity, its various conditions according to youth, maturity, health and ageing' (Greenaway, *Physical*, 7). The exhibition was made up of works from the Museum Boymans-van Beuningen together with live nudes behind glass (Fig. 160, p. 237), thus bringing together human artefacts and the human body as artefact to comment on the ⇨ history of bodily representation. Greenaway ironically 'combines the obsessive-compulsive mind of a taxonomist with the perversity of a fetishist, organizing the exhibit metonymically' (Kauffman 40). As a result, 'a display on "hands" includes all the objects that bear the marks of hands, including the fetishist's leather glove. In the "feet" section, one finds the Magritte painting *The Red Model*, a picture of metamorphosing feet' (Kauffman 40). In the exhibition *100 Objects*, several other body parts (which is also the content of Tulse Luper's Suitcase no. 58) have been put on display, ranging from Teeth (no. 61) and the Phallus (no. 67) to the Belly (no. 76).

The human abdomen, more importantly, has been the object of fetishism in Greenaway's *Belly*, where it is highlighted both as the seat of new life (Louisa's pregnancy) and of ⇨ death (Kracklite's stomach cancer). As a sphere, the (architect's) belly 'becomes a sculptural object in the film' (Bruno 300) and is thus also the point of continuity between Kracklite's private obsessions and the architectural vision of his hero Boullée. According to Boullée, the sphere is the most perfect shape, for 'it combines, he says, perfect symmetry and regularity with the greatest *variété*' (Kruft 159). Symmetry is for Boullée – as well as for Kracklite – a necessary precondition for order, which is expressed in the harmonious proportion of the human body, as formulated by Vitruvius. In his treatise *Ten ⇨ Books on ⇨ Architecture* (ca. 25 BC), the Roman architect makes an elaborate statement about proportion in relation to the human form, which was later immortalized by Leonardo's drawing of the *Homo Vitruvianus*[182] (ca. 1490) (Fig. 42). In the view of Vitruvius, nature has designed the human body in such a way that, for instance, the face 'is a tenth part of the whole height; the open hand from the wrist to the tip of the middle finger is just the same; the head from the chin to the crown is an eighth, and with the neck and shoulder from the top of the breast to the lowest roots of the hair is a sixth' (Vitruvius 68).

Drawing on the Vitruvius concept, which is – in fact – that of proportion, Renaissance art theorists considered symmetry an essential compositional device for ⇨ architecture and painting. According to Leon Battista Alberti, artists should bear in mind 'that the Members on the right Side should exactly answer to the left: [...] every Part [...] [must] lie duly to the Level and Plum-line, and be disposed with an exact Correspondence as to the ⇨ Number, Form and Appearance; so that the Right may answer to the Left, the High to the Low, the Similar to the Similar' (Alberti 201). Symmetry is also a well-known trademark of Greenaway's filmic work, which abounds with accurate tableaux of symmetrically arranged bodies, where, as in Raphael's most celebrated paintings, 'the figure of greatest importance [is placed] in the middle — with balancing figures on either

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[182] Although Leonardo's drawing is undoubtedly the most famous illustration of *The Vitruvian Man*, several other versions exist, as, for example, by his contemporaries Francesco di Giorgio, Cesare Cesariano, and Fra Giovanni Giocondo.

side'[183] (Poore 19) (Fig. 43). In Greenaway's *Zed*, however, the obsession with symmetry is carried to extremes. The film's motto, '[s]ymmetry is all' (Greenaway, *Zed*, 77), maybe an allusion to Buñuel's *The Phantom of Liberty* (1974),[184] is uttered by Oswald, one of the twin scientists of the film. The exaggerated symmetries in *Zed* are reinforced, for instance, by the omnipresence of the theme of twinship[185] and by the presence of the dubious surgeon Van Meegeren, who convinces Alba to have – for the sake of symmetry – her second leg removed.[186]

Fig. 44. Still from *8 ½ Women.*   Fig. 45. Georges de La Tour.   Fig. 46. Still from *Prospero's*
                                         St. Jerome. 1630–35.   *Books* (detail).
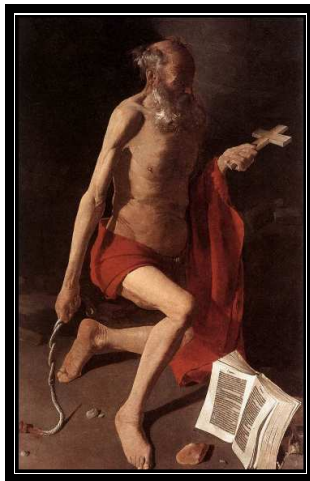
Together with harmonious proportions, slimness, and youth, body symmetry is the essential characteristic of contemporary standards of beauty and attractiveness. In Greenaway, slim figures are generally juxtaposed with obese

[183] This is also the principle of the s*acra conversazione*, a compositional scheme that Greenaway (quoted in Aldersey-Williams) has identified as a major source of inspiration for *Baby*.

[184] Early in Buñuel's film, the character Henri announces that he is sick of symmetry. Generally, *Zed*, with its overemphasis of (narrative and visual) symmetries, can be seen as an ironic counterpart of *The Phantom of Liberty*, a strictly asymmetric, nonlinear film that ends with a massacre of people – at a zoo.

[185] Twinship may also be seen as a recurrent topic in Greenaway. Apart from *Zed* (with the Brothers Deuce and Alba's twin sons), twin figures appear, amongst others, in *Falls*, Biography 16 (Ipson and Pulat Fallari, represented by a still photograph of the Brothers Quay), *Draughtsman* (the Brothers Poulencs), *Drowning* (the Brothers Van Dyke and Jonah and Moses Bognor), as well as in *100 Allegories* (Castor and Pollux as Allegory no. 80) and in *Peopling* (Archetype no. 28, twins).

[186] Van Meegeren is a copier and would-be Vermeer and the alleged nephew of the real-life faker Han van Meegeren, 'the man who successfully convinced Europe (and Goebbels) that there were certainly more than twenty-six authenticated Vermeers in existence' (Greenaway, *Zed*, 14). Ironically, with his need for perfect symmetry, Greenaway's Van Meegeren becomes unfaithful to his hero, as Vermeer, though providing the compositions of his paintings with a clear sense of balance, refrained – unlike Raphael – from the employment of exact symmetry.

ones, and the young with the aged, a perfect example being *100 Allegories*, where Strasbourg residents of all ages and sizes posed nude for the artist. Yet there is a strong focus on "average" and imperfect bodies in his work, bodies that are deviant from normative standards,[187] which has a clear parallel in postmodern artists such as Andres Serrano, or (to a certain extent) Joel-Peter Witkin and Diane Arbus (Greenaway quoted in Woods, *Being* 158). Moreover, since Greenaway's fascination with bodies 'is closely linked to his interest in decay, old age, and ⇨ death', it is not surprising that 'his cast is often middle-aged [and beyond]' (Fouz-Hernández 138). It is no coincidence that actors such as Janet Suzman (*Draughtsman*), Brian Dennehy (*Belly*), Helen Mirren and Alan Howard (*Cook*), John Gielgud (*Prospero*), or John Standing (*Eight*) were all past their forties when they starred in Greenaway's films. However, the representations of weak and aged bodies seldom aim to expose ⇨ characters to ridicule; and in those instances where this does happen, the ⇨ character, like Philip/John Standing in *Eight* (Fig. 44), is usually male.[188] In general, Greenaway's representation of age never flatters, but is neither deriding nor pitying, thus relating it to the paintings of St. Jerome by Caravaggio and Georges de La Tour. La Tour's depiction of St. Jerome as penitent (Fig. 45), for example, is characterised by its uncompromised realism: 'His brush analyzes every detail of an entire body with clinical precision. The old man's distended stomach, the twisted feet, the flaccid thigh, and the coarse, wrinkled skin all expose the decay of the flesh' (Thuillier 128). While La Tour's version of Jerome has been the model for Prospero's/Gielgud's nude scene in *Prospero* (Fig. 46) (Greenaway, *Prospero*, 40f.), another one, van Dyck's *St. Jerome* in the *Wilderness* (1618), has been included in *The Physical Self* as an allegory of old age. Even though the latter painting – unlike La Tour's – is not without 'elements of idealisation', thus Greenaway, 'it does not avoid the inevitabilities of wrinkled flesh, the pronounced veins, the enfeebled pectoral muscles, the grey hair' (*Physical*, 37).

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[187] Nevertheless, it would be entirely wrong to claim that young and well-shaped bodies are completely absent from Greenaway's work. Suffice it to mention The Sister (Julia Ormond) and The Bishop's Son (Ralph Fiennes) in *Baby*, Nagiko (Vivian Wu) and Jerome (Ewan McGregor) in *Pillow*, and Tulse Luper (JJ Field), Cissie Colpitts (Valentina Cervi), and Passion Hockmeister (Caroline Dhavernas) in *TLS*.

[188] A rare example of a *vetula*, 'the figure of the disgusting old woman' (Menninghaus 7), in Greenaway's work is seen in *Baby*, where an grotesque old woman delivers the Divine Child.

Fig. 47. Peter Paul Rubens. *The Drunken Silenus* (detail). 1616–17.

Fig. 48. Still from *Drowning by Numbers* (detail).

Although Greenaway likes to see advanced age portrayed with unidealised realism, his images of old bodies are seldom without dignity. In sharp contrast to this, the representation of obesity in his work, more often than not, does invite ridicule. Kracklite/Dennehy, for example, who is described by the filmmaker as a 'rather fat, somewhat white-fleshed, maggoty figure' (Greenaway quoted in J. Siegel 83), is unfaithful to the classical ideal of form, which he espouses in theory when he – ludicrously – compares his own stomach to the muscular belly of a statue of Augustus, or, again, when he poses for a photograph modelled after Bronzino's heroic *Portrait of Andrea Doria as Neptune* (1550–55). More aptly, Kracklite has been likened to the drunken satyr Silenus (Pascoe 122), present in *100 Allegories* as no. 11 and memorialised in several works by Rubens (Fig. 47), whom Greenaway lauds as the 'master of the fleshy body, dead and alive' (*Flying Out*, 18). Silenus also appears as the subject of three drawings, by Galeazzo Mondella, Mantegna, and Rubens (after Mantegna), selected for Greenaway's exhibition at the Louvre, *Flying Out*, as 'an allegorical personification of fatness, plumpness, [and] the rotund' (Greenaway, *Flying Out*, 16). Other obese ⇨ characters, such as Hardy in *Drowning* (Fig. 48), are treated equally unfavourably. At the sight of her naked son-in-law, seeming both a corpulent Silenus and a sleeping Samson, the eldest Cissie has nothing but derision for him, asking her daughter, '[d]o all fat men have little penises' (Greenaway, *Drowning*, 15). In other instances, obese men cast in relatively minor roles, like Cosimo/Jonathan Lacey in *Baby*, The Fat American/Tom Kane in *Pillow*, or Martino Knockavelli/Drew Mulligan in *TLS*, provide comic relief in the films.

As suggested above, Greenaway's preference for old and obese figures is certainly an expression of his view of bodies as weak and ephemeral fabrics, of bodies as vulnerable flesh. This concern is further emphasised by the persistent imagery of bodies subjected to ⇨ violence, by his predilection for images of anatomical ⇨ dissection, and by his continual investigation of fragmented bodies and of the deviant bodies of "freaks". Bodily fragmentation not only attacks contemporary and classical ideals of aesthetics, but also undermines the ideas of the wholeness and wholesomeness of the body, which are inherent to modern and ancient thinking alike. As argued by Winckelmann, 'in the form of the beautiful Greek bodies, as well as in the works of their masters, there was more unity of the whole structure, a nobler union of the parts, [and] a richer measure of fullness' (quoted in Menninghaus 52). In *Belly*, the wholeness of the ideal body in ⇨ architecture and sculpture is thwarted by the representation of fragmentary statues and busts (fragments of Classical Figures are also found as Object no. 57 in *100 Objects*), which are inevitably linked to Kracklite's own physical decay (Pascoe 128).[189] Other than in these fragmentary works of art, however, in the act of dismemberment the fragmentation of the body is no longer metaphorical but literal. The Severed Head that was displayed as no. 65 in Greenaway's *100 Objects* is only one of the many references to decapitation in Greenaway's work, like in *Goltzius*, where the biblical tales of the ⇨ deaths of John the Baptist and Holofernes are invoked. Moreover, graphic images of the dismemberment of the Divine Child in *Baby* (Fig. 49) conjure up Géricault's studies of severed limbs (Fig. 50) as well as various still lifes by Witkin[190].

The representation of "freaks", of physically disabled bodies, has a long-standing tradition in art, ranging from Bruegel's paintings of "cripples" (Fig. 51) to photographic works by Arbus and Witkin, which 'reside in an ambiguous

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[189] Among the bodily fragments Kracklite comes across, there are busts of Roman emperors (immediately prior to his fatal diagnosis) and (shortly afterwards) pieces of a colossal foot and hand, in a scene alluding to Fuseli's *The Artist Moved to Despair by the Grandeur of Antique Fragments* (1778–79) (Pascoe 128). Moreover, there are repeated encounters with a peculiar "nose-collector", who steals – for unknown reasons – noses from antique statues.

[190] Thus, for example, severed feet and arms appear in Witkin's *Poet: From a Collection of Relics and Ornaments, Berlin* (1986) and *Still Life, Mexico City* (1992). For an analysis of the fragmented body in Witkin, see Millett-Gallant (83–111).

territory between fable, miracle chamber, carnivalesque parody and plain freak show' (Mey 110). Not devoid of voyeurism, the works of these artists remind us that, until not all that long ago, disabled people were exhibited as monsters to the gaze of visitors in carnival shows and fairs. These "monsters" were even categorised by nineteenth-century taxonomists, differentiating between '"monstres par excès" (monsters through excess, namely individuals with more than the ordinary ⇨ number of body parts such as conjoined twins), and "monstres par défaut" (monsters through lack, namely individuals lacking the ordinary ⇨ number of body parts' (Gill 227).

Fig. 49. Still from *The Baby of Mâcon* (detail).

Fig. 50. Théodore Géricault. *Study of Truncated Limbs*. 1818–19.

In Greenaway's *Zed*, both categories of "monsters" are represented – in the form of Siamese twins and leg-amputees.[191] The bodily deviance of Siamese twins, personified in *Zed* by the (separated) brothers Oswald and Oliver Deuce, obviously cannot be seen in terms of fragmentation, but in the doubling of body parts. The apparent "exaggerated symmetry" of this biological abnormality is repeatedly ironised in the film; thus, as their wish to become surgically rejoined has been denied, the Deuce brothers decide to dress in a tailor-made twin suit. Another example of Siamese twins in Greenaway's work is his drawing *Twins to Be Separated* (1988) (Fig. 53), which refers to the opera "The Sisters of Strasbourg" by Geoffrey Fallthuis – one of the (fictive) composers to be murdered

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[191] Notable examples of Siamese twins in contemporary art include Arbus's *Identical Twins, Roselle, New Jersey* (1967) and Witkin's S*iamese Twins, Los Angeles* (1988). In the latter's work, also images of leg-amputees abound; the most famous one is, arguably, his homage to Velázquez, *Las Meninas, New Mexico* (1987), where the Infanta Margarita is replaced by a female double amputee.

in the *The ⇨ Death of a Composer* series – which 'was based on the 1743 case of a pair of Siamese Twins joined at the stomach' (Greenaway, *Papers*, 80).[192]
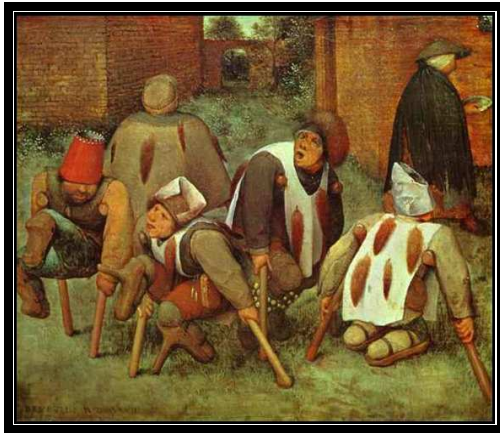
Fig. 51. Pieter Bruegel the Elder.
The Cripples. 1568.

Fig. 52. Still from *A Zed and Two Noughts* (detail).

The leg-amputees in *Zed* include a one-legged gorilla, the legless Alba, who – due to her pregnancy – invokes anatomical drawings à la William Hunter, and Arc-en-Ciel (Fig. 52). In the tradition of freak shows, which were obsessed with ⇨ sexuality, Greenaway characterises his amputees by a convergence of physical and sexual deviance: Alba is utterly promiscuous and insatiable, and Arc-en-Ciel describes himself as a "lover" of horses, in the explicit sense of that word. The film's cast of morally dubious amputees is complemented by a ⇨ zoo prostitute (also with a passion for bestiality) who, though not physically disabled at all, is named after the armless *Venus de Milo*.[193] Alba's ⇨ story of a legless whore in Marseille, however, anticipates the appearance of Giuletta, the mysterious "half-woman" in *Eight*, who, as part of Philip's and Storey's private seraglio, turns out to be a female torso in a wheelchair,[194] which happened to be Object no. 22. of *100 Objects* '[t]o demonstrate the invalid' (Greenaway, *100 Objekte*). Greenaway's painting *1/2 Woman* (1998) (Fig. 54), on the other hand, a work that seems

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[192] This may be an illusion to the Swiss naturalist Albrecht von Haller, whose *Icones Anatomicae* (first published in 1743) included one of the first studies of Siamese twins.

[193] As observed by Clarke, Greenaway's 'attempt to disrupt the canonical association between the Venus de Milo and purity' was preceded by 'René Magritte[,] whose plaster cast version of the Venus de Milo entitled *Les Menottes de cuivre* (1931) undermined the flawlessness of the original white marble statue […] [by] portray[ing] her body open and bleeding'.

[194] The relation between deformity and deviant sexual behaviour is also reflected, for instance, in Jennifer Lynch's controversial film *Boxing Helena* (1993), where – just like in Alba's tale – a woman reduced to a torso is displayed as the object of sexual desire, as well as in David Cronenberg's *Crash* (1996), with its linking of sex and car accidents.

indebted to Warhol's *Walking Torso* (1977) and Bacon's "half-men", studies of the human body between 1982 and 1984, can be seen as a counterpart of his leg-amputees, for here the body is reduced to a pair of legs.

Fig. 53. *Twins to Be Separated* (detail). 1988.   Fig. 54. *1/2 Woman.* 1998.
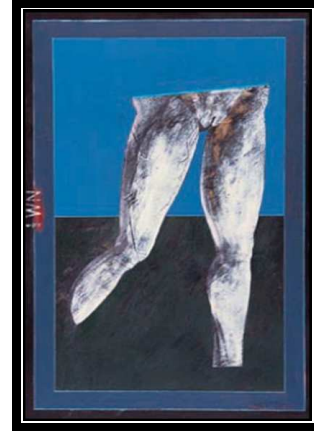
All in all, what links Greenaway's bodies together – regardless of whether they are slim or obese, young or old, or physically deviant – is what Bakhtin terms a 'vivid awareness of his [or her] materiality' (224). This is one of the major characteristics of the grotesque body, whose bodily functions are the centre of attention. The classical body, by contrast, 'has been hygienically cleaned up, and eschews any sense of grotesque disorder. Its orifices – the eyes, the mouth – are typically represented as being closed, and there is little emphasis upon the organs of the lower body – the genitals, the belly – typically found within grotesque imagery' (Ashley et al. 45). All the bodies in Greenaway, as the artist emphasises, 'bleed, copulate, fart, shit, [and] pee […]. Apart from Sergio Leone having Clint Eastwood spit in a bucket, and Resnais showing John Gielgud on the toilet in *Providence*, you don't see that kind of physicality on-screen very often. Can you imagine Paul Newman shitting in a movie?' (Greenaway quoted in J. Siegel 83).

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BOOKS.

It is fair to say, with Borges, that '[a]mong the many inventions of man, the book, without a doubt, is the most astounding' (Borges, *Conversations*, 34). As an inveterate bibliophile, the Argentine writer even confessed that – regardless of his blindness – he held to his habit of buying books: 'I feel the friendly gravitational force of the book. I don't exactly know why I believe that a book brings us a possibility of happiness' (Borges, *Conversations*, 34). Even though the assessment of Borges, the book-lover, is made on more or less emotional grounds, it carries with it the underlying assumption that books have always been and still are (despite the advent of digital media) assigned an important (though not always innocent) role in our lives as bearers of traditions, ideologies, and cultural knowledge.

Books also play a prominent part in many of the works of Greenaway, who, like other contemporary artists, such as Simryn Gill or Robin Pacific, has used them repeatedly as ready-mades in his films, exhibitions, and installations. Thus, in *100 Objects*, Object no. 37 was a collection of 100 Red Books, 'represent[ing] books, libraries, academia, taxonomy, ⇨ history, [and] knowledge' (Greenaway, *100 Objekte*). The fact that the installation piece consisted only of books of one and the same colour can be seen as an ironic comment on the conventions of book cataloguing. Books are traditionally arranged, as Greenaway writes in the catalogue, 'by author, subject, language, age, publisher, type-face, [or] ownership. But books can also be catalogued by the total sum of their pages, by the numerical proportion of upper to lower case letters, [or] by the ⇨ number of times any particular word appears' (Greenaway, *100 Objekte*). In the same installation, Object no. 77, on the other hand, was a collection of Holy Books, 'demonstrat[ing] holy ⇨ writings, dogma, recipes for living, religious belief, print, binding, reverence, ⇨ theology, state ⇨ religion, faith, [and] fundamentalism' (Greenaway, *100 Objekte*).[195] In *TLS*, Suitcase no. 34 is filled with *Anna Karenina* Novels, which are chosen by Luper, we are told, 'to write

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[195] In the catalogue to the installation, the instruction says that '[t]he Talmud, the Koran, the Bible, an edition of Darwin's *The Origin of Species* and Freud's *The Interpretation of Dreams*, should be present among the ten volumes' (Greenaway, *100 Objekte*); beyond that, the catalogue also includes images of Hitler's *Mein Kampf* and *The Communist Manifesto*.

his own fictions between the lines of each printed page' (Greenaway, *Compton*). Other books from the canon of Western (the *Divine Comedy* and *The Tempest*) and Eastern (*The Pillow Book*) ⇨ literature have been the models for three of Greenaway's works, although the respective films are far from being traditional film adaptations of written text.[196] Commenting on this, Greenaway has posed the question of why one should 'illustrate a great piece of ⇨ writing whose very advocacy and evocation and efficacy lies within its very existence as ⇨ writing? I am paying homage to a great piece of ⇨ writing, not illustrating it, not even interpreting it' (Greenaway, *105 Years*).

Fig. 55. Gerrit van Vucht. *Vanitas Still Life* (detail). Not dated.

Fig. 56. Still from *The Belly of an Architect* (detail).

Unsurprisingly, in those two films that have the word "book" in their titles, books are featured prominently. In *Pillow*, the narration of which is completely independent from Sei Shōnagon's original book, Nagiko's thirteen calligraphed "human books"[197] underline the importance of the visuality of a book rather than its textuality. At the same time, they can be seen to refer to early conventions of bookmaking, when leather parchment was used – alongside papyrus rolls – as the main ⇨ writing surface. In *Prospero*, on the other hand, Greenaway relies on Shakespeare's original text, yet his conceit consists of

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[196] As is known, Greenaway regularly draws attention to himself as a (maybe sometimes over-zealous) critic of what he sees as cinema's 'slavish dependence on literature', complaining that 'most films are still illustrated novels. So much so that a whole branch of the literary effort seems now devised entirely in the hope and prospect of being filmed' (Greenaway quoted in Woods, *Being*, 105).

[197] The actors' carrying of visual texts on their bodies in *Pillow* is recalled by Shelley Jackson's ongoing *Skin Project*, which was launched in 2003. Jackson endeavours to publish a novella on the skin of 2095 voluntary participants, each bearing one word in the form of a tattoo. See http://www.ineradicablestain.com/skin.html.

identifying and numbering the books Prospero was furnished with by Gonzalo, referred to in Shakespeare only as volumes from the library of the exiled Duke of Milan that he prized above his dukedom (Shakespeare, *Tempest*, I.ii. 194–195).[198] With his masterful, digitally created volumes, some of which were later integrated into other works, such as the installation *Watching* ⇨ *Water* at Fortuny Palace in Venice and the exhibition *Some Organising Principles* in Swansea, Greenaway has tried to blur the boundaries between text and image. Simultaneously, he scrutinises the role of books in our contemporary world of digital media, in which the traditional book, printed on paper, is an invention without a future, as we are often told today. According to Hans Belting, '[t]he world as described in Prospero's encyclopedic books in a way resembles the computerized world, which today forms our "Ersatzwelt". The books did not only have a text but also contained illustrations and diagrams, which Greenaway revives in his film' (Belting 189). This can be observed, for instance, in the "Harsh Book of Geometry" (Fig. 175, p. 249), from which 'complex three-dimensional geometrical diagrams rise up out of the pages like models in a pop-up book' (Greenaway, *Prospero*, 20).[199]

On other occasions, Greenaway has tried to emphasise the visuality of books by inserting them – without ostentation – into the film's mise-en-scène, which is reminiscent of the appearance of books in Dutch art of the seventeenth century. Books are often seen in scenes painted by Rembrandt and Gerrit Dou, as well as in the still lifes of books by Jan Davidsz. de Heem and Gerrit van Vucht, which are often designed as vanitas paintings (Fig. 55), as indicated by worn pages and

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[198] See the Appendix for a complete set of books as listed in the published script of *Prospero*. The order and numbering of books in the script differ to some extent from the realised film; in the film, not all books are given a number and both "An Alphabetical Inventory of the Dead" and "Vesalius Lost Anatomy" are designated as no. 8. Book no. 14, "The Book of Languages", which was planned as a collection of books within books, does not appear in the film, and the last book, "Thirty-Six Plays", is split into two, into "Thirty-Five Plays" and "The Tempest".

[199] David Pascoe has observed that 'Greenaway may [also] have derived a sense of the book as a living object from some of the textual artefacts that were produced by the Dadaists and Surrealists' and experimental books such as one illustrated by Magritte, Alain Jouffroy's *Aube à l'antipode* (1966), which 'started to sing when it was handled' (Pascoe 185). In the script of *Prospero*, "The Book of Languages" is described as a sort of Chinese-boxed book collection comprising 'eight smaller books arranged like bottles in a medicine case. Behind these eight books are another eight books, and so on. To open the smaller books is to let loose many languages. Words and sentences, paragraphs and chapters gather like tadpoles in a pond in April or starlings in a November evening sky' (Greenaway, *Prospero*, 21).

the inclusion of skulls and hourglasses. In a similar vein, in *Belly* Greenaway has used books on Boullée to create carefully composed still-life tableaux (Fig. 56), introducing a bowl of green figs – imminent signs of danger for Kracklite – as vanitas element. Images of books also appear in *Walk* and *Falls*, in which a volume of Luper's apocryphal book *Some Migratory ⇨ Birds of the Northern Hemisphere* is visible on-screen, and in *Pillow*, where text books of Japanese art and several copies (including a comic book version) of Sei Shōnagon's *Pillow Book* are scattered throughout the film.

Fig. 57. Still from *A TV Dante*.

Fig. 58. Michelangelo. *Laurentian Library* (Reading room). Ca. 1530.

Since libraries may be seen as the natural habitats of books, they are frequent occurrences in Greenaway's work. Among the many ⇨ characters in *Falls*, for instance, there are several (amateur) librarians: a certain Obisan Fallicutt, ⇨ Biography 68, endeavours to create an illegal ornithological library, and Leasting Fallvo, ⇨ Biography 91, is anxious 'to establish a library contributed to solely by those afflicted by the VUE' (Greenaway, *Falls*, 122). True to Benjamin's motto that '[o]f all the ways of acquiring books, writing them oneself is regarded as the most praiseworthy method' (Benjamin, *Unpacking*, 61), Fallvo fills the empty shelves of the library's fiction section with his own ⇨ writings. In Greenaway's *100 Allegories*, there is a whole group of librarians consisting of fourteen members, amongst others, The Library Urchin, The Page-Turners, The Book-Carrier, and The Keeper of Forbidden Books.[200] In *Cook*, there is Michael,

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[200] The other members are The Bell-Woman, The Maths-Boy, The Arithmetician, The Doomsday-Man, The Iconoclast, The Night-Watchman, The Door-Keeper, The Stilt-Woman, The Chronologist, and The Cartographers.

a bookseller and archivist rather than a librarian.[201] His book depository, serving as an Eden-like refuge for the lovers, is displayed in various hues of brown, yet '[o]verall the colour is predominantly a Rembrandt golden brown with touches of orange' (Greenaway, *Cook*, 68f.). Greenaway has stressed the importance of the particular use of the golden colour, as it is meant 'to suggest the golden age of books, [and] the gold color of old book bindings' (quoted in Pally 109). Similarly, the library in *Dante* (Fig. 57), visualised in Canto 4 when Virgil and Dante meet the damned group of philosophers (among them Aristotle, Socrates, and Plato, as well as Democritus, Diogenes, and Heraclitus,) is dipped in golden dye to signify it as a place of wisdom and learning, associated with the rediscovery of ancient knowledge. The library in *Prospero*, however, is directly related to the Renaissance traditions of learning, for it is a reconstruction of Michelangelo's Laurentian Library (Fig. 58) in Florence.[202] Although the richness of its contents was surpassed by several other libraries, the Medici library stood out from them for its revolutionary architectural design. It has been argued that '[f]or the first time in the ⇨ history of art, the interior of a library is seen not as an application of the ideas of religious ⇨ architecture, but in terms of a concept which corresponds to its function. Michelangelo's intention was to create in his library a place suitable for intellectual concentration' (Tolnay 132f.).

The importance of books for Renaissance scholarship cannot be overstated. One could even say that '[i]f cities, courts and empires were the sacred territories of the Renaissance tribe then the Book was its totem. To speak of the Renaissance at all [...] is to speak of the recovery of classical ⇨ writings [...] through zealous book-collecting' (Kirkpatrick 73). The efforts of Petrarch, travelling tirelessly from town to town, collecting books and copying manuscripts by hand (the introduction of the printing press was still some one hundred years away), can

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[201] In Michael, however, the boundaries between librarian, bookseller, and archivist – between dissemination and preservation of books – seem to dissolve. When not trading books, he catalogues volumes of French history, but – as seen from his loans to the kitchen boy Pup – also provides learners with them.

[202] Michelangelo was commissioned to build the Laurentian library by Giulio de' Medici, who had just become pope as Clement VII, but as he decided to leave Florence in 1534, the library was completed by others according to his design; it finally opened in 1571, seven years after Michelangelo's death.

be seen as the attempt to create a prototypical Renaissance library (Staikos 217).[203] Inspired by the great libraries of antiquity, epitomised by the legendary Library of Alexandria, humanist scholars contributed to the constructions of libraries at courts, which soon should become the centres of secular learning.

The volumes in the shelves of Prospero's library, in an absurdist claim to completeness, cover a wealth of fields of knowledge, including ⇨ anatomy, ⇨ architecture, astronomy, botany, ⇨ cartography, chromatics, geology, geometry, music, ⇨ mythology, and ⇨ zoology, thus forming not only 'a miniaturized collection of Greenawavian obsessions' (Lawrence 152), but also embodying the complete wisdom of the Renaissance (and – due to their prophetic capacity – of all future times to come). Even though Prospero's library, in contrast to Borges's famous Library of Babel, which 'is composed of an indefinite, perhaps infinite ⇨ number of hexagonal galleries' (Borges, *Collected*, 112), consists of a manageable ⇨ number of books, its bookshelves are deemed to contain, just like Borges's, 'all that is able to be expressed, in every language' (Borges, *Collected*, 115). Greenaway has described Prospero, like Athanasius Kircher, as 'a book-making machine' (Greenaway, *Prospero*, 51), and his twenty-four books 'could easily be seen' – like Mallarmé's famous *Le Livre*, 'to contain all the world's information' (Greenaway, *How*, 171). "The Book of Universal Cosmography", for example, which is '[f]ull of printed diagrams of great complexity, [...] attempts to place all universal phenomena in one system' (Greenaway, *Prospero*, 24), thus recalling another of Borges's conceits, developed in his poem *The Moon*, where he refers to a man's 'unconscionable plan [o]f making an abridgement of the universe [i]n a single book' (Borges, *Dreamtigers*, 64).

While the ⇨ architecture of Prospero's library is influenced by Michelangelo, the interior of his study room (Fig. 59) is modelled after Antonello da Messina's *Saint Jerome in His Study* (ca. 1475) (Fig. 60), which Panofsky has described as 'basically an architectural exterior with the front surface removed' (*Perspective*, 69). Prospero, in Greenaway's terms, 'a secular equivalent of St. Jerome'

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[203] For details about the contents of Petrarch's library, see Ullman (113–133).

(Greenaway, *Physical*, 38), is portrayed, according to one traditional iconography of the saint, as a scholar with ⇨ writing material sitting at his desk. It may be surprising that Greenaway did not chose a Renaissance humanist as incarnation of learning and wisdom but a fourth-century Doctor of the Church and zealous advocate of asceticism who authored numerous controversial treatises on sacred subjects and biblical studies. Yet Jerome, who in medieval times had been ranked below the other Fathers of the Church, became an object of rare veneration in the Renaissance. He was called the "'light of the church", "fountain of saving wisdom", [and] "teacher of truth and equity" (quoted in Rice 50) by his admirers, who considered him a forerunner of humanist thought. After having studied the ⇨ writings of Greek and Roman philosophers and poets extensively in his youth, Jerome later experienced an 'anti-Ciceronian vision' (P. Schaff 474) and vowed to abandon the reading of any heathen works. But this could not dampen the Renaissance humanists' veneration of Jerome. In his edition of Jerome's letters and treatises (published in 1516), Erasmus called attention to various passages where Jerome speaks of the benefits of secular learning for Christians, while Petrarch, 'who admired Jerome's learning, style, and genius, made the point [...] that although Jerome had said he rejected all secular writers, his continued quotation of the poets [...] show[s] that he actually approved them' (Rice 85).

Fig. 59. Still from *Prospero's Books* (detail).

Fig. 60. Antonello da Messina. *Saint Jerome in His Study* (detail). Ca. 1475.

Another secular version of Jerome appears earlier in Greenaway's work, in *Darwin*, where the English naturalist is seen, presumably inspired by a famous Dürer print of 1514, sitting behind a desk in his study room. In *100 Allegories*,

Jerome, patron saint of librarians and 'first tabulator and organizer of Christian knowledge' (Greenaway, *100 Allegories*, 271), is featured as Allegory no. 88, staged as penitent in the wilderness with books under his arm. Other representations of Jerome as hermit were displayed in Greenaway's exhibition *The Physical Self* in Rotterdam, where he included van Dyck's version of St. Jerome of 1618, together with others by Hendrick Terbrugghen and Evert Crijnsz. van der Maes. Furthermore, since one of St. Jerome's greatest achievements was the translation of the Bible into Latin, the so-called *Vulgate*,[204] it is not surprising that Jerome is also the name of the English translator in *Pillow*, in a film in which various iconographical representations of the saint are quoted. Thus, for example, when the Publisher is seen in his office mourning over the ⇨ death of Jerome, his male lover, he is staged as St. Jerome in his study, modelled on paintings by Jan van Eyck (ca. 1435) and Domenico Ghirlandaio (1480). Quill pen and ⇨ writing desk are replaced by keyboard and computer monitor, on which – in turn – other versions of the saint – such as La Tour's penitent *St. Jerome* (1630–35) (Fig. 45, p. 115) – are displayed. The dead English translator, on the other hand, is seen lying in repose, reminiscent of representations of *The Funeral of St. Jerome* by Lazzaro Bastiani (1470–72) and Vittore Carpaccio (1502).

The ⇨ death of Jerome in *Pillow*, from whose skin the Publisher eventually manufactures the eponymous pillow book, takes on a special significance, for it adds to the dramatic intensification of the metaphor of ⇨ body as book (which pervades the whole film), culminating in the final identification of corpse and corpus. Prior to the Publisher's final transgression of ⇨ taboo, the metaphor has already been taken literally in the film. 'Treat me like the page of a book' (Greenaway, *Pillow*, 67), Nagiko is challenged by Jerome, and this is what she does. When authoring her first book, "The Agenda", she inscribes Jerome's naked ⇨ body with the following text: 'I want to describe the ⇨ Body as a Book / A Book as a ⇨ Body / And this ⇨ Body and this Book / Will be the first Volume / Of Thirteen Volumes'[205] (Greenaway, *Pillow*, 102). The text of each

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[204] It may be purely coincidental that today the earliest manuscript of Jerome's *Vulgate* is housed in the Laurentian (that is, Prospero's) Library.
[205] The script provides the following order for the thirteen "body books" in the film: 1) "The Agenda" (written on Jerome), 2) "The Book of the Innocent" (on the first Swede), 3) "The Book

following book is to some extent relative to its bearer. Thus, the fifth book, for example, "The Book of the Exhibitionist", written on the ⇨ body of a ridiculously fat American, bears a text that describes it as '[a] gaudy volume, gross and florid, / too many pages stuffed into too / fleshy covers' (Greenaway, *Pillow*, 106).

Fig. 61. Giuseppe Arcimboldo. *The Librarian* (detail). 1566.
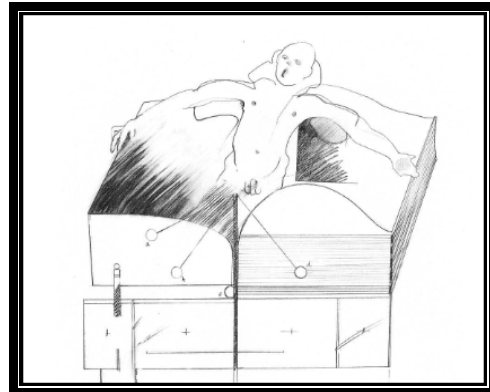
Fig. 62. *Prospero's Books*: The Book of Jokes (detail). 1988.

In Greenaway, the relation between books and the human ⇨ body, upon which Arcimboldo satirically commented with his famous *Librarian* (ca. 1566) (Fig. 61), is not limited to *Pillow,* but has also been established in Allegory no. 43, The Library Urchin, one of the librarians in *100 Allegories*, whose 'torso from throat to belly is creased vertically like a book to stimulate the metaphor that the book is a ⇨ body, the ⇨ body a book' (Greenaway, *100 Allegories*, 247). The same is true for *Prospero*, where the body-book metaphor is alluded to through the embodiment of the twenty-four volumes in the form of moving, "life-like" fabrics. Prior to the film, in 1988, Greenaway created a series of drawings (also entitled *Prospero's Books)* in which the same metaphor is approached more straightforwardly through the literal merging of books and human flesh (Fig. 62). But nowhere has the conflation of book and ⇨ body become more ostensible than in *Pillow*. Before Jerome's calligraphed corpse is

of the Idiot" (on the second Swede), 4) "The Book of Impotence" (on an elderly scholar), 5) "The Book of the Exhibitionist" (on the fat American), 6) "The Book of the Lover" (on Jerome's corpse), 7) "The Book of Youth" (on the first messenger to the publisher), 8) "The Book of the Seducer" (on another messenger), 9) "The Book of Secrets" (on young monk), 10) "The Book of Silence" (on the tongue of a man), 11) "The Book of the Betrayed" (on a wrestler), 12) "The Book of Births and Beginnings" (on a driver), 13) "The Book of the Dead" (on the sumo wrestler) (cf. Greenaway, *Pillow,* 102–112). In the realised film, however, "The Book of Youth" and "The Book of the Seducer" have changed places, and Book no. 12 is named "The Book of False Starts".

exhumed and flayed, the audience is, on several occasions, provided insight into the various processes of bookmaking, the transformation of loose sheets into bound copies. Hence, for the Publisher, who has devoted his whole life to the manufacturing of books, the transformation of Jerome's skin into a book seems to be an almost logical consequence. Nonetheless, he is punished for his transgression, as Nagiko sends him her last book, "The Book of the Dead", incarnate in a sumo wrestler, who, book and bearer at the same time, executes – reversing the ancient tradition of killing the messenger – the receiver.

Thus, as Alan Woods rightly comments, '[b]ooks are also, since this is Greenaway's world, a cause of ⇨ death' (*Being*, 102). This has also been conveyed in *Cook*, where Michael is literally choked with books.[206] In the film, bibliophile and bibliophobe come together, the first, Michael, who is all intellect and no power, and the second, Albert, who is only power but no intellect. Enraged about Michael's reading during dinners, Albert feels constrained to fling his book on the floor, reminding him that '[t]his is a restaurant, not a library. All you are allowed to read in here […] is the menu'. Looking at the cover of the book, a (fictitious) account of the ⇨ history of the French Revolution by Pascal Astruc-Latelle, he proves himself ignorant: 'Does this stuff make money', he asks Michael. 'I bet you're the only person to have read this book' (Greenaway, *Cook*, 44). Michael is everything that Albert is not; this is why Georgina starts an affair with him. However, when she is confronted for the first time with her lover's book depository, she, still infused with her husband's anti-intellectual ideology, cannot but challenge Michael's collecting of books,[207] asking '[w]hat good are all these books to you? You can't eat them' (Greenaway, *Cook*, 70). As we know, Albert later proves Georgina wrong by turning Michael's metaphorical bibliophagy into a literal one, having him stuffed to ⇨ death with

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[206] Also in *Rosa*, the lethality of books is insinuated, for one of Rosa's murderers, Alcan, is modelled after the French composer Charles-Valentin Alkan, who was killed in 1891, allegedly by falling bookshelves (Woods, *Being*, 102).

[207] In fact, book collecting has always been under fire from all sides – and for various reasons. People as diverse as Seneca, Petrarch, and the French moralists La Bruyère and La Rochefoucauld sharply criticised collectors who used books for decorative purposes (Dickhaut 60). The English printer and book collector William Blades, however, even counted 'those bibliomaniacs and over-careful possessors of books' (66) – together with, fire, water, gas and heat, dust and neglect, ignorance and bigotry, bookworms and other vermin – among the true enemies of books.

several volumes of his archive.[208] The graphic illustration of Michael's mouth being stuffed with books reminds David Pascoe of 'one of Dürer's most bizarre and explicit woodcuts, where St. John devours the book that will secure his faith' (171). The passage of Scripture[209] to which Dürer referred is also alluded to in Eco's *The Name of the Rose* (1980), where the biblioclast Jorge from Burgos – a barely disguised reference to the bibliophile Borges – devours Aristotle's book on comedy, the lost second part of his *Poetics*. Shortly afterwards, the monastery and its library burst into flames.

Fig. 63. Still from *The Cook, the Thief, His Wife and Her Lover.*

Fig. 64. Still from *The Pillow Book* (detail).

The destruction of books, wilful or not, which has pervaded the ⇨ history of mankind, from the repeated destruction of the library of Alexandria by fire,[210] the burning of books in the Qin Dynasty of Ancient China, to the devastation of Aztec books by the Spanish, is something Greenaway has repeatedly castigated. As early as in 1974, the artist created a series of paintings named *Waterpapers*, which

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[208] Ironically, one of the books Michael is force-fed is entitled *The Survivor*, an empty promise, as it seems. It is not unlikely that this is a copy of *The Survivor* written by best-selling author James Herbert in 1976. Herbert's novel, in fact another cheap imitation of Ambrose Bierce's *An Occurrence at Owl Creek Bridge* (1891), is the gruesome story of a man who supposedly survived – and this is where Greenaway comes in – an air crash.

[209] In the *Book of Revelation*, it is told that St. John took a 'little book out of the angel's hand, and ate it up; and it was in my mouth sweet as honey: and as soon as I had eaten it, my belly was bitter' (KJV Revelation 10:10).

[210] Generally, it is considered that the greatest harm to the Library of Alexandria was done by attacks of the Roman emperors Julius Caesar and Aurelian in 48 BC and 273 AD, respectively. Its remnants, however, were destroyed some one hundred years later at the command of the Christian bishop Theophilus, in 391. The misinformation that the library was finally destroyed during the Muslim conquest of Egypt in the seventh century lacks reliable historical evidence, but has long been circulated. Thus, one of the stories invented to illustrate the alleged Muslim biblioclasm is related to the Arab general Amr, who 'supposedly used the books of the Library to heat the baths in Alexandria' (Trumble 48).

should illustrate, '[i]n homage to the flooded Florentine libraries,[211] [...] pages from an illustrated book made – not exactly under ⇨ water – but with repeated immersions' (Greenaway, *Papers*, 23). With Allegory no. 50 of his *100 Allegories*, The Iconoclast, on the other hand, he reminds us of modern waves of biblioclasm: 'the Nazis burning books at Nuremburg [sic], the Ku Klux Klan burning books in Alabama, [and] the Muslims of Bradford burning Salman Rushdie's *Satanic Verses*' (Greenaway, *100 Allegories*, 249). Biblioclasts, as the example of Albert demonstrates, repeatedly appear in Greenaway's films as antagonists to his bibliophile ⇨ characters. After his violent attack on Michael, Albert leaves behind a mutilated corpse and a devastated archive (Fig. 63). In *Pillow*, the book-loving Nagiko is faced with the bibliophobic assault of her husband, who is seen impaling her books with an arrow and burning her father's calligraphic books – a case of, as she soberly comments, '[p]rejudice against ⇨ literature' (Greenaway, *Pillow*, 48). In a similar vein, in *Prospero* the bookish protagonist is pitted against his most hostile adversaries. While we first come to witness, in a flashback to Milan, the burning of Prospero's library during the vicissitudes of Antonio's violent usurpation, later it is Caliban, who is planning his ⇨ conspiracy, and contemplates murdering Prospero in his sleep and burning his library, the source of his power.

Ironically, in both *Pillow* and *Prospero*, Greenaway has – in an astonishing reversal of roles – the bibliophiles turn themselves into biblioclasts. Nagiko experiences a second fire after Jerome's ⇨ death, and this time it is ignited by Nagiko herself. But the fire of destruction is a purging fire for her, for, unwilling to live in a shrine of the past, Nagiko decides to burn her material possessions, also sacrificing her treasured books (Fig. 64). Prospero's sacrifice must have been equally painful, but at his imminent return to Milan, he realises that in order to return to the reality of his dukedom he has to destroy the very library that has helped him to build his island. In keeping with Shakespeare's play, Prospero feels impelled – like Marlowe's Faustus – to abjure his theatrical magic, and when he announces '"I'll drown my book", he is clearly echoing Faustus' last unfulfilled

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[211] The National Central Library of Florence, which had been founded in 1714, was severely afflicted by the flood of the Arno in 1966, which destroyed almost one-third of its contents (cf. S. Murray 253).

promise, "I'll burn my books'" (Bate 129). Deviating from Shakespeare, however, Greenaway's Prospero solemnly abandons his books, one after the other, to the destructive force of ⇨ water, in order that his entire library to be extinguished. Yet in a final twist, the last two books, the volumes by Shakespeare, are rescued by Caliban, the supposed illiterate, who 'seems to have become the book preserver Prospero used to be. It is thus, ironically, the traditional desecrator of books who finally saves them from oblivion' (Buchanan 73).

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CARTOGRAPHY *see* **MAPS.**

CHARACTERS.

Talking about characters in Greenaway, it is tempting to consider first and foremost the artist's films, but, on the other hand, there are numerous recurring characters wandering to and fro between the different emanations of his oeuvre, between films, installations, and paintings. From this point of view, one could also refer to the characters of his works as 'his *figures*, as one would talk of Mantegna's figures – of Christ, or of Virtue, some historical, some mythical, some allegorical, some painted as if they were flesh and blood, others as if they were statues' (Woods, *Being*, 184; original emphasis). True to Borges's assertion that every artist 'creates, even if he doesn't intend to, a small but worldwide ⇨ mythology of his own' (quoted in Christ, Coleman, & di Giovanni 127), Greenaway has invented a set of recurring characters – or figures – who manifest themselves in different ways (and in changing guises) in several of his works. In

this respect, Peter Wollen suggests a connection to the work of Kitaj, who has also 'people[d] his paintings with imaginary characters, like those in novels, who appear in a series of works. In the same way, Greenaway too has his caste of imaginary characters, presided over by Tulse Luper, who crop up in film after film, sometimes in central roles, sometimes as fanciful marginalia' (Wollen 44).

Fig. 65. Still from *Vertical Features Remake* (detail).
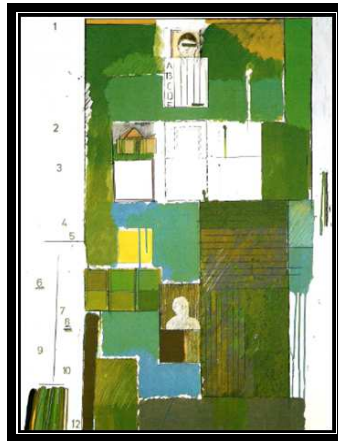
Fig. 66. *Luper on Sark.* 1990.

Fig. 67. *Luper at Antwerp.* 1990.

As some sort of polymath (writer, filmmaker, amateur cartographer, ornithologist, etc.), Luper is characterised by Greenaway as mouthpiece and alter ego[212] – and as 'an amalgam of all my heroes'[213] (Greenaway quoted in Howe, *Coteries*). Interestingly, as he credits him as the author of several of his films, short ⇨ stories, and other works, the artist deliberately confuses 'Luper's work with his own', thus 'deconstruct[ing] the figure of the author at the very moment he is establishing himself as an auteur' (Lawrence 17). Whereas Luper's place and date of birth are given as Newport, Wales (Greenaway's birthplace),

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[212] Tulse Luper, of course, is not the only alter ego – or author surrogate – present in Greenaway's work. Smut in *Drowning*, for example, who shares many of his collecting passions, can be seen as a juvenile alter ego of the artist. Furthermore, many of his films feature artist-figures as thinly disguised metaphors for the film director. Greenaway himself has suggested that *Draughtsman* could have been referred to as *The Filmmaker's Contract* and *Belly* as *The Belly of a Filmmaker* (Greenaway, *Laconic*, 295). But whereas, as Leon Steinmetz argues, *Draughtsman*'s 'Mr. Neville is everything that Mr. Greenaway is not' (Steinmetz & Greenaway 43), in most cases – be it Kracklite in *Belly*, Richard in *Cook*, Prospero in *Prospero*, or even Rembrandt in *Nightwatching* – the artist can be seen as 'Greenaway himself, sometimes ironising, sometimes examining, sometimes collapsing the relations between painting and cinema' (Woods, *Being*, 15).

[213] Elsewhere, Greenaway identifies Luper with John Cage, Buckminster Fuller, Marcel Duchamp, and his own father, as well as with 'heroic parts of lesser divinities' (Steinmetz & Greenaway 18), including, amongst others, Samuel Johnson, Laurence Sterne, Thornton Wilder, Linnaeus, D'Alembert, Newton, Darwin, Boullée, and John James Audubon.

29 September 1911, his present location is unknown; it is presumed that he died in 1989. As Greenaway explains, Luper emerged as 'a literary device[,] [...] manufactur[ing] a collage-book called "Tulse Luper and the Centre Walk"' (*Fear*, 53). He made his first physical appearance in photographs (Fig. 65) in *Vertical Features Remake*,[214] a film devoted to the endeavours of rival academics to reconstruct a work allegedly made by Luper. In *Walk*, where Luper has been responsible for the organisation of the 92 map-paintings for the spiritual journey of the protagonist, he is referred to as the author of an ornithological compendium called *Some Migratory ⇨ Birds of the Northern Hemisphere*. In *Falls*, Luper, referred to as the VUE's former 'master-strategist and cataloguer' (Greenaway, *Falls*, 118), is mentioned in several ⇨ biographies, some of which are even suspected of being ⇨ biographies of Luper himself (Lawrence 45). Whereas in ⇨ Biography 61 it is said that Shey Fallenby 'pretend[ed] to be Tulse Luper', with whom he 'share[d] a physical resemblance' (Greenaway, *Falls*, 85), ⇨ Biography 56 of the film suggests that 'Tulse Luper was merely a pseudonym for Audubon'. After some period of rest, his name re-emerges in the series of paintings *Tulse Luper Suitcase* (1989–90), including *The Tulse Luper Suitcase, Luper on Sark* (Fig. 66), and *Luper at Antwerp* (Fig. 67), which anticipate some of the events in the *TLS* films. In the *TLS* project, he finally becomes – in quadruple form – a character of flesh and blood and the centre of attention, not only of the films, but also of their various companion works.

After Luper's birth, Greenaway felt it 'necessary to create a sort of family, or a coterie' (Greenaway quoted in Howe, *Coteries*) for him. Cissie Colpitts, Luper's part-time lover and intimate companion, first appeared amidst the Luper rivals in *Vertical Features Remake*. In *Falls*, ⇨ Biography 27, she is referred to as Propine Fallax, as one of 'three women with the name Cissie Colpitts living in Goole on Humberside in Yorkshire, England' (Greenaway, *Falls*, 43). Her threefoldness is manifested in *Drowning*, which has three women of the same

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[214] In the film, however, doubts are raised about the "authenticity" of these photographs (which are also included in *Falls*), as some argue that these '[a]re in fact photographs of the film editor's father-in-law' and the very existence of Luper himself is to be denied. Greenaway's questioning of his own author device accompanies many of Luper's appearances, culminating in the "revelation" in *Tulse 3* that he died at the age of 10, and his entire life story was only a construction by his friend Martino Knockavelli.

name who are actually 'one woman at three stages of her life – Cissie Colpitts One – aged 61 – a grandmother,[215] Cissie Colpitts Two – aged 34 – a mature woman at the centre of her child-bearing life and Cissie Colpitts Three – aged 19' (Greenaway, *Fear*, 53). In *TLS*, she becomes a stenographer from Antwerp, an adopted daughter of Van Hoyten's niece. [216] Van Hoyten, as Luper's archfiend, was first mentioned in *Walk* and *Falls* as the Keeper of Owls and 'Head of the Ornithological Department of the Amsterdam ⇨ Zoo' (Greenaway, *Falls*, 30). He made an appearance in *Draughtsman* as a draughtsman (and rival of Neville) from The Hague, before he assumed his role as Keeper of Owls again in *Zed*. In *TLS*, then, Van Hoyten is portrayed as Belgian Nazi collaborator and station master of the Antwerp Train Station.[217]

In addition to his invented figures, Greenaway has also gathered various historical characters into his casts: Darwin in the eponymous biopic, Cosimo III de' Medici in *Baby*, (a modernised version of) Sei Shōnagon in *Pillow*,[218] Vermeer's wife, Catharina Bolnes (from whom also a character in *Zed* borrowed her name), and mother-in-law, Maria Thins, in the opera ⇨ *Writing to Vermeer*, Rembrandt in both *Nightwatching* and *Rembrandt's Mirror*, Anton Webern and John Lennon in the opera series ⇨ *Death of a Composer*, or,

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[215] Greenaway has acknowledged that his 'grandmother is seventy per cent of the model for the eldest Cissie Colpitts' (Greenaway, *Fear*, 41). Based on the artist's description of her as the victim of an abusive husband, Douglas Keesey speculates that '*Drowning* might be seen as a wish-fulfillment fantasy in which the "child" Greenaway empowers his grandmother to take revenge against his […] grandfather' (66).

[216] With regard to Cissie's future life, Greenaway reports that '[i]n some future project, […] as a grand old lady of ninety-two, she quietly passes away in a cinema in Philadelphia, haemorrhaging into a crimson-plush cinema seat while watching Renoir's *Boudu Sauvé des Eaux*' (Greenaway, *Drowning*, 7).

[217] Another recurrent character is Gang Lion, originally designed as a "superfly", to become the subject of 800 drawings of 'adventures in metamorphosis' (Steinmetz & Greenaway 7). He is later referred to in *Vertical Features Remake* as friend of Luper and Cissie Colpitts and as 'aeronautical engineer' (Greenaway, *Falls*, 86) in *Falls*. Then, there is Fallast, who is both mentioned in *Vertical Features Remake* and referred to in Biography 24 of *Falls* – as 'an occasional pianist, a professional indexer and an itinerant propagandist for a well-known opera company' (Greenaway, *Falls*, 40). In *Zed*, he appears as (Jupiter-like) zoo director. Geoffrey Fallthuis is the subject of Biography 83 of *Falls*, where he is described as filmmaker and 'student pupil of Tulse Luper' (Greenaway, *Falls*, 113). He will be victim no. 8 in the conspiracy against musicians in the opera series *The Death of a Composer*; his wife, the soprano Corntopia Felixchange, who is also mentioned in Biography 83, will be victim no. 9. Lephrenic, a shadowy figure and antagonist of Luper, is a rival academic in *Vertical Features Remake* and also makes an appearance in *TLS* as Mormon villain (and father of Passion Hockmeister).

[218] Nagiko, the protagonist of Greenaway's film, took her name from what is believed to be Sei Shōnagon's actual name, Kiyohara Nagiko.

amongst others, Newton, Marie Curie, Albert Einstein, Joseph Smith, and George W. Bush in the installation *Uranium*.[219] The artist has explained that '[t]he creation of a cast is an act of colonization, like planning a new population for a fictitious world' (Greenaway, *Munich*, 35). Just as Prospero has peopled his island with the help of the ⇨ "Book of ⇨ Mythologies", Greenaway fills his work with fictional characters, characters from ⇨ history, and, via intertextual and intermedial borrowing, from a variety of other sources, from ⇨ literature, religious canons, and ⇨ mythology. What all his borrowings have in common is that, in the majority of cases, the artist takes characters out of their original contexts, thus making them indistinguishable from those of his own invention.[220]

Fig. 68. Photograph from *Luper at Compton Verney.*
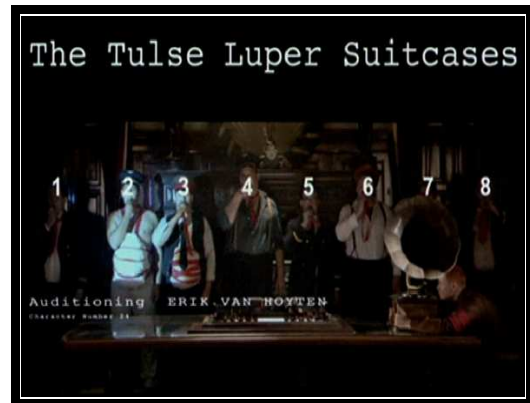
Fig. 69. Still from *The Tulse Luper Suitcases 1.*

For an example of Greenaway's diverse and expansive casting lists, we may have a look at the character inventory of *TLS*, which is hidden within Tulse Luper's Suitcase no. 90 (Fig. 68), containing '92 miniature dolls, each doll representing a character in the life of Tulse Luper' (Greenaway, *Compton*). The cast[221] of the three films brings together fictitious characters with members of the Greenaway family – Tulse Luper (no. 1), Cissie Colpitts (no. 24), and Van Hoyten (no. 25),

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[219] An excessive use of historical figures can be observed in Greenaway's novel *Gold*. In Story 15, for example, there are, amongst others, António de Oliveira Salazar, Alexander Korda, Laurence Olivier, Vivien Leigh, Joan Plowright, Ivor Novello, William Somerset Maugham, Errol Flynn, Rudolph Valentino, Henri Cartier-Bresson, Bela Lugosi, Adolf Hitler, Eva Braun, Joan Miró, El Greco, Emily Brontë, Shakespeare, and Picasso (Greenaway, *Gold*, 41), all crammed into one single page.

[220] As a result, also the protagonists of his biopic films, Darwin and Rembrandt, maybe even John Cage or Philip Glass in the documentary *Four American Composers*, should be seen as typical Greenaway characters rather than as real, historical figures.

[221] Here, I am referring to the listing of characters in the films, which is slightly different from those in the exhibition catalogue to *Compton* and on the website related to the *TLS* project.

characters taken over from previous works – the Baby (no. 57) and Cosimo (no. 58) from *Baby*, the *Draughtsman* (no. 65), Kracklite (no. 79) from *Belly*, and the Investigatrix (no. 66) from *Rosa*, characters from ⇨ literature – Andersen's Little Mermaid (no. 8), historical characters – Primo Levi (no. 77), Antoni Gaudí (no. 74), and Raoul Wallenberg (no. 81), characters from cartoon series – Rupert the Bear[222] and Tiger Lily (no. 9), film characters – Dreyer's Joan of Arc (no. 50) and Renoir's Boudu (no. 59) – as well as figures from the canons of art ⇨ history – Goltzius's Diana (no. 35) and Callisto (no. 36) and Ingres's Madame Moitessier (no. 61).

Fig. 70. Still from *The Tulse Luper Suitcases 2* (detail).

Fig. 71. J. A. D. Ingres. *Madame Moitessier*. 1851.

Fig. 72. J. A. D. Ingres. *Madame Moitessier*. 1856.

Admittedly, Greenaway's list of 92 characters has to be read as a conceptual device rather than an exhaustive inventory of all the characters in the films; some of the characters listed appear only, en passant, in film extracts, and other (cameo) appearances, like that of a urinating Samuel Beckett figure, are not included at all. The example of Madame Moitessier, however, a minor character in *Tulse 2,* may be used to demonstrate Greenaway's ludic manipulation of his source materials. Introducing her character in the film (Fig. 70), he offers a hybrid form of the eponymous Ingres paintings from 1851 (Fig. 71) and 1856 (Fig. 72), both to be seen at the top right of the frame, by bringing together the black gown from the first and the pose of the second version of the original paintings. Most ironically, Greenaway seems to have taken literally Ingres's words of Madame Moitessier's 'terrible beauty' (quoted in Honour & Fleming 648) by portraying her as a woman of rather dubious morals in the film.

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[222] Rupert the Bear is not listed in the cast of 92 characters, but – like Tiger Lily – he makes an appearance as both an animated figure and a figure incarnated by a human actor.

The appropriation of figures from painting, as it has been done in *Tulse 2* with Ingres, in *Cook* with Frans Hals (Fig. 104, p. 179),[223] and in *Nightwatching* with Rembrandt's *Night Watch* (1642), has become a recurrent phenomenon in Greenaway's work. Unsurprisingly, his view of characterisation is in conflict with the traditional narrative style of films and novels, where 'we become involved by identifying with one or more of the characters [...]. Empathy [...] permits us to recognize the like in the unlike, to identify with King Lear, Snow White, and Raskolnicov – to discover that *within* we too are kings, beggars, and murderers' (Roemer 242; original emphasis). This is, apparently, what Greenaway is not interested in at all. Instead, he has often tended to minimise the human factor of characters in his films to an absolute minimum, endeavouring to counteract what he calls "the tyranny of the actor", arguing polemically 'that the cinema is not, and should not be a playground for Sharon Stone or a Sylvester Stallone or even a Nicole Kidman or a Robert de Niro' (Greenaway, *Re-invention*). This does not imply that actors should be eliminated, yet it is said that they have to 'share the cinematic space with other evidences of the world [...] [like] a figure in a ⇨ landscape which is likely to give attention to space, ideas, inanimacy, ⇨ architecture, light and colour and texture itself' (Greenaway, *Re-invention*).

This is why, since early in Greenaway's career, the dissatisfaction of critics with his films have involved charges of inadequate characterisation and a lack of empathy, ignoring (or rejecting) the fact that he has always complained vehemently against the tradition of psychological realism in the cinema, against any 'psychological examination of characters a la Chekov' (Greenaway quoted in Ciment, *Baby*, 164). This is close to the uneasiness Artaud felt about characterisation in the theatre, wondering 'who ever said the theater was created to analyze a character, to resolve the conflicts of love and duty, to wrestle with all the problems of a topical and psychological nature' (Artaud 41). Even though Greenaway often denies his audience the experience of

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[223] In addition to the members of Albert's gang, who resemble the figures from Hals's *Banquet of the Officers of the St. George Civic Guard* (1616), Pup, the soprano-singing kitchen ancillary, seems to be modelled after Hals's *Singing Boy with a Flute* (1623–25).

complex, fully-fleshed characters,[224] this should not be seen, as Panofsky suggested for early Hollywood cinema, in the service of 'a primitive or folkloristic concept of plot construction' (Panofsky, *Style*, 113), to simplify the reading of a film, but as part of a general strategy of disillusionment. With the same aim, Greenaway has also included several staged auditions[225] (Fig. 69) in the *TLS* films, which should remind the spectator – in a Brechtian sense – that the characters are only characters, complicating notions of identification and empathy from the very beginning.

It is interesting to observe that, despite his reputation of being anything else than an actors' director and his rejection of the star system, Greenaway has repeatedly succeeded in assembling (now-)renowned actors in his casts: Andréa Ferréol (*Zed*), Richard Bohringer, Michael Gambon, and Helen Mirren (*Cook*), John Gielgud and Michel Blanc (*Prospero*), Brian Dennehy (*Belly*), Ralph Fiennes and Julia Ormond (*Baby*), Ewan McGregor (*Pillow*), and Isabella Rossellini (*Tulse 2*), to name a few. Amy Lawrence, while arguing that 'his strongest films have the best acting', at the same time criticises Greenaway's dependence 'on international stars whose accents detract from the rhythm and wit of the dialogue'[226] (Lawrence 4), a phenomenon that can be observed in his recent films, *TLS* and *Nightwatching*, all made after he had turned his back on the UK. Although Lawrence may be right in some individual cases, she misses the point that Greenaway, as she later agrees, uses his actors either as 'signposts to ideas' (Greenaway quoted in Ranvaud 48) or as requisites, which critics such as Norbert Bolz consider to be an essential feature of postmodernism. On a formal level, Greenaway's use of film characters is marked by a lack of close-ups and 'a desire not to cut the ⇨ body unless absolutely necessary, and to be aware

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[224] Notable exceptions are Kracklite in *Belly* and Rembrandt in *Nightwatching*, whose emotional turmoil and inner conflicts are effectively depicted in the films; not least due to the performances of Brian Dennehy and Martin Freeman.

[225] In his exhibition *Flying Over*, Greenaway used a similar artifice in the form of the Icarus auditions (Site no. 9), for which he displayed 'a number of glass cases containing contenders for the rôle of Icarus' (Greenaway, *Flying Over*, 38), reducing to absurdity the notion of casting by asking the audience '[w]ho do you think is the most likely young man to impersonate the dream and the folly of an Icarus' (Greenaway, *Flying Over*, 43).

[226] At the very worst, Lawrence's call for Anglophone actors who speak "proper English" can be seen as a case of cultural imperialism at work, which Greenaway rejects by eschewing dubbing of non-native speakers of English.

of the human figure as a strong compositional element' (Greenaway, *Re-invention*). This becomes most conspicuous in *Zed*, where the film's 'emotional detachment [...] is reinforced by Greenaway's visual style' (Lawrence 77), and 'the actors are absorbed into the set design, there to provide symmetry for the compositions and nothing more' (Lawrence 74). More than once, the artist himself has ironised his own approach to characterisation, as, for example, in the "libretto" of *Rosa*, in which it is said that '[t]he author of this piece has a dubious attitude to people. [...] Let's say he is interested in things as he is interested in people' (Greenaway, *Rosa*, 29). Greenaway's depersonalising treatment of actors may be associated, on the one hand, to the likes of Antonioni, who also regarded actors more as components of composition rather than as independent contributors to the making of a film, or, on the other hand, to Eisenstein, who used actors as material for montage, casting them 'not for their individual qualities but for the "types" they represented' (Monaco 402).

Greenaway's interest in characterology manifests itself in a preference for populating his world with archetypal images of heroes[227], villains, and many other archetypes of women, men, and children[228], resorting to generic stock characters of Western folklore, ⇨ literature, and the theatre, or to religious and mythological figures, many of which are deemed interchangeable by the artist. According to Greenaway, the characters of Western drama, such as 'the unrequited lover, the king and the queen, the knave and the fool, the soldier, the jealous husband, the adventurer, the drunk, the whore and the virgin', can be found in Greek and Roman ⇨ mythology as 'Orpheus, Jupiter and Juno, Apollo

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[227] It is worth mentioning that the hero archetype is often thwarted in Greenaway's films. Thus, for example, we never gain full insight into the complexity of Tulse Luper's character, arguably Greenaway's most archetypical, Odyssean hero, facets of which are presented in short references and loose episodes of his life. Even *TLS* lack the narrative coherence of biography and deny their protagonist to pass the three phases of the rites of passage, separation, transition and incorporation, typically associated with the life story of the hero: 'A hero ventures forth from the world of common day into a region of supernatural wonder [...]: fabulous forces are there encountered and a decisive victory is won [...]: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man' (J. Campbell 23). Instead, Luper disappears – Tristram Shandy-like – and reappears between the loose episodes of the films and is presumed dead on several occasions until it is finally claimed that his adult life was merely an invention.

[228] It is conspicuous that, more often than not, Greenaway's representations of child characters correspond to the universal 'belief [...] in the goodness and innocence of children' (Greenaway quoted in Ciment, *Zed*, 34), and that this image of the benignity and innocence of children is used as an antithesis to the follies and malignance of adult characters.

and Marsyas, Mars, Vulcan, Ulysses, Silenus, Circe and Flora' and in Christianity as 'Jacob, Solomon and the Queen of Sheba, Judas, Nebuchadnezzer, St. George, Potiphar, Joseph, Noah, Mary Magdalene and St. Agatha' (Greenaway, *Munich*, 35).

Every once in a while in his work, Greenaway seems to revel in displaying his propensity for archetypes, like in *Tulse 2*, where the initial words of a nursery rhyme – *tinker, tailor, soldier, sailor, richman, poorman, beggarman, thief* – comment on the actors' names in the opening credits of the film.[229] By adding both the *cook* and the *lover* to the rhyming list, Greenaway at the same time invokes the archetypal character list of *Cook*. In *Pillow*, on the other hand, with the exception of Nagiko and Jerome,[230] the majority of the cast is not referred to by their names at all, but as the Father, the Mother, the Aunt, the Maid, and the Publisher. The members of the female cast in *Eight* also bear an archetypal character, for the film is described by the artist as 'an elaboration on the subject of eight and a half archetypes of male sexual fantasy' (Greenaway, *Eight*, 9).[231] *Drowning*, too, involves stock characters in the form of the identities adopted by the players of Smut's ⇨ game "Hangman's Cricket", including 'the Emperor, the Widow, the Judge, the Hangman, the Ghost, the Red Queen, the Fat Lady, the Dunce, the Businessman, the Adulterer, the Harlot, the Gravedigger, the Maiden, the Twins, [...] and the Priest' (Greenaway, *Drowning*, 60), which all show certain parallels to the characters in the film. In a similar vein, Greenaway provides a list of Western film archetypes in the "libretto" of *Rosa*, ranging from the Indian chief and the gunslinger to the drunken doctor, the good sheriff, and the Texas whore (Greenaway, *Rosa*, 73f.), and an all-encompassing list of some 160 theatrical archetypes in his ⇨ book *The Rise & Fall of Gestures Drama*,

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[229] Greenaway uses this occasion for a private joke, for when the list continues, the dialectic pair *servant* and *authority* is inserted on the screen, the latter simultaneously with Greenaway's name, the first with that of his long-time producer, Kees Kasander.

[230] The protagonist's first name, Nagiko, is a reference to Kiyohara Nagiko, which was reputedly the real name of Sei Shōnagon; Jerome, obviously, is one of the many allusions by Greenaway to St. Jerome.

[231] The references in the film to Japanese Kabuki theatre are thus anything but coincidental, for 'Kabuki employs an exaggerated stylization far beyond what we normally allow in Western theater' (J. Andrew 46). Characters and events are deformed and altered 'until they retain only a physical basis. All aspects of the drama become equal, since all have been stylized into sheer epidermis, sheer physical form' (J. Andrew 46).

from 'Emperor, King, Queen, Prince, Princess, Dictator, Aristocrat' to 'Soldier, Horseman, General, Herald, Corpse, Ghost, Resurrected Man, and Living Statue' (Greenaway, *Gestures*, 76). Furthermore, in his installation *Peopling* at Reggia di Venaria Greenaway assembled a vast ⇨ number of members of a Baroque palace, 100 of which are selected for an accompanying ⇨ book as *100 Archetypes to Represent the Court*. The volume, including not only a Courtier, a Marquis, a Marquise, a Flirt, and (again) a Cook and a Thief, but also an Ironist, a Sycophant, a Cynic, and a Melancholic,[232] can be seen as a modern (and non-moralising) version of the character ⇨ books that – having their origin in Theophrastus's *The Characters* (ca. 319 BC) – flourished during the seventeenth century in England (Griswold 36), works such as Joseph Hall's *Characters of Virtues and Vices* (1608) and Thomas Overbury's A *Wife*: *Witty Characters Written by Himselfe and Other Learned Gentlemen His Friends* (1614).

It may be significant that, according to Walter Benjamin, the *court* is, just like many of Greenaway's films, 'dominated by the gloomy tone of intrigue' (*Drama*, 97). This makes it 'the key to historical understanding' and 'the setting *par excellence*' of the theatre of the Baroque, which often dealt with an 'allegorical – and, indeed, critical – representation of courtly life' (Benjamin, *Drama*, 92). Similarly, many of Greenaway's (archetypal) characters have an allegorical quality,[233] which contributes to their supposed "soullessness". This becomes most evident in a film such as *Cook*, where, inspired by Geoffrey Chaucer's *Canterbury Tales* (ca. 1372) and John Bunyan's *Pilgrim's Progress* (1678), 'the four title characters have the ostensible simplicity of allegorical types. [...] Richard the Cook is Art; Spica the Thief is Greed; the Wife, Georgina, is Love; and her Lover, Michael, is Knowledge' (Keesey 83). But whereas, as Douglas Keesey rightly points out, 'the clear-cut ethics of the first part of [...] [the film] are modeled on medieval allegory' (84), this didactic system finally collapses: 'the Thief kills the Lover and destroys the humanity of the Cook and the Wife who, in their horrible revenge against the Thief, become as immoral as he was'

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[232] See the Appendix for a complete list of Greenaway's *100 Archetypes to Represent the Court*.
[233] The concepts of archetype and allegory often become conflated nowadays. Mikics sees the essential difference between them in that the first does not involve 'the use of an individual person or event as an instance of the typical [...] but rather the metaphorical identification of individual and type' (24).

(Keesey 83). This can be seen as a sign of Greenaway's affinity to the allegory of the Baroque, which, other than the allegory of the Middle Ages, which 'is Christian and didactic', continues the Renaissance's exploitation of antiquity's 'storehouse of invention' (Benjamin, *Drama*, 171). Quoting Karl Giehlow, Benjamin writes that, due to 'the dogmatic power of the meanings handed down from the ancients', in the Baroque, 'one and the same object can just as easily signify a virtue as a vice, and therefore more or less anything' (*Drama*, 174).
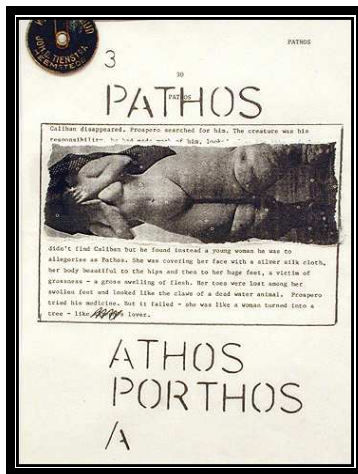
Fig. 73. *Prospero's Allegories:*
Pathos. 1991.

Fig. 74. *100 Allegories to*
Represent the World: Fate.

In Benjamin's view, '[a]llegorical personification has always concealed the fact that its function is not the personification of things, but rather to give the concrete a more imposing form by getting it up as a person' (Benjamin, *Drama*, 187). It 'vulgarizes ancient ⇨ mythology in order to see everything in terms of figures (not souls) [...]. There is not the faintest glimmer of any spiritualization of the physical. The whole of nature is personalized, not so as to be made more inward, but, on the contrary – so as to be deprived of soul' (*Drama*, 187). Thus, it is often argued that, in the work of contemporary artists, the use of personified allegories (especially in films) should be seen as an anachronistic and inadequate strategy. With regard to Greenaway's work, Carel Rowe, for example, says that '[a]llegory is not always enough to carry a feature film and the dangers inherent in allegory, obscurity, and obviousness can inhibit the meaning of metaphorical narratives' (234). Nevertheless, many exponents of postmodern art have 'rediscovered the joys of allegory because it lays bare the merely conventional nature of the derivation of meaning, and also because it can

act as a kind of distancing process, prompting reflection within the inevitable gap between visual and verbal codes' (Wheale, *Televising*, 182). Greenaway has repeatedly voiced his lively interest in allegory, whose loss of significance as a form of expression he bemoans: 'We have Father Time with the attribute of the scythe, and maybe Blind Justice holding the scales, but compared to the plethora of allegorical figures that inhabited the seventeenth-century imagination there is no comparison to be made anymore' (Greenaway quoted in Rodgers 139).

Some of his works are explicitly dedicated to a rediscovery of allegorical types: *Prospero's Allegories*, for example, is a series of collages, in which the artist draws portraits of the inhabitants of the magical island in *Prospero*,[234] a concept that was elaborated on in the project *100 Allegories*, for which he created digital collages of 100 allegorical figures, to be classified into 22 families. The personification allegories present in these works include figures drawn from ⇨ mythology, ⇨ history, or religious texts, but also representations of abstract concepts such as Night, Day, Pathos (Fig. 73), the Past, the Present, the Future, Dance, Painting, and Fate (Fig. 74).[235] The wealth of assemblages of allegorical figures in Greenaway's work seems to point to the fact that the artist sees allegory not only as a means of expression, but also as a collector's item. Allegorist and collector would seem to be 'polar opposite[s]', as Benjamin (*Arcades*, 211) has argued. The first 'has given up the attempt to elucidate things through research into their properties and relations [...] and, from the outset, relies on his profundity to illuminate their meaning'. The second, 'by contrast, brings together what belongs together; by keeping in mind their affinities [...], he can eventually furnish information about his objects' (Benjamin, *Arcades*, 211). But in spite of all the differences between them, Benjamin highlights that, in fact, 'in every collector hides an allegorist, and in every allegorist a collector' (Benjamin, *Arcades*, 211). For Greenaway, allegory is, like collecting, a form of cultural memory, which is driven by 'an appreciation of the transience of things, and the concern to rescue them for eternity' (Benjamin, *Drama*, 223).

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[234] In a similar vein, Greenaway's *A Walk through Prospero's Library*, a companion short film to *Prospero*, is a detailed survey of these allegorical characters from the film.
[235] See the Appendix for a complete list of Greenaway's *100 Allegories*.

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CONSPIRACY.

Narratives of conspiracy are as old as the earliest records of ⇨ history. Notable examples of political conspiracies can be found, for instance, in the ⇨ writings of Greek and Roman historiographers, from Thucydides's version of the conspiracy of Harmodius and Aristogeiton to the accounts of Sallust, Livy, and Tacitus on the Catilinarian, the Bacchanalian, and the Pisonian conspiracies, respectively. With good reason, writers of fiction have been inspired at all times by the dramatic potential of intricate plotting, so that global, domestic, or intimate conspiracies have been a regular feature of ancient drama, the English Renaissance theatre, Victorian ⇨ literature, and contemporary conspiracy fiction alike. One could thus argue that 'ancient and modern conspirators are […] practically everywhere' (Roisman 149).

Equally, in Greenaway conspiracy is lurking at every corner, especially when ⇨ death is involved: 'Was Mozart poisoned? […] Was Tchaikovsky murdered?' (Steinmetz & Greenaway 148), he asks on one occasion. Was Icarus just 'a hybrid, a product of bestiality, a product of ⇨ bird and man, and [were] all the ⇨ stories of aeronautical mechanics […] just ingenious censorship' and his ⇨ death 'planned as an elaborate euthanasia, a scheme to destroy, without evidence, an exceptional freak' (Greenaway, *Flying Out*, 154f.)? Other instances are a conspiracy in a restaurant ending in tyrannicide in *Cook*, several small- and large-scale conspiracies – owing to Shakespeare's original text – in *Prospero*,[236] both a

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[236] The conspiracies in Shakespeare's *Tempest* include the original usurpation of Prospero's Milanese dukedom, the conspiracy of Caliban, Stephano, and Trinculo against Prospero's rule

professional conspiracy of architects and a suspected intimate one involving the architect's wife in *Belly* as well as a rabbi conspiracy in ⇨ Story 43 of the artist's novel *Gold*. It seems as if conspiracy theory is used by Greenaway as some sort of methodology to encourage his audience to a serious engagement with works or ideas, assuming the absurd and questioning the obvious. It becomes, according to Amy Lawrence, 'a theory of reading. Conspiracies (planning and carrying out frauds and hoaxes) become models for how artists work and, in return, for how spectators make sense of fact *and* fiction. [...] [W]e reconstruct ⇨ characters, events, and their authors by imaginatively fusing the evidence presented into a coherent unified whole' (Lawrence 43; original emphasis).

In *Draughtsman*, for example, Greenaway has – in the tradition of Borges's parodies of the detective ⇨ story – both his protagonist and his audience unravel an obscure web of conspiracies. There, Neville's deductive reasoning skills urge him to search for signs in his drawings as – what he believes – evidence for murder. Actually, he does nothing else than follow meticulously – like Lönnrot in Borges's ⇨ *Death and the Compass* (1942) – the trail that has been set up by his enemies – leading to this own ⇨ death. Since Greenaway's film is set in the seventeenth century, in a period of English ⇨ history being in itself full of conspiracies and rebellions (at least one could assume so in light of the many conspiracies against James I, the series of civil wars, and the Glorious Revolution), it is not surprising that political conspiracy is alluded to from the very beginning, and as soon as the draughtsman's enemies praise William of Orange and suspect Neville of 'Scottish sympathies', the lines have been drawn. But it is also telling that Greenaway's 1694 'saw the introduction of [...] the Married Woman's [sic] Property Act' (Greenaway, *Murder*), which was actually not passed until 1870. However, 1694, incidentally, was also the year when one of the first English feminists, Mary Astell, published her much-derided *A Serious Proposal to the Ladies*, which was followed in 1700 by *Some Reflections Upon Marriage*, in which 'she offer[ed] a cunning and acerbic condemnation of the male-dominated marital assumptions and practices of the British moneyed

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on the island, and 'that of Prospero [himself] to marry Miranda to Ferdinand by using the storm to bring them together' (Draper 141).

classes' (Taylor & New 2); and this is, essentially, what the conspiracy in *Draughtsman* is about: it is a rebellion of women against coverture.

Fictive conspiracies of women against men, which seem to be a characteristic feature in Greenaway, can already be found in the ancient Greek plays of Aristophanes. Thus, *Drowning* is, just like *Assemblywomen* (390 BC), about a female conspiracy to bring the reign of patriarchy to an end, and, like *Lysistrata* (411 BC), about a secret conspiracy of women against their husbands, although the three Cissies in Greenaway's film do neither content themselves with enforced equality, like the women in the first, nor share the noble intentions of the women in the second. Being asked why she has drowned her cheating husband, the elder Cissie merely responds, 'because he'd stopped washing his feet … because he wouldn't cut his beard … because he had a hairy backside' (Greenaway, *Drowning*, 49). The youngest Cissie, on the other hand, has murdered, as she says, just for loyalty – and because her husband has already fulfilled his marital duties by impregnating her. Thus, here, the war of the sexes has been taken to extremes. Greenaway's *Drowning* is, like *Draughtsman*, imbued with allusions to conspiracies and rebellions in British ⇨ history. Smut's fireworks celebrating violent ⇨ deaths evoke Guy Fawkes Day, the anniversary of the Gunpowder Plot, and the Water-Tower Conspirators, members of the counter-conspiracy joined by the bereaved relatives of the murdered men, all take their names from the apocryphal dying sayings of famous Englishmen (Greenaway, *Fear*, 69).[237] Their ⇨ number, seven, may be seen as an allusion to the Seven Bishops being imprisoned in the Tower for revolting against James II shortly before the events of the Glorious Revolution, but, more convincingly, they can be related to the leading conspirators against James I in the Gunpowder Plot, who were all sent to the Tower thereafter. Since Bellamy had been, prior to his assassination, also among the Water-Tower Conspirators, their actual ⇨ number, as seen in Greenaway's drawing *The*

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[237] The conspirators are Mrs. Hardy, Marina Bellamy, Nancy (also known as Nellie), Jonah and Moses Bognor, and the brothers Van Dyke, corresponding to the (alleged) last words of Lord Nelson ("Kiss me, Hardy"), William Pitt the Younger ("I think I could eat one of Bellamy's pork-pies"), Charles II ("Let not poor Nelly starve"), George V ("Bugger Bognor"), and Thomas Gainsborough ("We are all going to heaven, and Vandyke is of the company") (cf. Knowles; Lockyer, *Words*). See also Greenaway (*Fear*, 71).

Conspirators (1988) (Fig. 75), corresponds to the eight Gunpowder Plot conspirators in Crispijn van de Passe's contemporary portrait (Fig. 76).[238]

Fig. 75. *The Conspirators* (detail). 1988.

Fig. 76. Crispijn van de Passe the Elder. *The Gunpowder Plot Conspirators*. Ca. 1605.

Moreover, bearing in mind that James I was also a firm believer in sorcery, who had, prior to his coronation, contributed to the witch craze of the sixteenth and seventeenth centuries with his ⇨ book *Daemonology* (1597), it is not surprising that the three Cissies in *Drowning* are associated with witchcraft, then considered 'a conspiracy against God and his church' (Cervantes 130). The elder Cissie's ghostlike appearance in Madgett's house suggests that she must be endowed with some magical power, and the various bonfires in the film also evoke the burning of witches at the stake. Most importantly, the women's primary characteristic, their ability to swim, calls to mind the ordeal of ⇨ water, in which women had to prove their innocence by sinking and (eventually) ⇨ drowning. Yet if a woman 'floated, she was guilty, because the pure ⇨ water (like the holy ⇨ water of baptism) rejected her' (Golden 132).

In *Dear Phone,* a conspiracy of women against men is only vaguely suggested, but still, it points to the fact that some of Greenaway's works may be seen as part of the tradition of parodies of conspiracy fiction, epitomised by postmodern writers such as Calvino, Eco, and Pynchon. Looking at Greenaway's short, there is a certain parallel between the strange relationship of a man H. C. with the different incarnations of a woman Z. (or Zelda) and Herbert Stencil's search for

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[238] Besides, in both conspiracies there were two pairs of brothers involved.

the woman V. in Pynchon's novel of the same title (1963).[239] Greenaway's ⇨ game with initials also reminds us of the fact that '[t]here is often a striking correlation between procedural ⇨ writing and postmodern conspiracy fiction', because 'in certain cases, the conspiracies […] prove to have been determined or guided by arbitrary linguistic patterns' (McHale 184). Thus, for instance, in Don DeLillo's *The Names* (1982), 'the conspiracy involves a cult of murderers who, obsessed with languages and ⇨ alphabets, build up a linguistic pattern by ritually murdering their victims at sites bearing the same initials as the victims' name' (McHale 184). However, since in *Dear Phone* murder is absent, and also the significance of the relationship between H. C. and Z. remains untold, the only knowledge the audience may gain is that under certain circumstances, as Pynchon's Stencil is told, 'any cluster of phenomena can be a conspiracy' (Pynchon 154).

Fig. 77. *The Cake Smokes* (detail). 1988.

Fig. 78. Albrecht Dürer. *Death of Orpheus* (detail). 1494.

Like in Pynchon's *The Crying of Lot 49* (1966), in Greenaway's three-hour opus *Falls* references to conspiracies are omnipresent, suggesting the possibility of a worldwide plot. The film takes the form of a selective record of 92 names all beginning with FALL,[240] representing the collective of nineteen

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[239] Certainly, both Pynchon's novel and Greenaway's film seem to be indebted to Nabokov's *The Real Life of Sebastian Knight* (1941), which offers a similar scenario. Moreover, David Pascoe (52) has related *Dear Phone*'s ludic use of initials to Joyce's Earwicker family in *Finnegans Wake* (1939) (with HCE as the father and ALP as the mother figure).

[240] In fact, the character Mike Fallopian (a pun intended by Pynchon) would have been an ideal candidate for inclusion in Greenaway's list in *Falls*.

million people that have fallen victim to a catastrophe of epic proportions called the Violent Unknown Event (VUE). Both in Greenaway and in Pynchon, there are numerous rivalling organisations involved, groups that, in the typical conspiracy theory, 'are often believed to hold virtually unlimited power, even though people who claim to expose them assert that these groups are entirely invisible to the unenlightened observer' (Barkun 4). Thus, the organisations involved, such as the WSPB (World Society for the Preservation of ⇨ Birds) and FOX (The Society for Ornithological Extermination) in *Falls* (Lawrence 23) and W. A. S. T. E. (We Await Silent Tristero's Empire) and D. E. A. T. H. (Don't Ever Antagonize the Horn) in *The Crying of Lot 49*, are often found hiding behind acronyms, using either newly coined combinations or familiar ones endowed with new meanings.[241] Even though in *Falls* the background of the VUE and the identities of the potential conspirators are not revealed, Greenaway offers a variety of clues that give rise to 'the Theory of the Responsibility of ⇨ Birds' (Greenaway, *Falls*, 40). The most peculiar symptoms of the VUE, the spontaneous development of a multiplicity of languages, the mimicking of ⇨ bird song and ⇨ flight, as well as instances of partial or complete avian transformations, raised the suspicion that the VUE was some sort of ⇨ bird conspiracy. This was acknowledged by some of the victims, others raised serious doubts about it, and yet others, such as Van Hoyten, believed – just like it was suggested to Pynchon's Oedipa – that it was only a hoax. Obsian Fallicutt, ⇨ Biography 68, even accused a certain A. J. Hitchcock of having invented the VUE only 'to give some credibility to the unsettling and unsatisfactory ending of his film "The ⇨ Birds"' (Greenaway, *Falls*, 92). In addition to numerous allusions to Hitchcock's ⇨ animal conspiracy, there is also a certain parallel to Aristophanes's ⇨ *Birds* (414 BC),[242] in which humans, despised in the parabasis of the play as 'forlorn, flightless, and shadowy forms' (Aristophanes 314), are subdued by avian creatures. Similarly, in *Falls*, the Babylonian confusion of tongues and the

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[241] Thus, in *Falls*, BFI is not an acronym for the British Film Institute but for the Bird Facilities Investments; likewise, in *The Crying of Lot 49*, C. I. A. stands for the Conjuración de los Insurgentes Anarquistas rather than for the Central Intelligence Agency.

[242] The bird singing in *Falls* is evocative of the bird chorus in the Aristophanes play. Moreover, the reference to the hoopoe in Biography 75 alludes to the bird king Tereus, and the malformations of the VUE victims resemble the transformation of Pisthetairos and Euelpides into birds.

spreading of '41 primary debilitating mental diseases' (Greenaway, *Falls*, 40) among the VUE victims may provide an indication for a deliberate attempt to destroy human forms of communication and reasoning powers. Yet *Falls* deliberately leaves ample room for speculations, for whether or not the VUE could be seen as an attempt to create a Cloudcuckooland on earth or as some other sort of divine punishment remains unresolved.

Divine powers may also be involved in *The ⇨ Death of a Composer*, Greenaway's ten-part series of operas, of which only the sixth, *Rosa*, has been realised to date.[243] There, the ⇨ death of a fictitious composer, Juan Manuel de Rosa, is linked to a grand 'conspiracy against composers set up by St. Cecilia, the patron saint of music, jealous of the success of her protégés' (Greenaway quoted in Morgan 20). Among the other victims, there are some familiar names, such as Anton Webern and John Lennon, the first and the last composer to be assassinated, as well as the fictitious ⇨ characters Geoffrey Fallthuis, whose destiny has already been announced in ⇨ Biography 83 of *Falls*, and his wife Corntopia Felixchange. In fact, the circumstances of the ten murders were inspired by the most unusual ⇨ death of Webern, who was killed at night by an American soldier in 1945 while smoking a cigarette. His ⇨ death is depicted in a preparatory drawing for Greenaway's opera series, *The Cake Smokes* (1988) (Fig. 77), which 'represents a speculative staging of the first act where[,] after celebrating his granddaughter's birthday, Webern was shot dead' (Greenaway, *Papers*, 77). As coincidence has it, (Greenaway's) Lennon as well as the eight fictitious composers were smoking at night, they were all – like Webern – married, they were wearing a hat and glasses, and they were shot outside their residences by American citizens. Even though in Rosa's case, in light of his negligence of his wife and an unusual affection to his horse, it is insinuated that his untimely ⇨ death may have been due to a certain preference for sexual perversion, analogous to Dürer's interpretation (following Ovid) of the ⇨ *Death of Orpheus* (1494) (Fig. 78) as a punishment for pederasty,[244] the

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[243] Greenaway's original plan was that of a ten-act film-opera entitled *The Death of Webern*.
[244] In Ovid's *Metamorphoses* (ca. 8 AD), it is suggested that Orpheus introduced pederasty to the men of Thrace. As "evidence" of his sinful behaviour, Dürer included the words "Orpheus der erst puseran" (Orpheus, the first pederast) into his print (Peraino 24f.).

Investigatrix, entrusted with the investigation of Rosa's murder, presents ten clues as evidence of a grand conspiracy: 'a hat, a pair of spectacles, a smoking cigar[245], a gun, three bullets, vegetation, night, a grieving widow, American passports and a composer' (Greenaway, *Rosa*, 114). This is, obviously, a fallacy, but, as she argues, '[t]en [clues] are enough' (Greenaway, *Rosa*, 110), for, paraphrasing Braque, "too many proofs spoil the truth".[246] In *Rosa*, eventually the idea of an obsessive quest for the truth becomes a farce, acknowledging the fact that a conspiracy theory may not be tarnished by the absence of substantiation, for the belief in it 'ultimately becomes a matter of faith rather than proof' (Barkun 7).

Fig. 79. Still from *The Draughtsman's Contract* (detail).

Fig. 80. Still from *The Wedding at Cana. A Vision by Peter Greenaway.*

In his ongoing series of installations *Ten Classical Paintings Revisited*, Greenaway embraces the convention of studies of paintings that, leaving the boundaries of allegorical interpretation behind, look for secret messages in them. The artist had already indulged himself in the same habit in *Draughtsman*, in which Januarius Zick's painting of ca. 1785, which has often been interpreted incorrectly as an allegory involving Newton (hence referred to as *Allegory of Newton's Achievements in Optics*), is presented as a sinister

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[245] The fact that Webern's cigarette was exchanged for a cigar may be an allusion to Freud's apocryphal statement that "sometimes a cigar is just a cigar", pointing to the futility of the Investigatrix's gathering of evidence. In *TLS*, a Suitcase of Smoked Cigars is also offered as the clue to the death of the composer Wolfgang Speckler, whose death in *Tulse 2* echoes that of Webern.

[246] Braque's witticism, '[l]es preuves fatiguent la vérité' (quoted in Char 597), is frequently alluded to by Greenaway, as, for example, in *Baby*, when the Divine Child's sister is asked to prove her virginity.

omen for the protagonist of the film (Fig. 79).[247] Zick's painting shows 'a man, said to be Newton, standing with one foot resting on the personification of falsehood [...], and pointing to two men, said to be Euclid and Diogenes, stepping away from a temple, in which Amor stands in front of the altar' (Keynes 46). While the painting is being anatomised by the camera, Neville offers a tentative reading of it – against the backdrop of the conspiracy against his own life: 'Do you see, madam, a narrative in these apparently unrelated episodes? There is drama, is there not, in this overpopulated ⇨ garden. What intrigue is here? [...] Do you think that murder is being prepared?'.

In the realised installations of his project *Ten Classical Paintings Revisited*,[248] however, Greenaway has explored Leonardo's *The Last Supper* (1495–98), Veronese's *Wedding at Cana* (1563), and Rembrandt's *The Night Watch* (1642) with the help of multi-media technology, 'by projecting computer-programmed lights onto the paintings, to elucidate them, to deconstruct them, to demonstrate their associations with political and social contemporary critique' (Greenaway quoted in Ebiri). *The Last Supper*, of course, has always been the subject of both frenzied speculation, which has recently gained popularity with Dan Brown's notorious *Da Vinci Code* (2003), but also of much scholarly debate. The art historian Frederick Hartt, for example, claimed that Leonardo tried 'to bypass the traditional meaning of the Last Supper in Christian art. He is not in the least concerned with the institution of the Eucharist, ... but with a single aspect of the narrative – the speculation regarding the identity of the betrayer' (quoted in Steinberg 29). Greenaway's installation *Leonardo's Last Supper* was not only concerned with an analysis of the composition of the painting and its effects of lighting, but also devoted considerable attention to the ⇨ biographies of the twelve disciples and to the painting's 'accrued significances which have become part of its cultural baggage, its cult status, its apocrypha [...]. There are those who say, for

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[247] For an elaborate discussion of the use of Zick's painting in *Draughtsman*, see Pascoe (67–71).

[248] Further installations are planned to deal with Raphael's *Marriage of the Virgin* (1504), Michelangelo's *Last Judgement* (1537–41), Velázquez's *Las Meninas* (1656), a painting from Monet's series of *Water-Lilies*, Seurat's *A Sunday on La Grande Jatte* (1884), Picasso's *Guernica* (1937), and Pollock's *One: Number 31* (1950).

example[,] that its perspective lines [...] prophesied the building of the Eiffel Tower and the Empire State Building' (Greenaway, *Dialogue*, 7). In Greenaway's installation *The Wedding at Cana* (Fig. 80), the peg on which to hang on a close scrutiny of Veronese's painting was the hypothesis that it actually depicts the marriage of Christ. According to the artist, there are 'indications to hint at what many people have surmised is in fact not a wedding where Christ is an incidental guest, but where Christ is in fact the groom at his own wedding' (Greenaway, *Dialogue*, 7). Elaborating on this argument, Greenaway made use of 'multiple screens as well as digital and audio effects to dissect the [...] formal structures [of Veronese's work], highlight specific ⇨ characters in the scene, and create dramatic effects with music and imagined conversations' (Hanson 32).

The conceit of Greenaway's film *Nightwatching* (and its companion piece *Rembrandt's J'Accuse*), which draws on his eponymous installation in the Rijksmuseum, is that there is a clandestine conspiracy painted in Rembrandt's *The Night Watch*. Obviously, in the ⇨ history of painting, there are various famous examples depicting scenes of (historical) conspiracies, many of which include the taking of oath as a sign of secret complicity, as seen in Salvator Rosa's *Conspiracy of Catiline* (1663) or Rembrandt's *The Conspiracy of the Batavians under Claudius Civilis* (1661–62) (Fig. 81). Even though *The Night Watch* is lacking such clear evidence of conspiracy, Greenaway argues that '[t]he sinister title of the painting alone suggests we should look for it. And we should listen too to the sound-track of the painting. Amongst all the hullaballoo, [...] the loudest sound is of a musket shot' (Greenaway, *Nightwatching*, 3). *The Night Watch* may have been a profitable subject for Greenaway's conspiracy due to its unusual sense of motion,[249] the fact that it was trimmed on the occasion of its relocation to the Amsterdam Town Hall, and the various ⇨ myths that have been built up around the painting. One of the most prevalent ⇨ myths is rendered as Greenaway's main evidence, the popular belief that the sudden change in Rembrandt's career 'from riches to rags', thus he argues in

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[249] According to Alpers, the suggestion of motion in the painting has given rise to speculations that it represents a scene from a historical play, Vondel's *Gysbrecht van Amstel* (1638), 'or the festivities staged on the occasion of triumphal [...] entries into Amsterdam' (*Enterprise*, 35).

Rembrandt's J'Accuse, was solely caused by the negative reception of *The Night Watch*. In *Nightwatching*, Greenaway draws a portrait of the Dutch painter as fierce critic of the political culture of Amsterdam during the Golden Age,²⁵⁰ a seventeenth-century Sherlock Holmes (Greenaway, *Nightwatching*, 3) and zealous investigator of a conspiracy of murder, who – other than *Draughtsman*'s Neville – *deliberately* integrates evidences of the crime into his work. Rembrandt's painterly accusation should explain why, as rumour has it, '[s]ome of those portrayed appear to have considered themselves […] less favourably represented than they had expected' (Bockemühl 49).

Fig. 81. Rembrandt. *The Conspiracy of the Batavians under Claudius Civilis* (detail). 1661–62.

Fig. 82. Still from *Rembrandt's J'Accuse*.

Finally, in *Rembrandt's J'Accuse*, Greenaway himself assumes the role of the investigator, mimicking the research of art historian Bas Dudok van Heel, who has recently revealed the identities of all the 34 ⇨ characters in *The Night Watch*, and names and identifies the murderers allegedly depicted in the painting.²⁵¹ By collecting background information and summoning seventeenth-century witnesses (Fig. 82), Greenaway reconstructs Rembrandt's "evidence" of the murder in the form of 'thirty (and one) of the fifty possible *Night Watch*

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²⁵⁰ Arguably, Greenaway, in his zeal to relate his seventeenth-century conspiracy to contemporary Dutch politics, somewhat overstates his case when he integrates images of the assassination of the politician Pim Fortuyn and the controversial film director Theo van Gogh into *Nightwatching*'s companion film *Rembrandt's J'Accuse*.

²⁵¹ Though he never mentions van Heel, it is likely that Greenaway has been familiar with his research. Unsurprisingly, van Heel took a decidedly negative stance on *Nightwatching*, arguing that '[t]he pretended research of Mr. Greenaway has never been done. All his figures are invented' (quoted in Tuckman). For information on van Heel's findings on *The Night Watch*, see the website of the Rijksmuseum: http://www.rijksmuseum.nl/nieuwsenagenda/nachtwacht-ontrafeld?lang=en.

mysteries', as we get to know in the film. 'Some of the facts are true', Greenaway confirms, '[s]ome of them are apocryphal. Some are my subjective viewing of the situation. And some are, just between you and me, downright lies' (Greenaway quoted in Ebiri). As expected, the clarity of reasoning yields to an elaborate lecture on art, so that here, at the latest, the true conspiracy behind *Nightwatching* is revealed: it is all about having people look at painting again.

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D

DEATH.

Fear of death and awareness of the universality and inevitability of dying are deeply rooted in human thinking. Yet it is death that 'gives meaning and order to the life of the individual and to the community. It is a predicate of our existence that links the thinking of common folk to the investigations of philosophers, and informs our shared understanding of the human condition' (Roemer 84). Greenaway, like many artists then, seems to be obsessed with dying, and most of his works, as he never tires of repeating, 'circle around the theme of death [...]. Basically, the entire European culture treats only two subjects, ⇨ sexuality and death' (Greenaway quoted in Kilb, *Cook*, 61). But whereas, Greenaway goes on to say, '[s]ince the sixties, one can talk quite openly about ⇨ sex, [...] death is still the true challenge, the deepest ⇨ tabu [sic], the worst obscenity' (quoted in Kilb, *Cook*, 61).

Without dwelling on Freud's speculative relationship of *Eros* and *Thanatos*, it is evident that ⇨ sex and death, though often intimately related, are diametrically opposed – as affirming and negating – facets of human life. But, as Bataille argues, it is possible to reconcile the dichotomy of reproduction and decease, for '[t]he death of the one being is correlated with the birth of the other, heralding it and making it possible' (*Eroticism*, 55). Pointing towards the human duty to die, Bataille claims that '[i]n the long or short run, reproduction demands the death of the parents who produced their young only to give fuller rein to the forces of annihilation (just as the death of a generation demands that a new generation be born)' (*Eroticism*, 61). Even though, as Greenaway admits, the notion 'that, for life to flourish, we need death, is not original, […] it still deserves attention' (quoted in Ciment, *Zed*, 30).[252]

Fig. 83. Hippolyte Bayard. *Self Portrait as a Drowned Man*. 1840.

Fig. 84. Still from *Death in the Seine*.

Apparently, during earlier centuries that were stricken with great epidemics, famines, and perpetual war, death was much more visible and accepted as an omnipresent feature of life. This was reflected in art in the ubiquity of macabre imagery, including well-known subjects such as the *danse macabre* or *The Three*

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[252] This is most blatantly illustrated in *Belly* through the simultaneousness of Kracklite's suicide and the birth of his child at the Monument to Victor Emmanuel II. The architect's death, however, is only one of various premature deaths of fathers in Greenaway's work, including Neville's in *Draughtsman*, Jerome's in *Pillow*, the Deuce brothers' in *Zed*, Bellamy's and Madgett's in *Drowning*, and Figura's in *TLS*, some of them being not permitted to live long enough to witness the fruits of their loins. Untimely deaths of mothers in Greenaway, like Alba's in *Zed* and Madame Moitessier's in *Tulse 2*, can be seen as rare exceptions. One reason for Greenaway's preferential treatment of mothers is that he wants to portray 'women as the real artists. They have the obvious ability to produce offspring, the immortality that men consciously hope to find in, or through, the creation of art' (Hacker & Price 194).

Dead and the Three Living,[253] as well as memento mori iconography as reminders of human mortality. Modern medical treatment, affluence, and the relative absence of war have not only contributed to increased life expectancies, but also sanitised death, made it almost invisible. In contemporary Western culture, dying has to happen secretly, in the isolation of hospitals and nursing homes, and mourning, as argued by Philippe Ariès, is repressed by society's refusal 'to participate in the emotion of the bereaved. This is a way of denying the presence of death in practice, even if one accepts its reality in principle' (Ariès, *Hour*, 580). According to Ariès, we thereby 'ignore the existence of a scandal that we have been unable to prevent; we act as if it did not exist, and thus mercilessly force the bereaved to say nothing. A heavy silence has fallen over the subject of death' (Ariès, *Hour*, 613f.). It is a seeming paradox that, at the same time, today death is overrepresented in the media, 'in (pseudo-)documentary and fictional/ised forms, de-contextualised, appearing shallow and banal' (Mey 74). Newspapers as well as 'television, film and the Internet, video and computer ⇨ games, make second-hand experiences of violent death: murder, carnage and human mortality omnipresent – available 24/7' (Mey 74). More often than not, however, these second-hand experiences do not implicate an engagement with the inevitability and universality of death – and, least of all, with our own mortality. The popularity of representations of death in art, for instance, stems from the fact that 'they occur in a realm clearly delineated as not life [...]. They delight because we are confronted with death, yet it is the death of the other. [...] In the aesthetic enactment, we have a situation impossible in life, namely that we die with another and return to the living' (Bronfen x).

Dying, in film and theatre work, is a fixed part of the repertoire of actors. '[E]very actor', as Peter Brook once remarked, 'is prepared for death scenes – and he throws himself into them with such abandon that he does not realize he knows nothing at all about death' (118). And yet it is the actor's task to get audiences to suspend their disbelief. Greenaway has repeatedly commented on this predicament: 'I do not believe in the death of Olivier as Richard III or Welles as Othello or Brando as the Godfather. And neither of course do you. At

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[253] For a concise account of medieval and Renaissance images of death, see J. Clark.

least after the film is over, you don't' (Greenaway, *Audience*). In the final rape and murder of *Baby*, however, Greenaway has tried to subvert the usual viewing experience by alternating between different layers of reality. What has started as a play within film is turned into a much more realistic scenario when a soldier attempting to rape the Daughter suggests: 'Imagine – surrounded by an audience of three hundred – and no-one knows you're not acting' (Greenaway, *Baby*, 107). The subsequent violation and killing, as is proposed, is thus no longer part of the performance of the play but grim reality. Ironically, as soon as the Daughter is declared dead, one of her victimisers dryly comments: 'A very fine actress indeed' (Greenaway, *Baby*, 110).
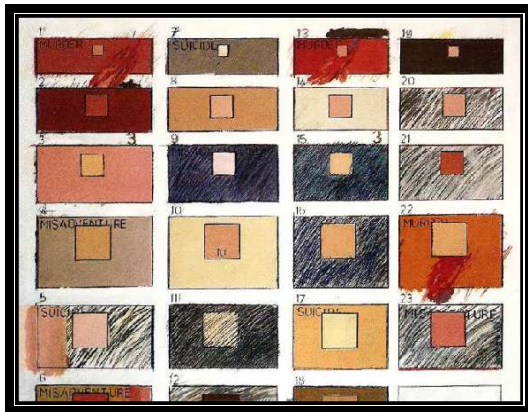
Fig. 85. *Twenty-three Corpses*. 1989.

Fig. 86. Still from *The Tulse Luper Suitcases 3*.

It is notable, however, that often in Greenaway's work the actors' representation of death is crucially thwarted by emphasising the artificiality of their simulation. *Seine*, for example, is opened with Hippolyte Bayard's *Self Portrait as a Drowned Man* (1840) (Fig. 83), as a powerful statement about the limits and the alleged truthfulness of (photographic and cinematic) representation.[254] Other than Bayard, Greenaway makes no effort to hide his artifice, but has the actors posing as corpses move and drink (Fig. 84). Similarly, in several other films, the dead, like Hardy in *Drowning*, are all too visibly breathing. As to the death of the eponymous protagonist in *Rosa*, Greenaway writes in the "libretto"

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[254] Bayard's image of feigned suicide should challenge the seeming objectivism of the then-new medium of photography. As a side blow against his artistic rival Louis Daguerre, he included a fictive note on the reverse side of the photograph claiming that his suicidal drowning was caused by the disregard of his own pioneering role in the invention of photography (for which Daguerre carried off the laurels) (cf. Marien 15).

that we must not forget 'that the man on the horse under the shroud is not of course dead. He's a live actor. A singer. A singer who is also an actor. He's sweating because he's very alive and not dead' (Greenaway, *Rosa*, 101). The revelation of the obvious is further elaborated on when the artist asserts that '[t]he actor who plays Rosa considered ten positions of violent death. He showed us which positions he thought were most convincing. [...] We rejected seven positions, and he rejected the one we most favoured because it was too uncomfortable' (Greenaway, *Rosa*, 79).

Even though Greenaway takes great pains to emphasise the artificiality of dying in representation, he also proclaims the ordinariness and naturalness of death, thus militating – like many other artists associated with postmodernism, from Serrano and Witkin to Young British Artists such as Hirst or the Chapmans – against its treatment as a social ⇨ taboo.[255] Of course, in spite of the stated naturalness of death, few ⇨ characters in Greenaway's work die of natural causes. Predominantly death is caused by sickness (the diseases associated with the VUE in *Falls*), accident or *force majeure* (acts of defenestration in *Windows*; deadly lightning strokes in the ten Apocryphal ⇨ Stories in *Act of God*; car crashes in *Zed* and *Gold* killing the Deuce brothers' wives and Lieutenant Gustav Harpsch, respectively; an earthquake killing Kito in *Eight*), and human intervention, either suicide or murder; and often the causes overlap. In face of the sheer frequency of dying in his work, Greenaway can be seen, just like his juvenile alter ego, Smut, in *Drowning*, as an avid collector of dead ⇨ bodies.[256] One of the earliest of Greenaway's many catalogues of corpses is already found in the aforementioned short *Windows*, which provides, torn between funerary epigraphy and crime statistics, information about the victims of defenestration and the circumstances of their deaths: 'Of the thirty-seven people who fell, seven were children under eleven, eleven were adolescents under eighteen, and the remaining adults were all under seventy-one, save for a

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[255] It should not surprise us that in 2008 the German artist Gregor Schneider created a great stir by announcing that he would exhibit a dying person within the space of an art gallery.

[256] For his "Great Death Game", which pervades the overall narrative of the film, 'Smut keeps a careful eye open for the casual corpse – marking it with a circle and a number on the road, a mark on the map, a number in his notebook and a celebratory firework' (Greenaway, *Fear*, 85–87).

man believed by some to be 103'. Like in *Windows*, (violent) death is classified either as murder, suicide, or misadventure in Greenaway's painting *Twenty-three Corpses* (1989) (Fig. 85), a gridded chart of fatalities referring to the representation of twenty-three drowned ⇨ bodies in *Seine*. Based on Richard's Cobb creative use of records from the Basse-Geôle, the antecessor to the Parisian city morgue, in his 1978 ⇨ book *Death in Paris*, Greenaway's film has the mortuary attendants Bouille and Daude commemorate unnamed French citizens by collating statistics – sex, age, hair colouring, bodily wounds, etc. – about their remains. As Greenaway argues, the film can be seen as 'a list of death, a catalogue of corpses – incomplete, unfinished – like all catalogues' (quoted in Woods, *Being*, 256).

Another catalogue of corpses appears in *Prospero* in the form of ⇨ Book no. 9, "An Alphabetical Inventory of the Dead", which – other than the partial list in *Seine* – claims to be an all-embracing register of death 'contain[ing] all the names of the dead who have lived on earth. The first name is Adam and the last is Susannah, Prospero's wife' (Greenaway, *Prospero*, 20). Moreover, in the *TLS* series of films, Suitcases no. 11, Moab Photographs, and no. 82, Notes on Drowned Corpses, are rendered as visual catalogues memorising the dead. Whereas the first includes mug shots of dead criminals, the second involves portrait photographs of Jews found dead in the Danube (Fig. 86) (for which Tulse Luper, assisting the mortuary attendants Bouillard and Duchet – incarnations of *Seine*'s Bouille and Daude – composed fictional ⇨ biographies). These photographic collections not only suggest the practice of memorial photography, exemplified by James Van Der Zee's *Harlem* ⇨ *Book of the Dead* (1978), which captured images of dead African-American New Yorkers between the 1920s and 1960s, but also evoke the work of Christian Boltanski, especially his installation *The Reserve of Dead Swiss* (1990), for which the artist used obituaries from newspapers as sources of his images.

Death, like everything else in Greenaway's world, is countable and measurable, yet this almost statistical approach is only one side of his preoccupation, for again and again he revisits the themes of grief, bereavement, and the confrontation with personal loss. Thus, as suggested by the artist, the death of his

own father was a major inspiration for *Walk* (Greenaway quoted in G. Smith 103), which deals with the journey of an ornithologist from death to the afterlife, to what Hamlet referred to as '[t]he undiscovered country from whose bourn / No traveller returns' (Shakespeare, *Hamlet*, III.i. 78–79). The act of mourning the deceased is also alluded to by various deathbed scenes in Greenaway's films: Darwin on his deathbed in *Darwin*, Susannah in *Prospero*, Philip's wife in *Eight*, or Saskia in *Nightwatching*. These can be seen against the backdrop of deathbed paintings, a tradition that, though far more widespread between the sixteenth and eighteenth centuries, has survived to the time of modernism and up to the present day. Examples range from Caravaggio's *The Death of the Virgin* (1606), Poussin's *The Death of Germanicus* (1627), and Zurbarán's *St. Bonaventura on His Deathbed* (1629) to van Dyck's *Venetia, Lady Digby, on her Deathbed* (1633) (Fig. 87), Monet*'s Camille Monet on Her Deathbed* (1879), and Klimt's *Ria Munk On Her Deathbed* (1912). Whereas the first group of paintings is committed to the veneration of saints and heroic figures, the second group should help their commissioners (or, in case of Monet, the artist) cope with personal loss. Depending on the manner of its execution, hovering between aestheticisation and grim realism, the deathbed portrait 'can be either an attempt at consolation or a fierce acceptance of reality. Perhaps it is always both' (Jones, *Deathbed*).

In van Dyck's painting, which was commissioned by Kenelm Digby immediately after his wife's death in 1633, it is apparent that the artist endeavoured to portray the deceased not as dead, but as in a state of dormancy. Lady Digby's corpse is unscathed and serene, thus anticipating the Romantic idea that, true to Poe's dictum, 'the death [...] of a beautiful woman is, unquestionably, the most poetical topic in the world' (Poe 265).[257] The analogy between death and sleep, however, is age-old (in ancient Greece, for instance, Thanatos and Hypnos were considered twin brothers) and 'has resisted centuries [...]. It is found in the liturgy and in funerary art. [...] The idea of sleep is the most ancient, the most popular, and the most constant image of the beyond' (Ariès, *Hour*, 24). In *Tulse 2*, Greenaway

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[257] The beautiful female corpse has ever since been a pervasive theme in the history of art, thus seen in the paintings by the Pre-Raphaelites or in the photographs of Gucci-wearing road deaths by Izima Kaoru. In *Eight*, Greenaway most obviously draws on exactly the same tradition when he has several female characters die a "beautiful" death.

evokes the analogy between sleep and death with Suitcase 40, A Sleeper (Fig. 88), which serves as a provisional coffin for Charlotte des Arbres, a Sleeping Beauty dressed up like Goya's Duchess of Alba who is 'so desperate in love, she slept in a suitcase ready to be […] mailed to her lost lover' (Greenaway, *Compton*).[258]

Fig. 87. Anthony van Dyck. *Venetia, Lady Digby, on her Deathbed* (detail). 1633.

Fig. 88. Still from *The Tulse Luper Suitcases 2*.

Coffins, tombs, and burials are all constant features of Greenaway's work: there was an Icarine coffin (Site no. 22) in *Flying Over*, and a coffin containing an Egyptian mummy was exhibited as Object no. 25 in *100 Objects* – '[t]o demonstrate the state of death, mortality, necrophilia, preservation, ephemerality, […] [t]o do what traditionally the memento mori does' (Greenaway, *100 Objekte*). The wake, as traditional funeral rite between death and burial, or simply dead ⇨ bodies lying in repose appear in many Greenaway films: from Michael's corpse in *Cook* (Fig. 216, p. 297) and Hardy's in *Drowning* (Fig. 199, p. 276) to the Divine Child's in *Baby* or Jerome's in *Pillow* (Fig. 89). Although Greenaway's images of corpses in repose are often interchangeable with dead ⇨ bodies on anatomical tables, the influence of devotional art is blatantly obvious, for these images are modelled on Mantegna's *The Lamentation over the Dead Christ* (1490) (Fig. 198, p. 276), Holbein's *The ⇨ Body of the Dead Christ in the Tomb* (1521), or Carpaccio's *Funeral of St. Jerome* (1502) (Fig. 90). By drawing on an iconography that is characterised by the depiction of marks of harm and

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[258] The image of Charlotte sleeping in her suitcase-casket is evocative of the infamous photographs of Sarah Bernhardt as well as of Tilda Swinton's performance in the 1995 installation *The Maybe* (for which she posed asleep in a glass coffin for eight hours a day). Furthermore, it is also reminiscent of Greenaway's *100 Objects*, where sleeping men and women were displayed in showcases to illustrate Object no. 58, Sleep.

decay (for instance, by the representation of the stigmata or the use of a greenish colour indicating decomposition), Greenaway subverts the idea of the beautiful corpse and exposes the ⇨ violence that was done to the ⇨ body. Such "realistic" representations of death are much more 'adept at documenting the visceral effect that death has on its survivors, as well as its physicality and finality' (Walton 990).
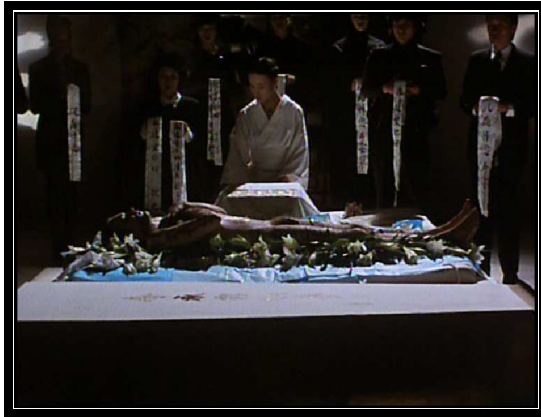
Fig. 89. Still from *The Pillow Book* (detail).

Fig. 90. Vittore Carpaccio. *The Dead Christ* (detail). Ca. 1520.

Burial grounds are considered the earliest evidences of man's 'continuing relationship between death and culture', which 'then extended to other types of material representation' (Ariès, *Images*, 1). Already in his first-ever film *Death of Sentiment*, shot at four different London cemeteries, Greenaway took a proactive interest in funerary sites and 'tombstones, what their imagery was, how people were buried, what the burial service was all about' (Greenaway quoted in G. Smith 100).²⁵⁹ Burials also appear, for instance, in *Zed* (the scientists' wives'), *Drowning* (the drowned husbands'), and *Eight* (Philip's and Storey's wife's/mother's). *Nightwatching* shows the burials of Captain Hasselburgh, the victim of the militiamen's ⇨ conspiracy, and of Rembrandt's wife Saskia (Fig. 91), which are, set in the Old Church in Amsterdam, modelled after Emanuel de Witte's paintings of the tomb of William of Orange (Fig. 92). On various occasions, however, Greenaway takes some pleasure in satirising the dreariness and austereness of funeral conventions by having mourners grossly

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²⁵⁹ Images of burials in the history of art are also, for the most part, dependent on Christian iconography, exemplified by Fra Angelico's *The Burial of the Virgin* (1434–35), Caravaggio's *Burial of St. Lucy* (1608), and countless paintings of the Entombment of Christ, all of which are intended to move the viewer to compassion.

misbehave.[260] In *Drowning*, the three Cissies do not even bother to appear grief-stricken at Jake's funeral, but pass the time chattering and playing ⇨ games with ⇨ numbers. And in *Eight*, Philip, advised that he should have been dressed in black, without much ado strips off his clothes at his wife's funeral (Fig. 44, p. 115).

Fig. 91. Still from *Nightwatching* (detail).

Fig. 92. Emanuel de Witte. *The Nieuwe Kerk in Delft with the Tomb of William the Silent* (detail). Ca. 1651.

Greenaway's ⇨ characters often pursue different strategies of mourning. Like in Elizabethan and Jacobean theatre, some bereaved individuals – as Georgina in *Cook*, Nagiko in *Pillow*, or Adaela in *Goltzius* – ultimately turn to ⇨ violence and revenge to cope with the loss of their beloved. And whereas Philip and Storey in *Eight* try (in vain) to overcome the death of their wife/mother by resorting to promiscuous ⇨ sex, the twin scientists in *Zed* seek refuge in natural ⇨ science. '[H]ow fast does a woman decompose', Oswald asks his brother at the burial of their wives: 'Six months ... maybe a year. Depends on the conditions. [...] The first thing that happens is bacteria sets to work in the intestine' (Greenaway, *Zed*, 35). Trying to find answers to their wives' deaths, they resort to films about the beginning (Attenborough's series *Life on Earth*) and ending (their time-lapse experiments with decay) of life. As their obsessive mourning fails, they decide to follow their wives into death. Unlike Oswald's and Oliver's, Rembrandt's mourning in *Nightwatching* seems much more sincere and emphatic (which is unusual for a Greenaway film), and it is made abundantly clear that his grief is not just over the loss of a muse but of a beloved wife and the mother of his child. In a scene that is included in the script (but not in the realised film), Greenaway's

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[260] The misconduct of mourners is also brilliantly captured in William Hogarth's sixth's plate of *A Harlot's Progress* (1732), in which the prostitute's funeral wake is turned into revelry.

Rembrandt visits Saskia's tomb together with the infant Titus: 'We'll wait for the sun to touch her grave. […] [Then] I am sure we can hope that she will return to us […]. She will be like an angel coming down with the sunlight. From out of the darkness. We'll just wait. Hand in hand' (Greenaway, *Nightwatching*, 98).

But in general Greenaway does not take a sentimental view of death. Often in his work, dead ⇨ bodies are used as compositional devices or – in the context of ⇨ anatomy – as objects of ⇨ science. Even the most graphic representations of corpses, like Michael's in *Cook* or Rosa's in *Rosa*, do not problematise the act of dying, but function as natural elements of his works. Woods argues that '[w]hat prevents these deaths from being tragic is – within the overriding Darwinian framework, the refusal to posit a moral universe, or a notion of a final and universal justice' (*Being*, 181). What is often interpreted as moral indifference is, in fact, a clear message that there is no sense in struggling with death (like Greenaway's ⇨ characters do), for death is simply the way of all flesh, and suicide – even of the youngest – is a legitimate (sometimes unavoidable) way to end one's life or incessant pain. So it comes as no surprise that in conversation with Catherine Shoard Greenaway once wryly remarked that it was his intention, benefitting from the euthanasia laws of his adopted Dutch home, to commit suicide at the age of eighty: 'They say the most valuable thing about death is that you never know when it's going to happen', he stated. 'But I think this a curse. I think if we knew we'd make much better use of life' (Greenaway quoted in Shoard).

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DISSECTION *see* **ANATOMY.**

DROWNING *see* **WATER.**

F

FLIGHT *see* **AIR.**

FOOD.

The celebration of preparing and consuming food has a vivid tradition in filmmaking, especially in Asian and European cinemas, which have produced illustrious examples such as Juzo Itami's *Tampopo* (1987), Ang Lee's *Eat Drink Man Woman* (1994), and Tsui Hark's *The Chinese Feast* (1995), as well as Ferreri's *The Grande Bouffe* (1973) and Gabriel Axel's *Babette's Feast* (1987). Greenaway's *Cook*, which is set almost entirely in the kitchen, the pantries, and the dining hall of an exclusive restaurant tellingly named *Le Hollandais*, fits easily into this tradition, while, at the same time, having much to say about the relation of cooking and art. It was Claude Lévi-Strauss who argued in his seminal essay *The Raw and the Cooked* that the process of cooking is endowed with high symbolic significance because it 'mark[s] the transition from nature to culture' (Lévi-Strauss, *Raw*, 164). The role of the cook as 'a cultural agent' (Lévi-Strauss, *Raw*, 275) is strongly emphasised, for he or she is responsible for the transformation of raw ingredients into cooked food. In *Cook*, unsurprisingly, Greenaway uses the motif of cooking as a metaphor for the production of his film, with the chef, Richard (Richard Bohringer), who transforms raw material not simply into food but into *haute cuisine*, as a stand-in for the filmmaker himself. In an interview with Andreas Kilb, Greenaway confirms this view of Richard as his own filmic alter ego: 'Obviously, I am the cook. The cook is the director. He arranges the menu, the seating order of the guests [...]. The cook is a perfectionist and a rationalist, a portrait of myself' (Greenaway quoted in Kilb, *Cook*, 62). In another interview, Greenaway has extended the cooking metaphor to refer to the general opus moderandi of his work: 'With each film, I invite people to my table and I make the meal', he states. 'I take the cultural systems I admire and try to set them out in one place' (Greenaway quoted in Pally 108).

It is incontestable that *Cook*, due to its obsessive relation to cooking and food, has an exceptional position in Greenaway's oeuvre. Nevertheless, foodstuffs in various forms appear every now and then in many other of his works. *100*

Objects has, for example, as Objects no. 66 and no. 85 a Cow and a Pig, respectively, demonstrating 'meat for consumption' and 'man as a carnivore' (Greenaway, *100 Objekte*), and as Object no. 91, Fruit, Flowers and Vegetables. The *TLS* project, on the other hand, features Suitcases of Fish (no. 8), Cherries (no. 23), Green Apples (no. 67), and Figs (no. 80) – all superimposed as still-life assemblages in the films.
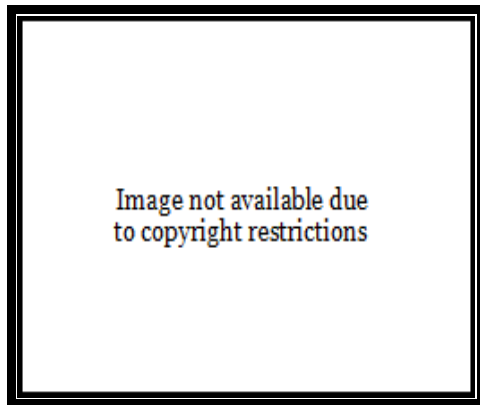
Fig. 93. Paul Cézanne. *Still Life with Apples*. 1890–94.

Fig. 94. Still from *A Zed and Two Noughts* (detail).

Generally speaking, still-life painting can be seen as an important influence on Greenaway's own preoccupation with food, regardless of whether individual film scenes are configured as still lifes or still-life objects are put in the foreground (verbally or visually) in the narrative. In this context, the artist has frequently expressed his predilection for the Dutch *stilleven* (Greenaway quoted in J. Siegel 79f.), reaching the height of its popularity in the seventeenth century. It is considered that, whereas Italian, French, and Spanish painters of still lifes put more emphasis on the objective realism of their representation, '[t]he Dutch, on the other hand, were still more in the tradition of "disguised symbolism" (to quote Erwin Panofsky) as something that gave depth to empirical precision'[261] (Schneider 122). This is why, in spite of references to various other traditions in

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[261] This view, however, has been challenged by, amongst others, Svetlana Alpers, who suggests a diametrically opposed interpretation of Dutch painting. Alpers argues that – as Dutch culture of the time was characterised by the supremacy of the visual and a growing interest in science – Dutch painting should be seen, in contrast to the allegorical and narrative art of Italian painters, as an art of describing, with the aim 'to capture on a surface a great range of knowledge and information about the world' (*Describing*, 122). Greenaway's use of Dutch still life, however, as convincingly argued by Sylvia Karastathi, 'suggests a synthesis of interpretational modes rather than an antithesis' (217), for he, while delving in the hidden symbolism of paintings, at the same time has a feeling for their visual and descriptive qualities.

the ⇨ history of (still-life) painting,[262] to artists as diverse as Caravaggio, Zurbarán, Chardin, and Monet, the Dutch still life is a recurrent source of inspiration and instruction to Greenaway, providing him with a framework ideally suited to his own fondness for allegory and symbolism.

Fruit, to begin with, feature regularly in Greenaway's films. Apples, from as early on as in *House*, are found on trees, in heaps on the floor, or in baskets and on plates, paying homage to the various still-life paintings by Cézanne (Fig. 93), Monet, or Renoir.[263] Obviously enough, Greenaway's apples are constant reminders of Adam and Eve and the Fall of Man,[264] referring to (carnal) knowledge and lustful sin,[265] as seen in *Cook* or in *Drowning*, where the adulterers are surrounded by myriads of apples. In addition to this most evident reading, apples can also refer to female beauty and fertility. Titian's *The Worship of Venus* (1516–18), for example, is part of a tradition drawing on the tale of the Judgment of Paris to paint the goddess with apples 'as the great symbol of sexual power [...]. In this context, the fruit becomes a symbol of pagan allure, not biblical sin' (Bendiner 16). Against this backdrop, the carefully composed piles of apples at the bedsides of Alba in *Zed* (Fig. 94) and of the ever-pregnant Giaconda in *Eight* are symbols of fecundity, characterising both women as incarnations of the Jungian mother archetype, which 'is often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a ⇨ garden' (Jung, *Four*, 15).

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[262] Obviously, still life is not a modern invention, but has been present since antiquity: Pliny's account of Zeuxis, who painted grapes so true to life that birds tried to eat them, is emblematic of the realistic impetus of early still-life painting (Hibbard 17). Nevertheless, it is assumed that still life as a genre did not develop before the sixteenth century, pioneered by artists such as Fede Galizia and Caravaggio, whose *Basket of Fruit* (ca. 1597) is seen as the first example of an isolated basket 'where different fruits were put together like flower arrangements' (Schneider 121) .

[263] Bryson is right to say that '[s]till life's potential for isolating a purely aesthetic space is undoubtedly one of the factors which made the genre so central in the development of modernism' (81), but this is not to conclude that still-life objects in, say, Impressionist paintings could not have carried symbolic meanings. Thus, for example, Meyer Schapiro argues (although not fully convincingly) 'that in Cézanne's habitual representation of the apples as a theme by itself there is a latent erotic sense, an unconscious symbolizing of a repressed desire' (12).

[264] In fact, Scripture does not identify the fruit of temptation by its name. As the apple is – in historical and geographical terms – not the most probable candidate; apricot, pomegranate, fig, and quince have often been named as alternatives.

[265] Arguably, the interpretation of apples as a reference to the Fall and/or as warning against sin may have become a cliché, but – looking at paintings such as Vermeer's *A Girl Asleep* (1657) or Hunt's *The Hireling Shepherd* (1851) – it often seems inevitable.

The ⇨ gardens in *Draughtsman*, abundant with exotic fruits (pears, raspberries, plums, oranges, limes, pomegranates, and pineapples), not only refer to the emergence of horticulture in seventeenth-century England,[266] but also evoke associations with Paradise (Pascoe 86) and the rich ⇨ gardens of the ancient world, like the one from Homer's description of the palace of Alcinous, where 'tall trees blossoming [grow], pear-trees and pomegranates, and apple-trees with bright fruit, and sweet figs, and olives in their bloom' (quoted in Triggs 2). Yet the fruits of the ⇨ garden are also 'the metaphors behind language takes refuge in order to evoke desire and the sexual act', so that, for example, lime, orange, plum, or pineapple are all used by male ⇨ characters to refer to 'the female, profiled behind all sorts of botanical metaphors'[267] (Pascoe 87). The association of fruit with ⇨ sex and fertility is also alluded to by a tale in the film of a certain Mr. Lucas, 'a man whose enthusiasms were divided equally between his ⇨ garden and his children', planting fruit trees 'whenever his wife conceived'. Special emphasis is laid upon the pomegranate, which has always been, due to '[t]he rich red juicy seeds bursting from a ripe fruit [...] [,] an ideal symbol of fecundity' (Riley 417). This is reinforced in *Draughtsman* by the association of the pomegranate with the ⇨ myth of Persephone, daughter of the Greek goddess of harvest, Demeter. [268] Split pomegranates alluding to Persephone's seasonal sojourn in the underworld also appear in Dutch and Flemish still lifes by, for example, Willem van Aelst, Jan Davidsz. de Heem, and Abraham Brueghel, as symbols of female fertility. On the other hand, they could equally be seen as signs of male virility, for some Dutch ⇨ sex manuals of the seventeenth century compared 'the male testicles [...] to pomegranates, full of seed' (Schama 424). Seen in this light, the pomegranate Mrs. Herbert puts upon Neville's chest unmistakably marks the draughtsman, who is surrounded by impotent rivals, as the sought-after bearer of seeds.

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[266] As argued by Simon Watney, the image of Neville presenting a pomegranate to his employer is akin to Henrick Danckert's painting of 1675 of 'the royal gardener, a certain Mr. Rose, presenting King Charles [II] with the first pineapple brought to fruition in England' (227).
[267] Moreover, the film is framed by two explicit visual metaphors of male figures eating a plum and a pineapple, respectively.
[268] When Persephone was in the underworld, she happened to eat a few pomegranate seeds, and – due to the Fates' will that those who consumed food in Hades had to stay for good – was hence obliged to spend a certain period of the year there. The pomegranate, however, has been used as an attribute for both Demeter and Persephone, for the latter most famously in an eponymous painting by Dante Gabriel Rossetti of 1874.

Obviously, erotic implications of fruit in art, often with a moral undertone, have been commonplace since the Renaissance, a prime example being Bosch's encyclopaedic array of giant fruit in ⇨ *Garden of Earthly Delights* (1503–04), where, for instance, '[t]he short-lived strawberries [...] seem to stand not just for ⇨ sex, but for its fleeting satisfaction' (Bendiner 57). Figs, which are also contained in Luper's Suitcase no. 80, are 'most ancient biblical fruit'[269] (Greenaway, *Compton*). As can be seen from Pompeian murals, they were used in antiquity to refer to the female genitalia, which is why they were considered an aphrodisiac and its juices 'signs of voluptuous fecundity' (Riley 201). In *Belly*, however, as soon as Kracklite is told the tale of Livia's murder of Augustus,[270] they also acquire significance as 'a ubiquitous vehicle for poisoners' (Greenaway, *Compton*), urging the architect to suspect his wife Louisa of being part of a large-scale ⇨ conspiracy against his life. The orange given to Kracklite, who is suffering from stomach cancer, can be seen as the foil to the green fig, for, already in Renaissance times, oranges, like all citrus fruits, 'were known to have curative powers, [...] aiding the digestion, soothing pregnant women, [...] [and] cheering the melancholy heart' (Riley 132).

As to the composition of fruit (and – more generally – food) in his films, Greenaway draws on various traditions of still-life painting. Some still lifes of fruit in *Draughtsman* (Fig. 95) and *Cook*, for example, are modelled after paintings by Willem van Aelst and Jan Davidsz. de Heem (Fig. 96) (Pascoe 176), which 'are marked by a roughly pyramidal heap of food and tableware' (Bendiner 128). Here, evidently, exotic fruits are signs of abundance and wealth, owing to the fact that in the seventeenth-century 'Dutch national diet [...] fruit [wa]s a luxury, not a staple, and the hamper of costly southern delicacies has a significance rather different here from the naturalness and regionality the same fruit convey in, say, Caravaggio' (Bryson 124). Paintings of "breakfasts" or *ontbijtjes*, on the other hand, 'light meal[s] which could be taken at any time of the day' (Schneider 101), are more devoted to ordinary food like bread, cheese,

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[269] The fig is the first fruit to be mentioned in Scripture, when, according to Genesis 3:7, Adam and Eve used fig leaves to hide their nakedness after the Fall.

[270] Livia was suspected of having poisoned her husband with figs by both Tacitus and Cassius Dio. In works of modern writers, however, such as in Robert Graves's novel *I, Claudius* (1934), these (unlikely) allegations are used as a historical fact.

fish, and wine. These works, characterised by a domestic setting and simple composition, like in the monochrome paintings by Willem Claesz. Heda and Pieter Claesz, are quoted by Greenaway, for example, in *Nightwatching*. It has been argued that the change in taste from the breakfast pieces to the *pronkstilleven*, or sumptuous still lifes, exemplified by the works by de Heem, Willem Kalf, and Abraham van Beijeren, 'consist[ing] of compositions of fruit, lobsters, shells and costly tableware made of silver, gold, porcelain and glass' (Kiers & Tissink 183), corresponded to the demands of the emerging bourgeois class in the Netherlands. Norman Bryson thus considers Dutch still-life painting of the time as 'a dialogue between this newly affluent society and its material possessions. It involves the reflection of wealth back to the society which produced it' (Bryson 104). Even though Greenaway employs the sumptuous still life in several of his films, for example in *Baby*, *Draughtsman*, or *Prospero*, it is used most consequently for the lavish banquet scenes in *Cook* to construct 'an elaborate parallel between the Dutch bourgeois society and [the consumerism of] Thatcher's *noveaux* [sic] *riches*' (Karastathi 214).

Fig. 95. Still from *The Draughtsman's Contract* (detail).

Fig. 96. Jan Davidsz. de Heem. *Still Life with Peeled Lemon* (detail). 1650s.

In *Cook*, there are also various compositions of dead game and poultry, modelled after the hunting still lifes of artists such as van Aelst or Jan Fyt, examples of which can also be found in Tableau 3 of *Darwin* and early in *Drowning*. A multitude of dead ⇨ birds hanging from racks also flock the various kitchen scenes in *Cook* (Fig. 97), reminiscent of Dutch paintings of kitchen interiors, which have also been reconstructed in Greenaway's

installation *Peopling* in the Royal Palace of Venaria.[271] It is significant that in these paintings, as, for example, in Joachim Beuckelaer's *The Well-Stocked Kitchen* (1566) (Fig. 98) and in Adriaen van Nieulandt's *Kitchen Scene* (1616), 'the freshly killed ⇨ animals, and particularly the chicken being plucked [...], are symbolic indications of the temptations of the flesh' (Schneider 41). It is thus all too fitting that in *Cook* one of the places where the lovers have ⇨ sex is the plucking room, stuffed with '[s]ome fifty or more dead ⇨ birds [...] lined up on the cold slabs – chickens, turkeys, geese, ducks[,] [...] partridges, pheasants and other game ⇨ birds' (Greenaway, *Cook*, 50).

Fig. 97. Still from *The Cook, the Thief, His Wife and Her Lover* (detail).

Fig. 98. Joachim Beuckelaer. *The Well-Stocked Kitchen* (detail). 1566.

The abundance of flesh and meat in paintings, evidently, also suggests a warning against over-indulgence and – as vanitas element – the inevitably of ⇨ death. This becomes most explicit in the slowly decomposing heaps of meat in paintings of butcher's shops and market stalls by Beuckelaer or Pieter Aertsen, and of individual slaughtered ⇨ animals by Beuckelaer, Barent Fabritius, or Rembrandt. While Rembrandt's *Slaughtered Ox* (1655) is quoted in *Nightwatching*, the composition of the van's interior in *Cook*, filled with rotten white and red meat, pig's heads, trotters, tripe, kidneys, and offal (Greenaway, *Cook*, 10), is reminiscent of Aertsen's *Butcher's Stall with the ⇨ Flight into Egypt* (1551). A second van, filled with seafood (Fig. 99), evokes Abraham van Beijeren's early still-life paintings of fish and crustaceans (Fig. 100) (Pascoe 175), though not as

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[271] There, various members of the kitchen staff – the Cook (no. 6), the Kitchen boy (no. 47), and the Controller of the Kitchen (no. 69) – are counted among the 100 archetypes to represent the court.

evidence of the wealth of the sea, but, creeping with worms and maggots, in an advanced stage of decomposition, of ⇨ death and decay. In a similar vein, in *Zed*, the transience of life is literally evoked through the time-lapse photography of rotting shrimp and fish.[272] Thus, on various occasions, Greenaway's images of food seem to explore Lévi-Strauss's culinary triangle – visualising the raw, the cooked, and the rotten – but they also redefine the boundaries between edible and non-edible. In *Cook*, for example, in a film in which everything is eatable, *haute cuisine* (Chicken à La Reine, Oyster Mornay, Frog's Legs à la Parisienne, Paté de foie gras aux truffes, Paté d'alouettes, or Salade niçoise) is juxtaposed with urine and faeces, offering a perverted version of the culinary practice of Thatcherite England. Furthermore, by making man the object of still life (as it also happens in *Zed*), Greenaway turns upside down the conventions of the genre, which 'consider its objects as subordinate to man, for our use, manipulation, and enjoyment, conveying our sense of power over things' (Alpers, *Vexations*, 26).

Fig. 99. Still from *The Cook, the Thief, His Wife and Her Lover* (detail).

Fig. 100. Abraham van Beijeren. *Still Life with Fishes*. Not dated.

Food is, as Greenaway has argued, 'a very good way to critique the people who eat it' (quoted in Pally 119), a lesson maybe learnt from Buñuel,[273] which is why groups of people seen dining and feasting are an integral part of his work. There

[272] By capturing typical still-life objects in time-lapse photography, Greenaway 'stretch[es] the capabilities of the genre', thus 'explor[ing] the continuity between Dutch still life and his cinema, recognizing the former as a representational form that expresses the thematic and aesthetic issues of his film' (Karastathi 209).

[273] Groups of people eating are also a common theme in Buñuel's films, always flavoured with a pinch of scorn and ridicule: from the beggars' banquet in *Viridiana* (1961), a blasphemous version of Leonardo's *The Last Supper* (1495–98), to the nightmarish banquet in *The Exterminating Angel* (1962) and the various dinners that never take place in *The Discreet Charm of the Bourgeoisie* (1972).

is hardly a Greenaway (feature) film without people – both inside and outdoors – sitting at laid tables; a dining table was also included in *100 Objects* as Object no. 68, to demonstrate not only meal-times, but also, amongst other things, family life, domesticity, and the bourgeoisie (Greenaway, *100 Objekte*). Obviously enough, the consumption of food means far more than supplying the ⇨ body with nourishment (and the sensual pleasure related with it), but should also be seen – in terms of Bourdieu – as 'an elaborate performance of gender, social class, and self-identity' (Finkelstein 203), a ritualised means of communication (depending much on the setting and the participants of a meal).[274] Partaking meals in Greenaway's work, again drawing on various painterly traditions, can take several forms, including private, intimate rituals, like Luper's luscious picnic with Passion Hockmeister in *Tulse 1* (starting out as an impressionistic scene, only to be transformed into a cubist-like spectacle), domestic dinners and restaurant scenes, and great banquets (both private and public) in nature. For the representation of "low-class" eating scenes, Greenaway often took his inspiration from Dutch genre paintings of tavern scenes and peasant feasts, like in *Drowning* (Fig. 101) and *Nightwatching*, referring not only to works by sixteenth- and seventeenth-century artists such as Aertsen, Molenaer, and Bruegel (Fig. 102), but also to van Gogh's *Potato Eaters* (1885) (Greenaway quoted in J. Siegel 78).

For many of his sumptuous banquet scenes, however, Greenaway has been influenced – just like Fellini – by the long tradition of religious paintings displaying common New Testament ⇨ stories like *The Last Supper*, *The Supper in Emmaus*, *The Feast in the House of Simon*, and *The Marriage at Cana*, exemplified by the noble representations by, say, Leonardo and Caravaggio, and the lavish feasts by Bassano, Tintoretto, and, particularly, Veronese.[275] In sixteenth-century Venice, '[t]he banquet was a social function and ceremony as well as a fundamentally performative act – with the hosts,

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[274] On the other hand, eating is also an important metaphor in religious discourse, used in painting, 'devotional literature, and theology[,] because a meal (the eucharist) was the central Christian ritual, the most direct way of encountering God' (Bynum 122).

[275] As mentioned earlier, the (arguably) most famous banquet paintings of all time, Leonardo's *The Last Supper* (1495–98) and Veronese's *The Wedding at Cana* (1563), were among the subjects of Greenaway's series of video installations *Ten Classical Paintings Revisited*.

guests, and servants each enacting a set of rituals that attempted to confirm and advance their own social position' (Hanson 41). Veronese's *The Wedding at Cana* (1563) is a prime example of the tradition of Venetian table paintings, where the display of exotic food, together with gold and silver plates, expensive glassware, and elaborately ornamented costumes should reflect the republic's wealth and abundance. Equally sumptuous banquets are staged in several of Greenaway's films, like in *Prospero*, where the final feast is explicitly referred to as 'a banquet of Veronese proportions', with 'flowers … bouquets … towels … cushions … gilt chairs … mirrors … rose-petals … spilt wine and a growing noise of chattering and laughter – the Renaissance nobleman's idea of a good time' (Greenaway, *Prospero*, 160). Needless to say that, on some occasions, Greenaway uses the pomposity and extravagance of great feasts as evidence of the hosts' dubious morals, as seen by the clergy's banquets during times of famine in *Baby* (Fig. 103), the Nazis' reconstruction of a historical banquet thrown by then-finance minister Nicolas Fouquet for Louis XIV in *Tulse 2*,[276] or the banquet in *Goltzius*, thrown by the Margrave 'to demonstrate his wealth, opulence, indulgence and power to intimidate' (Greenaway, *Goltzius*, 73).

Fig. 101. Still from *Drowning by Numbers* (detail).

Fig. 102. Pieter Bruegel the Elder. *The Peasant Dance* (detail). Ca. 1567.

The various banquet scenes in *Cook*, however, refer to the tradition of Dutch militia paintings, commissioned group portraits of members of *schutterijen*, civic guards in the early modern Netherlands, which is made abundantly clear

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[276] As legend has it, Fouquet's lavish expenditure on the banquet held on the 17th August 1661 at Vaux-le-Vicomte only hastened his fall from the king's grace. Some three weeks after the event, Louis XIV ordered the arrest of his finance minister, who was tried and found guilty of embezzlement.

by the larger-than-life-sized replica of Frans Hals's *Banquet of the Officers of the St. George Civic Guard* (1616) in the background of the restaurant's dining room (Fig. 104) (another militia painting by Frans Hals, the 1633 *Officers and Sergeants of the St. Hadrian Civic Guard*, is staged as a tableau vivant in *Nightwatching*). According to Paul Knevel, 'paintings of communal meals probably reminded the officers of their duty to uphold harmony among the members of civic militia' (97). Greenaway's group of parvenu gangsters, which seem to have sprung directly from the Frans Hals painting, forms an ironic contrast to the 'highly idealized image of the *schutterijen*, in which military virtues, preparedness to defend one's own city, self-assertion, and "harmony and brotherhood" play a prominent part' (Knevel 97). The gang's crude table manners, all their gorging, overindulging, and burping, transform *Le Hollandais* into a 'gargantuan restaurant' (Denham 50), with Albert, the Thief and would-be gourmet, who restricts – driven by greed and possessiveness – his sensual experience of the world to that of the omnivore, probably the purest example of the grotesque ⇨ body. According to Bakhtin's view, '[t]he encounter of man with the world, which takes place inside the open, biting, rending, chewing mouth, is one of the most ancient and most important objects of human thought and imagery. Here man tastes the world, introduces it into his ⇨ body, makes it part of himself' (Bakhtin 281).

Fig. 103. Still from *The Baby of Mâcon* (detail).

Fig. 104. Still from *The Cook, the Thief, His Wife and Her Lover*.

Greenaway's *Cook* itself, which is preoccupied with feasting, fucking, defecation, urination, and vomiting, seems to be an embodiment of the Renaissance carnival, which, like the Roman 'Saturnalia, Bacchanalia, and

Lupercalia, [...] includes buffoonery, drunken abandon, and gargantuan meals [...] to invoke fertility and abundant harvest in a perilous time' (Riley 196). But whereas in Bakhtin's familiar interpretation of carnival the feast is a 'temporary transfer to a utopian world of pleasure and abundance' (Stam 87), in *Cook* there is not left much laughter and gaiety, for here the pleasure is largely the pleasure of the sadist. This linking between food and ⇨ violence (and – ultimately – ⇨ death) is highlighted by the various images of force-feeding (Roy's with faeces and urine, Pup's with buttons and his cut-out navel, Michael's with ⇨ books, and Albert's with parts of Michael's corpse)[277], recalling the habit of fattening ⇨ animals and – especially – dubious delicacies such as *foie gras*. For his connection of dining and ⇨ violence, Greenaway (quoted in Woods, *Being*, 239) has cited the influence of Jacobean theatre, especially John Ford's '*Tis Pity She's a Whore* (1633). Ford's play is part of a group of tragedies of the sixteenth and seventeenth centuries (by Kyd, Marston, Dekker, Shakespeare, and others), which 'establish an enduring link between banquets and consummated revenge, a link which gains from and develops, both visually and figuratively, the metaphorical appetite for revenge and that for extravagant foods' (Meads 70). Consequently, the final revolt in *Cook* is not a temporary reversal of social roles, by which carnival and its historical predecessors were characterised, but takes the form of a bloody revenge culminating in tyrannicide.

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[277] Instances of (attempted) force-feeding appear also in *Zed*, where Joshua Plate, the zoo messenger, is fed with a rotten prawn, and in *Belly*, where Kracklite coerces his wife to eat a (supposedly poisoned) fig.

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GAMES.

Greenaway's fondness for games has often been seen as an important marker of his distinctive Englishness, for the English, as the artist himself suggests, 'are especially reputed to be game-players' (Greenaway, *Fear*, 83). Yet it is fair to say that playing games is, in general, an essential part of human existence, not necessarily restricted to realms of leisure activity, but penetrating into many layers of our life. Johan Huizinga was among the first to thoroughly scrutinise the playlike character of human culture, going even so far to say that 'next to *Homo Faber*, and perhaps on the same level as *Homo Sapiens*, Homo Ludens, Man the Player, deserves a place in our nomenclature' (i; original emphasis).[278] The metaphor of life as a game, however, is an age-old idea dating back to Heraclitus (ca. 535–475 BC),[279] taken over by Nietzsche, who adapted it to the creativeness of the individual, especially that of the artist. In his view, it is the artist's 'ever self-renewing impulse to play [that] calls new worlds into being' (Nietzsche, *Greeks*, 62). Furthermore, it is often acknowledged that much contemporary art, in particular, may be seen as an insider's game, with the artist setting the rules. The ludic character of much of Greenaway's work, the cornucopia of intertextual references, quotations, and visual puns, marks it as a continuous game for the visually and literally initiated. In his films, actors are to be seen, to continue the game metaphor, as 'chess pieces, and as "tableau vivant", they can be used in a re-staging of paintings, thereby taking pictorial images of artists as pieces in a game' (Garcia 187). It is thus not surprising that Greenaway himself has characterised filmmaking as 'a complex game of illusion and bluff played between the film-maker and his audience' (quoted in Hacker & Price 192).[280]

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[278] Play, for Huizinga, is a pre-condition for the development of culture, though, as he is eager to stress, it 'is older than culture, for culture, however inadequately defined, always presupposes human society, and animals have not waited for man to teach them their playing' (Huizinga 1).

[279] Heraclitus's famous fragment 52 states that '[e]ternity is a child at play, playing draughts: the kingdom is a child's' (quoted in Barnes 50).

[280] Entering new territory, Greenaway has made the online game *The Tulse Luper Journey* (http://www.tulseluperjourney.com) a part of his multimedia project *TLS*, thus providing an opportunity for users to reconstruct Luper's life history on their own.

Fig. 105. Pieter Bruegel the Elder. *Children's Games* (detail). 1560.

Fig. 106. Still from *Drowning by Numbers*.

This has been implemented most evidently in the film *Drowning*, a two-hour puzzle game involving the audience in a search for 100 ⇨ numbers hidden within the film.[281] However, also in a literal sense games are pervasive in Greenaway's work, who reminds us in his exhibition *100 Objects* by means of Object no. 32, An Unplayable Game, that '[t]he world is full of games and game-players' (Greenaway, *100 Objekte*). Tulse Luper's Suitcase no. 84 is filled with Board Games,[282] 'both newly created and as old as ⇨ history' (Greenaway, *Compton*), and in *Some Organising Principles*, Greenaway used a fox and geese game as well as cribbage and solitaire boards as ready-mades for his exhibition. In the shelves of Prospero's ⇨ library, Volume no. 23 is "The ⇨ Book of Games", comprising 'board games of infinite supply. [...] [It] contains', amongst others, 'board games to be played with counters and dice, with cards and flags and miniature pyramids, small figures of the Olympic gods, the winds in coloured glass, Old Testament prophets in bone, Roman busts, the oceans of the world, [and] exotic ⇨ animals' (Greenaway, *Prospero*, 24). References to gaming in other films include Madame Moitessier's decadent game of smashing china dogs in *Tulse 2*, the recurring motif of Pachinko[283] in *Eight*, or the series of (sometimes bizarre) games played by the

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[281] The commentary book *Fear of Drowning* (25–31) includes Greenaway's "solution" to this puzzle game, listing all the locations/occurrences of numbers in the film.

[282] Other than in the exhibition *Compton*, in the *TLS* films the Suitcase of Board Games is not given a number.

[283] Pachinko, familiar from Wim Wenders's *Tokyo-Ga* (1985) at the latest, is best described as 'a kind of pinball game, in which the object is to drop small steel balls into a hole on a vertical board through a maze of nail pegs' (Karan 83). Since gambling for money is forbidden in Japan, the steel balls can only be traded in for non-cash prizes. In *Eight*, Greenaway tries to

⇨ characters in *Drowning*, bearing ominous names like "Dawn Card-Castles", "Strip-Jump", "Sheep and Tides", "The Great ⇨ Death Game", "Deadman's Catch", "Bees in the Trees", "Hangman's Cricket", "Tug of War", "The Hare and Hounds", and "The Endgame". These games are, according to Greenaway, 'the heavily-laid clues to the manner and substance of the film – for the film is about the games people play, and if not directly the games – then the characteristics of games and game-playing' (*Fear*, 83).

Fig. 107. Still from *The Draughtsman's Contract* (detail).

Fig. 108. Georges de La Tour. *The Card-Sharp with the Ace of Diamonds*. Ca. 1636–38.

A key to the understanding of *Drowning* is Bruegel's *Children's Games* (1560) (Fig. 105), a copy of which is situated in Madgett's bedroom. As is known, the painting offers an encyclopaedic range of games, some eighty particular games of which have been identified.[284] Greenaway's film, paying homage to Bruegel's painting through images of children at play (Fig. 106), can equally be seen as 'a comparable compendium of (in this case often fictional) games, the rules of which are often explained through voice-overs'[285] (Woods, *Being*, 126). David Pascoe explains that during Bruegel's lifetime, 'children's games were equated with an easy, thoughtless and sometimes foolish activity, so he may have

[284] establish a relationship between the game of Pachinko and prostitution, for, as he points out, '[i]n Kyoto, Japanese females had made themselves repeatedly susceptible to sexual blackmail by their Pachinko Parlour gambling habits' (*Eight*, 10).

[284] Vöhringer (52) names and identifes 75 games in the painting. Even though, as has been argued, Bruegel's intention 'was not […] to present a sort of pictorial encyclopaedia of children's games of the period', his painting 'has certainly proved an invaluable guide to later toy historians' (Hillier 22).

[285] Smut's meticulous voice-over descriptions also turn *Drowning* into an adult version of children's books like Kate Greenaway's *Book of Games* (1889), an illustrated compendium of more than fifty parlour and outdoor games.

wished to illustrate thoughtlessness' (152). It is hence fitting that the pastoral ⇨ landscape setting of game playing in *Drowning* superficially evokes the playful Rococo paintings by Jean-Honoré Fragonard, works such as *Blind Man's Buff* (1756) and *The Swing* (1767), which all aim at the illustration of human folly by depicting adults involved in playing children's games, but also Goya's tapestry cartoons for the Spanish Royal family, images of '"the pleasures of the nursery" enjoyed by grown-ups [that] were to be transformed in Goya's late lithographs into dark, grotesque parodies' (Harris 6).

In Greenaway's *Draughtsman*, on the other hand, the first of the various quotations of La Tour (Fig. 107) is tellingly *The Card-Sharp with the Ace of Diamonds* (ca. 1636–38) (Fig. 108),[286] so that the film's themes of blackmail and foul play are introduced at the earliest opportunity. And even though games are not present overtly in the rest of *Draughtsman*, 'playing pervades the film on other levels. [...] Because it evokes board games like *Clue*, people speculate endlessly about whodunnit. [...] Such games are built on murder' (Lawrence 63). On various other occasions in Greenaway's work, games are used en passant to foreground the artificiality and materiality of the medium. This can be observed, for example, in *Baby*, where the allegorical figure of Famine is seen playing solitaire in the pause during two acts, or in *Tulse 1*, where young Luper and friends are playing war games, using the Brechtian film set for a hurdle race.

The first evidence of Greenaway's profound interest in game-playing, however, was exhibited at an early stage in his career, when gaming boards took a prominent role in many of the artist's paintings and collages. One of the first examples of this kind is *Gaming Board* (1968) (Fig. 109), a painting of a chequerboard supplied with hinges, making it 'uneven and full of handicaps' (Steinmetz & Greenaway 10), as the artist explains. According to Paul Melia, it is conspicuous that 'Greenaway's gaming-boards establish a physically continuous relationship with the viewer' (*Frames*, 11f.), which is why he traces one of their origins to Surrealist artists such as Alberto Giacometti, whose *Man, Woman,*

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[286] Other La Tour paintings evoked in *Draughtsman* include, for instance, *The Repentant Magdalene* (called *The Magdalene with the Two Flames* (ca. 1640–44), *St. Joseph, the Carpenter* (ca. 1640), *Paid Money* (also known as *The Payment of Taxes*) (ca. 1627), and *St. Sebastian Tended by St. Irene* (1634–43).

and Child (1931) and *No More Play* (1932) are among the finest examples of what Rosalind Krauss labelled 'the sculpture-as-board-game' (*Passages*, 118). As another influence Melia (*Frames*, 12) mentions the works of Fluxus artists, who used games in order to ask fundamental questions about the nature and limits of art. Thus, the many game-like Fluxus works, exemplified by George Brecht's *Games and Puzzles* (1965) and the *Fluxchess* sets by George Maciunas and Yoko Ono, 'are unusable in a traditional, goal-oriented way' (O. Smith 128). All these works are envisaged 'to play with our expectations and our cognitive faculties, rather than be played in any traditional way. They create cognitive space by leveraging our expectations of traditional finite games against our reality of experience, creating more questions than answers' (O. Smith 128f.). Some of Greenaway's works can be seen in this tradition, taking the form of unplayable games: the collage *Red Footballers* (1972), for example, is modelled on 'the "spot-the-ball" competitions on the soccer pages of English national newspapers where footballers at full stretch kicked at thin ⇨ air so that the reader could accurately place the ball where it should be' (Greenaway, *Papers*, 72). According to Greenaway, '[t]he supplied irony here was not to find the missing ball, [...] but to spot the footballer' (*Papers*, 72). Later works include the paintings ⇨ *Landscape Game* (1999) and *John the Baptist Game* (1993) (Fig. 110), the latter being designed as a "game" in seven steps (alluding to Salome's Dance of the Seven Veils) that – presumably – cannot be won because it inevitably ends with decapitation.

By choosing the motif of the chequerboard for his *Gaming Board*, Greenaway – like some of the Fluxus artists – follows in the footsteps of Marcel Duchamp, who developed, from 1910 onwards, with paintings such as *The Chess Game* (1910), *Portrait of Chess Players* (1911), and *The King and Queen Surrounded by Swift Nudes* (1912), an enthusiasm for chess that would accompany him throughout the rest of his life.[287] Chess for Duchamp was 'not merely a pastime or an ordinary game because its intellectual character represent[ed] for him a

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[287] Even though it is thought that Duchamp abandoned art for chess in the 1920s, when he participated in numerous chess tournaments and published several treatises on the subject, there were various moments in his later career in which he could combine his interests, the last example being a chess performance together with John Cage, shortly before his death in 1968.

plastic and thus, by extension, an artistic dimension' (Judovitz 35–37); he saw 'the chessboard as a metaphor for the mental ground rules that define it as a game' (Judovitz 37). Like Duchamp, Greenaway seems not so much interested in *paidia*, which Roger Caillois defines as the 'frolicsome and impulsive exuberance' of playing, 'its anarchic and capricious nature' (Caillois 13), but in the formal aspect of a game, *ludus*, the 'tendency to bind it with arbitrary, imperative, and purposely tedious conventions' (Caillois 13). It is their dependence on rules that makes it tempting to use games as scaffolding or structural devices for individual works.
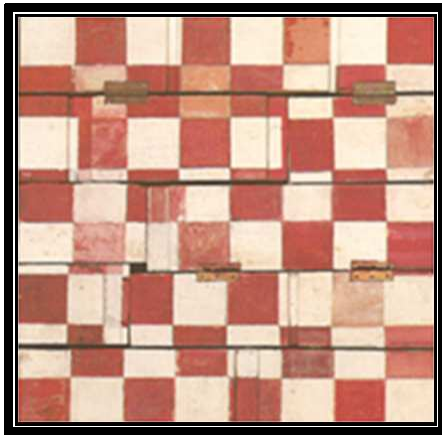
Fig. 109. *Gaming Board*. 1968.
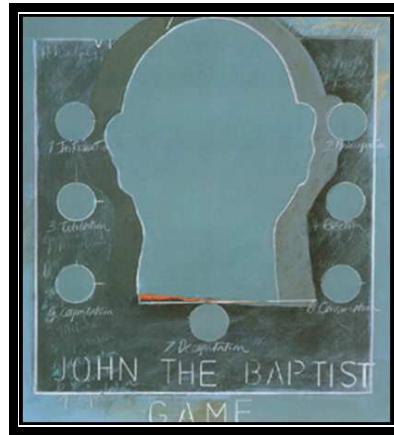
Fig. 110. *John the Baptist Game*. 1993.

Thus, many of Greenaway's paintings use a method of spatial organisation that is modelled on the gridded space of the gaming board, inviting the spectator to search for underlying rules and principles, which are in fact – just like in his films – only red herrings. There are various instances where games are used as devices to parallel or even rival the actual narrative of the film. The aforementioned *Drowning* is a prime example of this, but also episode 14 of *Tulse 3*, which is told in the form of "games" commenting on the events in the film, starting with game no. 1, "Identify the Pieces", and ending with game no. 13, the "Endgame". Here the chess metaphor is employed at the level of both form and content. At times the scenery embraces the aesthetics of computer games, having the ⇨ characters move within the boundaries of a colossal chess board (Fig. 113); and the chess matches between General Kotchev, commandant of a Soviet border checkpoint, and Luper, as his "chess-slave", are a thinly disguised metaphor for the military tension of the Cold War conflict.

Fig. 111. Sofonisba Anguissola. *The Chess Game*. 1555.

Fig. 112. Still from *Prospero's Books* (detail).

In Greenaway's view, a gaming board can be seen as 'a scaled-down ⇨ map of social events to be organised with rules and regulations to mimic the competitions of life' (*Some*). This is why games, in general, have always been a popular metaphor for power struggles, and chess, especially, was recognised not only during medieval and Renaissance times 'as symbolic of warfare, while the pieces could be made emblematic of the various elements of the society of the period' (H. Murray 439). The motif of chess was also used at times for allegorical paintings of the battle of the sexes, like in Lucas van Leyden's *The Game of Chess* (ca. 1508) and Giulio Campi's *The Chess Players* (1530s). Another famous chess painting from the Renaissance, Sofonisba Anguissola's *The Chess Game* (1555) (Fig. 111),[288] may have provided the setting for Miranda's and Ferdinand's play in *Prospero* (Fig. 112), in a scene that is – owing to the wording of Shakespeare's original text – 'overcoded with [...] games of sexual and international politics that each must learn to play' (Netto 221). What is interesting in the film is that, as soon as the lovers break off the game, a superimposed chess board appears on the screen in order to have the pawns moved – as if by magic – for the endgame. According to Jeffrey Netto, the combination of moves 'is itself an intertext [...]. It is the conclusion of a game well known to chess enthusiasts the world over and heralded with the title "The Game of the Century" in the wake of its debut when Bobby Fischer [...] defeated chess's grandmaster Donald Byrne at the 1956 Rosenwald Tournament' (Netto 225).

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[288] It is interesting to observe that Anguissola's portrait of her sisters breaks away from the tradition of chess paintings of her time, which favoured as opponents either men – symbolising military conflicts or trials of intellect, or, as in Campi and van Leyden, couples of man and woman in amorous battles (cf. Yavneh 166–181).

Fig. 113. Still from *The Tulse Luper
Suitcases 3* (detail).

Fig. 114. Still from *The Baby of Mâcon.*

For his various artistic representations of the battle of the sexes, Greenaway's work does not limit itself to the game of chess. In *Baby*, for instance, bowling pins (Fig. 114) are struck one by one in order to reflect the counting of the rapes of the Daughter, marking the violent spectacle 'as a game with rules, [the] ones established by patriarchy to ensure the male as winner' (Keesey 141). But most often in Greenaway's films it is the female who wins, like in *Draughtsman*, whose title itself can be seen as a double entendre invoking the game of draughts, thus symbolising Neville's cold-blooded manipulation by the women in the narrative. The same is true for *Drowning*, where individual games are used to produce a mise-en-abyme of the entire film (Petersen 52). In the game "Deadman's Catch" (Fig. 115), for example, the men are seen – just like the puppet in Goya's *Feminine Folly* (1816–23) (Fig. 116) – as helpless pawns in the hands of the women. One after the other, the men all drop the skittles, and, anticipating the sequence of their ⇨ deaths in the film, are eliminated from the game. Bellamy, as if having a presentiment of danger, hesitates to lie down on the white sheet, only to be comforted by Cissie 2: 'Into the sheet, Bellamy – it's only a game' (Greenaway, *Drowning*, 46). However, the outcome of Greenaway's film has taught us better, for the games in *Drowning* all get deadly serious, and abiding by the rules is fatal. Unfortunately for the men involved, rules are, as Huizinga reminds us, 'a very important factor in the play-concept. [...] They determine what "holds" in the temporary world circumscribed by play. The rules of a game are absolutely binding and allow no doubt' (Huizinga 11).

Fig. 115. Still from *Drowning by Numbers* (detail).

Fig. 116. Francisco Goya. *Feminine Folly (Disparate Feminino)*. 1816–23.

This is exactly what proves to be Smut's undoing in *Drowning*'s "Endgame", which inevitably ends, like Beckett's eponymous play of 1956, with ⇨ death. While we see Smut putting the rope over his head, his voice-over explains the rules of the game. The object 'is to dare to fall with a noose around your neck from a place sufficiently off the ground such that a fall will hang you. […] This is the best game of all because the winner is also the loser and the judge's decision is always final' (Greenaway, *Drowning*, 104). In *Drowning*, the main reason for the females' superiority over the males is their ability to bend the rules sometimes, for, as Greenaway argues, '[p]art of the understanding of the existence of rules and conventions is to defy or subvert them […][;] the three women in *Drowning* […] [try] to cheat at the games … and they succeed' (Greenaway, *Fear*, 7).

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GARDENS *see* **LANDSCAPE.**

GEOGRAPHY *see* **MAPS.**

H

HISTORY.

The invocation of the past, in exhibitions, installations, written texts, and films, is a persistent feature of Greenaway's work. The overall idea of the curated exhibition *Hell and Heaven* in 2001, for example, was the creation of a subjective version of the Middles Ages in the Northern Netherlands. Enhanced by the elaborate use of sound and light, the artist used the space of the Groninger Museum to display sacred and secular artefacts, including ⇨ books, manuscripts, scrolls, ⇨ writing implements, jewellery, arms, and coins. 'Any history of mediaeval Europe', thus Greenaway, has to provide such a list of 'equivalent objects to make links, invent bridges' (*Hel*, 11). [289] Another historical project by Greenaway, an unpublished novel called *Three Artificial Histories*, is meant to be seen as a literary 'reconstruction of three centuries – one in the past, one in the present, and one in the future – very loosely based on the 14th, 20th, and 26th centuries' (Greenaway quoted in Morgan 15). And while the artist's upcoming film *Goltzius* will be set towards the end of the sixteenth century, '[i]n the harsh winter of 1590' (Greenaway, *Goltzius*, 5), one of his recent installations, *Peopling* (Fig. 117) at the Royal Palace of Venaria, was designed as a journey back to the seventeenth century. For his reanimation of the historical site involving 200 Italian actors (among them Ornella Muti as Marchesa di Caraglio) clothed in costumes of the period,[290] Greenaway 'filmed a hundred-and-fifty vignettes of everyday seventeenth century life at court and then projected them on the palace walls, so that the wandering viewer can have a playful sense of "historic reality"' (Greenaway quoted in Laera).

Greenaway's fascination for the seventeenth century, which he describes as an 'extraordinary period' (quoted in Rodgers 136) full of transitions, is also evident in the fact that it provides the setting for some of his feature films: *Nightwatching* is set between 1641 and 1644, *Baby* in 1659, and *Draughtsman*

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[289] Since such a 'list would have to include images of death' (Greenaway, *Hel*, 11), the central room of the exhibition showed a collection of human bones.

[290] The installation catalogue includes selected photographic portraits of the actors, described as "100 archetypes to represent the court".

in 1694. The latter's 'wider historical aspect is important', says David Pascoe, for *Draughtsman* is set 'six years after the Glorious Revolution that saw the Catholic sovereign banished, to be replaced by the Dutch king, William of Orange, who reintroduced Protestant values to England' (Pascoe 82). By declaring 1694 (incorrectly) as the year of the first of the Married Women's Property Acts, which helped to secure 'the earnings of industrious wives from the clutches of grasping or drunken husbands' (Stopes 180), Greenaway (*Murder*) provides another indication of the significance of the historical background for the reading of the film.
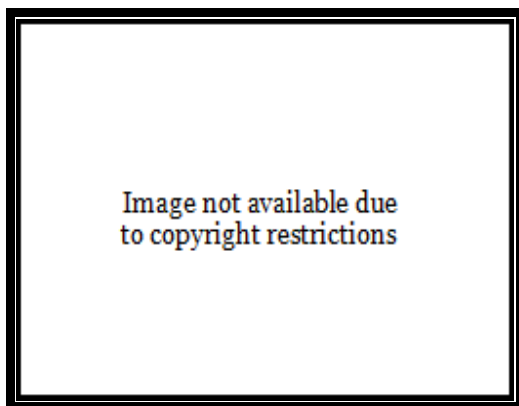
Fig. 117. Photograph from *Peopling the Palaces* (detail).

Fig. 118. Still from *The Draughtsman's Contract* (detail).

On the surface, *Draughtsman*'s use of the English ⇨ landscape, its stilted, long-winded dialogues, as well as the accurately designed Restoration costumes (Fig. 118) also implicate a connection to films of the British heritage cinema. In films such as James Ivory's *Maurice* (1987) and *Howards End* (1992) or Ang Lee's *Sense and Sensibility* (1995), all being screen adaptations of literary classics, 'the rules of period fashion, ⇨ architecture, interior design etc. were meticulously observed' (B. Schaff 125). However, it has been argued that in these films, despite their claim to historical exactness, 'the past is [always] displayed as visually spectacular pastiche, inviting a nostalgic gaze that resists the ironies and social critiques so often suggested narratively' (Higson 109).[291] Even though *Draughtsman* shares with heritage films the promotion of 'images

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[291] Nostalgia, as argued by Susan Stewart, 'is always ideological: the past it seeks has never existed except as narrative, and hence, always absent, that past continually threatens to reproduce itself as a felt lack' (23).

of an aristocratic, pastoral and pre-industrial Englishness' (B. Schaff 125), it clearly deviates from this tradition, for the film, which is pervaded by the themes of ⇨ conspiracy, sexual exploitation, and murder, seems neither interested in nostalgic sentiment nor does it even pretend to offer a faithful representation of the period at all. According to Greenaway, it is mainly a film 'about excess: excess in the language, excess in the ⇨ landscape – […] there is no historical realism in the costumes, the women's hair-styles are exaggerated in their height, the costumes are extreme. I wanted to make a very artificial film' (Greenaway quoted in Wollen 45). And in the truest sense of the term, *Draughtsman*'s mannered dialogues are no more "historical" than *Nightwatching*'s colloquial language, which sounds very much like contemporary speech, but both serve their purpose as devices of artificiality. 'Filmed history is', in the words of Derek Jarman, 'always a misinterpretation' (Jarman 86), and Greenaway has left no doubt that he – in spite of his fondness for details of historical costumes, language, and ⇨ architecture – consciously (mis)interprets historical "realities" and facts rather than aiming at an objective reconstruction of the past. Instead of 'approach[ing] costume drama in the genre of realism[,] [h]e renders history as imagination, as invented memory where the aesthetics of quotation […] have their [own] logic' (Degli-Esposti 73).

The use of quotation for the temporal (and spatial) contextualisation of a work becomes most obvious in Greenaway's recent film *Nightwatching*. There, the traditional view of the Golden Age in Dutch history is somehow tarnished, as its protagonist, Rembrandt, is portrayed as a social outcast worn down by the forces of merchant capitalism and an anti-liberal, sexist, and chauvinist society. In the film, Greenaway does not merely string together (real and invented) episodes in Rembrandt's life, but he also offers a view of Dutch seventeenth-century history filtered through paintings of that period. In fact, there was a time when Dutch art, especially genre painting, was considered 'the portrait of Holland, its exterior image, faithful, exact, complete, and like […]. Portraits of men and places, citizen habits, squares, streets, country places, the sea and sky' (Fromentin 131). Even though such a simplistic view seems no longer tenable, one may see – with Svetlana Alpers – the "realism" of Dutch paintings, which 'are rich and various in their observation' (*Describing*, xxi), as the artists' attempt to explore and

comprehend the world.[292] Their "art of describing" should thus be regarded not so much as an exact mirror of historical "reality-in-itself", but as a means by which Dutch painters tried to construct versions/interpretations of it. [293] *Nightwatching* includes several tableaux vivants of paintings by Rembrandt himself (and others),[294] but, more importantly, the entire film – including its ⇨ landscape, ⇨ architecture, interiors, costumes, and lighting – seems pervaded by Dutch painting (Fig. 119). Thus, by constantly evoking artists like Ruisdael, Hobbema, de Witte, Frans Hals, Ter Borch, Metsu, or de Hooch (Fig. 120), Greenaway does not create a portrait of the *Gouden Eeuw* that is faithful to historical reality, but one faithful to painterly interpretations of that reality.

Fig. 119. Still from *Nightwatching* (detail).

Fig. 120. Pieter de Hooch. *Cardplayers in a Sunlit Room* (detail). 1658.

This is why Paula Willoquet-Maricondi has argued that 'Greenaway's films do not offer an understanding of history *per se*, as much as they offer an understanding of how history is constructed and interpreted' (*British*, 11f.).

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[292] Alpers militates against the view that the realism of Dutch painting should be seen as an "apparent realism", 'realized abstractions that teach moral lessons by hiding them beneath delightful surfaces' (*Describing*, xxiv). In her opinion, these 'images do not disguise meaning […] but rather show that meaning by its very nature is lodged in what the eye can take in' (Alpers, *Describing*, xxiv).

[293] Thus, John Michael Montias has argued that, even though an artist such as Vermeer 'represented more or less accurately the rooms and household objects in his environment', it seems apparent that 'he manipulated individual components of this reality to achieve his ends. He used background pictures for his mise-en-scène much as a modern stage director uses reproductions, photographs, posters, and furniture to situate a milieu, to evoke a mood, or to make an ironic comment on a scene' (Montias 195).

[294] Among the paintings by Rembrandt quoted in *Nightwatching* are various self-portraits, *The Raising of the Cross* (ca. 1633), *Saskia as Flora* (1634), *Danaë* (1636), *The Holy Family with a Curtain* (1646), *Man in a Golden Helmet* (ca. 1650) (which is no longer attributed to the artist himself), *Hendrickje Bathing in a River* (1654), *The Flayed Ox* (1655), and, of course, *The Night Watch* (1642).

For Greenaway, 'historic films are like science fiction – they offer a freedom to the imagination that one cannot find to the same extent in films that take place in the present' (Greenaway quoted in Ciment, *Baby*, 154). For example, *Draughtsman* features a reproduction of a painting (conveniently referred to as *Allegory of Newton's Achievements in Optics*) by the eighteenth-century painter Januarius Zick (Fig. 79, p. 154), a sheer impossibility due to the film's time setting (Barchfeld 85). Similarly, in *Nightwatching* Rembrandt views Bartholomeus van der Helst's *The Celebration of the Peace of Münster*, a painting that was not completed until 1649, some years later than the film's setting. Such inconsistencies are not so much signs of inaccurateness as of the relative unimportance of historical exactitude for the (re)creation of past epochs.

This is also true for Greenaway's *Baby*, which is described by Alan Woods as 'a kind of Russian doll of time' (*Being*, 123); this alone seems to make its historical setting an almost irrelevant fact. The film shows 'the 1659 performance in a northern Italian city of a morality play that relates the tale of a famine-invested district of French countryside two hundred years before' (Greenaway, *Baby*, 5). Most of the film takes the form of a play-within-a play, watched by an audience (per)formed by noblemen, middle-classers, and commoners dressed in seventeenth-century dress.[295] Although it is stated in the script that historical accuracy 'is neither asked for, not pursued' (Greenaway, *Baby*, 5), Greenaway introduces a historical figure into his fictional narrative in order to set an accurate reference point in time: '[a]s if to roundly provoke the impossibilities of historical exactness, the date of the film is punctiliously fixed at [...] the seventeenth birthday of one of the principal guests in the audience – [...] the last Cosimo Medici' (Fig. 121) (Greenaway, *Audience*).[296] The real Cosimo III

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[295] At the end of the film, however, further layers of audiences are revealed, when the actors of the play are bowing to the audience, which – in turn – is bowing to a higher-seated audience, which is finally bowing to us, the audience of the film. This device may be traced back to the theatre of the Baroque. In Bernini's 1637 play *Of Two Theatres*, for example, the audience watched 'an actor reciting a prologue, while behind him stood another actor facing a further, fictive audience that the second man addressed. [...] As the prologue closed, the curtain came down between the two actors and the play began. At the end of the play, however, this same curtain went up again to reveal the fictive audience, too, preparing to take its leave' (Warwick 86).

[296] In the catalogue to *Audience*, Greenaway names, other than in the published script of *Baby*, the year 1658 as the time of the film and (wrongly) dates the birth of Cosimo (who was actually born on the 14th August 1642) on the 21st June 1641.

de' Medici, heir to the Grand Duchy of Tuscany, here depicted in a portrait by Giusto Sustermans (Fig. 122), was said to have lost his gaiety during that time. At the age of seventeen, the Prince exhibited, in the words of a contemporary witness, 'the symptoms of a singular piety … he [wa]s dominated by melancholy beyond all that is usual, and […] [wa]s never seen to smile' (quoted in Cleugh 338). Greenaway explains, arguing that he does not presuppose the knowledge of the historical factuality of the events in the life of Cosimo, that he has mainly chosen him because he 'typifies an attitude to religiosity that is apparently considered to be a characteristic of the Counter-Reformation Baroque' (Greenaway, *Audience*).

Fig. 121. Still from *The Baby of Mâcon* (detail).

Fig. 122. Giusto Sustermans.
Cosimo III de' Medici. 1660.

For the exhibition *Audience*, Greenaway, elaborating on the idea of filmic historicity, selected 100 extras from *Baby*, none of them having a speaking part in the film, to be photographed in seventeenth-century costume and introduced with a short biographical description. Thus, we learn from the catalogue that the first audience member (Fig. 123) is a 'theatre musician who paid for his own costume', while the last one (Fig. 124) is 'a woman who donated money to the theatre in the belief that it morally educates the illiterate' (Greenaway, *Audience*). In addition to the photographs, Greenaway decided to show two live actors, arguing that, 'with the exhibited portrayal of a live ⇨ body adopting the fakery of time-travel, the deceits and achievements are much more nakedly exposed – stretching the arguments of the success of illusion to breaking point and beyond' (Greenaway, *Audience*). Even though Greenaway's photographs do not have the same subversive potential as Cindy Sherman's *History Portraits* of 1988–90,

both share the pleasure of disenchanting the apparent (historical) authenticity of this mode of representation. This idea had great appeal to Greenaway, especially in view of the fact that 'photography has – seemingly – a special position, for photography is commonly and publicly regarded as being in some sort of extra possession of the Truth' (Greenaway, *Audience*). The overall idea of both *Audience* and *Baby* was to demonstrate the artificiality of artistic expression, to illustrate that 'what an audience is watching […] is only a historical reconstruction. The ⇨ characters are not "real" – they are being played by actors. But then', the artist argues, 'since an audience in the theatre and one supposes in the cinema is required to suspend their disbelief, the audience too, in so far that they are pretending not to disbelieve, are also actors' (Greenaway, *Audience*).
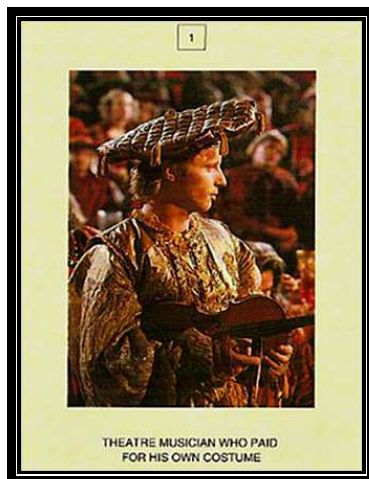
Fig. 123. *The Audience of Mâcon.*
No. 1.

Fig. 124. *The Audience of Mâcon.*
No. 100

In a similar vein, there is an episode of *Tulse 2* in which Greenaway duplicates the act of historical reconstruction, when on 17 September 1940 (the same day when Hitler postponed Operation Sealion, the invasion of England) the Nazi occupying forces stage a re-enactment of a historical banquet that was (actually) held on 17 August 1661 by then-finance minister Nicolas Fouquet at Vaux-le-Vicomte. On this occasion, Luper is fitted with an iron mask, and his gaolers at Vaux, Figura and Zeloty, are seen as Richelieu and Mazarin, respectively (Fig. 125). The allusion to the Man in the Iron Mask and its fictionalisation in Dumas's *Vicomte of Bragelonne* (1847–50) is obvious, and Fouquet, played by the Nazi General Foestling, nearly completes the dramatis personae of the Musketeer novels. The scene, however, goes even beyond the

scope of Dumas's fiction when Luper (as the twin brother of Louis XIV) hands over the iron mask to Foestling alias Fouquet, who was one of the many candidates who were rumoured to be the real man behind the iron mask. In this scene, many layers of history are playfully amalgamated: Fouquet's historical banquet (at which Louis XIV was present), the historical masked prisoner, German occupation of France during World War II, Tulse Luper's history, and history as narrated by Dumas.

The intrusion of historical ⇨ characters, not only in *Baby* and *Tulse 2*, but also in *Nightwatching* and *Goltzius*, relates Greenaway's narratives to the genre of what Linda Hutcheon labelled historiographic metafiction, novels such as Rushdie's *Midnight's Children* (1981) and García Márquez's *The General in His Labyrinth* (1989), 'which are both intensely self-reflexive and yet paradoxically also lay claim to historical events and personages' (Hutcheon, *Poetics*, 5). As contrasted to traditional historical fiction, historiographic metafiction does not fictionalise historical events and figures to add verisimilitude to a fictional microcosm; instead of aiming at historical faithfulness, it 'plays upon the truth and lies of the historical record' (Hutcheon, *Poetics*, 114) in order to blur the conventional boundaries between fiction and historical "facts".

The whole *TLS* project has to be seen from this perspective, as it is conceptualised as the ⇨ story of the life of Tulse Luper from 1928 to 1989, set against the background of the twentieth century and a "personal history of uranium".[297] The life of its fictional protagonist is interwoven with the lives of historical figures, and Luper himself becomes a seemingly authoritative witness to some of the major events in the century. He was 'in Moab, Utah[,]

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[297] The website related to the *TLS* project includes a timeline arranging the major events in the biographies of the film characters as well as in the histories of Luper's suitcases, of the twentieth century, and of uranium. Elsewhere Greenaway explains the apparent significance of uranium for the twentieth century: In 1928, he argues, uranium was considered the last element, but it was 'only the beginning' (Greenaway, *Ninetytwo*). Uranium was the raw material of the first atomic bomb on Hiroshima, and then it 'created the Cold War[,] which lasted from 1945 to, some say, 1989, when Soviet power imploded and the Berlin Wall [...] came down. Forty-four years of Cold War. And Pakistan and India still challenge one another with a fistful of uranium. Uranium is everyone's twentieth century history' (Greenaway, *Ninetytwo*).

whe[n] Uranium was officially "discovered" there in 1928.[298] He was in Antwerp in 1939 when the Germans invaded Belgium. He was in Rome when the Americans arrived in 1944. He met Raoul Wallenberg in Budapest in 1945 and followed him to Moscow in the 1950s. He was at an East-West German checkpoint in 1963' (Greenaway, *Compton*). In the three feature films, yarns about World War II, the Holocaust, and the Cold War, dubious anecdotes about a chanting Belgian Fascist organisation called The Red Fox Brigade or a self-exiled, pregnant niece of Stalin are blended with historical facts, and the insertion of time tables, newsreel material, and documentary footage pretends to give further credence to the "reality" of Luper's ⇨ story.[299] In fact, the integration of historical footage into the fictional narrative 'poses an indirect accusation towards so-called historical films, that [sic] claim to provide the historical truth "as it was" in an immediate way [...] but are no less constructed and mediated than the *Luper* project itself' (Peeters). The same is true of the appearance of so-called Luper authorities in the form of talking heads, which is another attempt to lend an air of authenticity to the events in the films. Greenaway's use of the talking head, a conventional device of television documentary, seems to correspond to the use of footnotes in Borges and in other works of historiographic metafiction,[300] employing the 'conventions of historiography [...] to both inscribe and undermine the authority and objectivity of historical sources and explanations' (Hutcheon, *Poetics*, 123). As a para-narrative element, the talking head is a regular feature in Greenaway's films. In *Dante*, for example, fourteen authorities contribute 504 'visual footnotes' (Hacker & Price 207) on fields of knowledge, not only historians (Fig. 126), but also psychologists, theologians, naturalists, cosmologists, or

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[298] The *TLS* website also provides a more factual history of uranium, including its "actual" discovery by the German Martin Heinrich Klaproth in 1789, the first nuclear fission of uranium by the Italian Enrico Fermi in 1934, and its use for Little Boy, the bomb dropped on Hiroshima in 1945.

[299] Greenaway also used historical footage for *Dante*, in which images of Mussolini, the German Luftwaffe, and atomic bombs symbolised atrocities of hell, and for *Survivor from Warsaw*, a multimedia performance of Schönberg's opera of the same title, in which images of Hitler, Jewish ghettoes, child soldiers, and famine victims in Africa were juxtaposed.

[300] Many of Borges's stories, such as *Pierre Menard, Author of the Quixote* (1939), *The Garden of Forking Paths* (1941), and *The Zahir* (1949), are annotated with footnotes by a fictional narrator or editor. His frequent use of this device 'not only subverts the nature of narrative authority, but also works to blur the line between critical/objective and fictional/subjective discourse. In so doing, it challenges the very foundation of objectivity' (Frisch 117).

astronomers.[301] By contrast, the oral testimonies of the many Luper authorities in *TLS* never impart knowledge to the viewer, but reveal a myriad of perspectives on the personal history of the films' protagonist and on history in general.

Pointing to the subjectivity of any historical narrative, Greenaway has chosen to embrace the dictum that '[t]here is no such thing like history, there are only historians.[302] Take the Second World War, even now, only 50 years later, everyone has a version of all those tiny little anecdotes and ⇨ stories and circumstances that happened at that time' (Greenaway, *Luper Lecture*). The artist argues that 'in the end, the history of the world would be a history of every single one of its members, but of course you could never get to grips with that. So we try and tell many[,] many ⇨ stories, in lots of fragmented ways, from lots of different viewpoints and by lots of different people' (Greenaway quoted in Brockes). In the same way, Greenaway's novel *Gold*, a spin-off of *TLS*, breaks down the history of the Holocaust into 100 (and one) ⇨ stories of (Jewish) victims of National Socialism, told against the backdrop of the narratives of 92 gold bars, allegedly written by Tulse Luper during his imprisonment in a coffeehouse in Bolzano.[303]

Among the central questions about history in Greenaway's work are: How do we know about past events, who has the authority to write history, and whose histories are represented? In *Seine*, the artist examines these questions against the background of the French Revolution (and its aftermath), an event in history that has become, as the historian John F. Bosher bemoans, 'a modern fable written and rewritten for people who imagine they already know the ⇨ story even before they have read it' (quoted in Stetco 220). In *Seine*, Greenaway tells an

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[301] Other than the fictional authorities in the *TLS* films, however, the authorities in *Dante* are "real" authorities, distinguished experts such as David Attenborough, David Rudkin, or D. W. Waters, but also a butcher developing a doubtful expertise on the feeding behaviour of pigs. In the meta-films *Fear of Drowning* and *Rembrandt's J'Accuse*, the talking head is Greenaway himself.

[302] Fittingly, this is also the motto of the *TLS* Project. The films' statement, '[t]here is no history; there are only historians', might qualify as postmodernism's answer to historiography, but actually it has been articulated much earlier, for instance by Lucien Febvre (quoted in Ricoeur, *Contribution*, 9) and G. K. Chesterton (129). As far as Greenaway is concerned, it may also be seen as a pun on Gombrich's famous claim that '[t]here really is no such thing as Art. There are only artists' (Gombrich 15).

[303] The historical figures making guest appearances in the various stories range from Frederick Barbarossa and Peter the Great of Russia to Goebbels's mistress Lída Baarová, Marlene Dietrich, Hitler, and his dog Blondi.

alternative ⇨ story, 23 alternative ⇨ stories, to be exact, representing the collective of 306 people found dead between the years 1795 and 1801 in or near the Seine. Based on historical morgue records found by Richard Cobb in an archive in the Bibliothèque Nationale, Greenaway has his mortuary assistants Bouille and Daude name the unnamed, provide them with life ⇨ stories, and hence save them from oblivion. In the course of this endeavour, the film unveils the synchronicity of historical events and the seemingly trivial fates of people, mill workers, stone masons, or casual labourers, who usually fall through the cracks of history. Militating against Carlyle's view that history is made of ⇨ biographies of great men, Greenaway establishes links between the Storming of the Bastille and the ⇨ drowning of a fourteen-year-old girl, or Napoleon Bonaparte's defeat of the Austrians and the ⇨ death of a sixteen-year-old boy.

Fig. 125. Still from *The Tulse Luper Suitcases* 2 (detail).

Fig. 126. Still from *A TV Dante* (detail).

The underlying assumption in *Seine* is, again, that there is not only one particular version of history, for history, being composed of numerous individual histories (many of which remain untold), is not an essentialist given, but a man-made fabric. Greenaway's sense of historiography seems to be sympathetic to the view of Wolfgang Ernst, who claims that all ⇨ writings of history are already dramatic production (55). Challenging Ranke's notion of history how it actually happened ("wie es eigentlich gewesen")(Gil 384), the creative aspect of history ⇨ writing is exposed by blurring the boundaries between the making of history and the making of fiction. This has also been voiced by Hayden White, who, dismissing Historism's claims as self-delusive, suggests that historians have always made extensive use of narratives. White

argues against the view that 'the difference between "history" and "fiction" resides in the fact that the historian "finds" his ⇨ stories, whereas the fiction writer "invents" his. This conception of the historian's task, however, obscures the extent to which "invention" also plays a part in the historian's operations' (White 6f.).

In the various examples of Greenaway's alternative historiography, fact and fiction are allowed to coexist intimately. This can also be observed in his ongoing project *The Historians*, which is designed as a series of 100 ⇨ books (of which only no. 39, *The Rise & Fall of Gestures Drama*, has been published so far). The blurb of volume no. 39 reveals, with self-mocking ambition, the objective of the project: 'this whole work, to be published in its entirety of 100 ⇨ books over the next ten years, creates and examines in exhausting detail the 100 year history of a great continent'. The overall idea of *The Historians* is to create an encyclopaedic collection of ⇨ books (not necessarily written by Greenaway himself, but drawing on a multiplicity of experts from several fields of knowledge) devoted to selected topics, as diverse and unconventional as languages, ⇨ maps, ⇨ games, ⇨ gardens, cripples, ghosts, pricks, or red hats. The project puts Greenaway, again, in the vicinity of a postmodern conception of history in which, as Linda Hutcheon argues, '[h]istory is not made obsolete: it is, however, being rethought – as a human construct. And in arguing that *history* does not exist except as text, it does not stupidly and "gleefully" deny that the *past* existed, but only that its accessibility to us now is entirely conditioned by textuality' (Hutcheon, *Poetics*, 16; original emphasis).

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LANDSCAPE.

From early on in his career, Greenaway has expressed a particular interest in (the representation of) landscapes, a fondness that is anything but unusual for a Welsh-born English artist, it seems, given the fact that, as David Lowenthal has rightly observed, '[n]owhere else does the [...] term [landscape] suggest not simply scenery and *genres de vie*, but quintessential national virtues'[304] (quoted in Holt 4). 'It has been said', thus Greenaway, 'that the English landscape has been more drawn and painted than anywhere else in Europe. And most of this activity happens after 1800 when "landscape" was first "discovered"'[305] (Greenaway, *Fear*, 33). Exploring the visual delights of the English countryside, Greenaway, in a way, follows in the footsteps of English/British landscape painters, of artists such as Richard Wilson and Thomas Gainsborough, John Constable, Samuel Palmer, and J. M. W. Turner.

Images of rustic landscapes are already seen in some of Greenaway's early shorts, including *House*, ⇨ *Water Wrackets*, *Vertical Features Remake*, and *Windows* – all filmed in the county of Wiltshire, which is also depicted in his painting *Hannah Takes a Trip to Wardour* (1969) (Fig. 147, p. 221). It is especially '[t]he area around Wardour, on the Wiltshire-Dorset border', that 'became a personal landscape for Greenaway' (Lawrence 14). 'Every landscape I have since

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[304] The theme of English/British heritage landscapes – and of landscape as 'a marketable commodity' (W. Mitchell, *Landscape*, 15) – is satirised in Greenaway's BFI documentary *The Coastline*, which was commissioned as a promotional film in praise of the British coastal areas. The film, intentionally inappropriate, not only features a wealth of images of seascapes, but is also riddled with an abundance of information and trivia. Thus, we are told that per year 'eighteen million photographs [...] are taken with the coastline as their location' and three million pictures of it 'are sent as postcards to all parts of the world [...]. 600,000 of them are of Blackpool, eighty percent of which feature the Blackpool Tower – one for every light-bulb that gets switched on every spring, and two for every light-bulb that gets switched off every autumn'.

[305] Obviously, the "discovery" of the genre dates back much earlier in time. Landscape painting, as a distinct genre, emerged in Renaissance Italy under the term *paesaggio* and soon spread to other European countries. However, whereas in earlier periods landscape was considered a minor genre, it gained – partly owing to the writings of Edmund Burke – in reputation in the late eighteenth century (cf. N. Wolf 12–25). In the nineteenth century then, the time Greenaway is referring to, landscape painting was seen as 'the chief artistic creation' (Clark quoted in W. Mitchell, *Landscape*, 10), before it eventually declined in the twentieth century.

encountered', Greenaway acknowledges, 'has to measure up to this landscape's ⇨ history, mystery, variety, drama and charm' (Steinmetz & Greenaway 5). His first feature, *Draughtsman*, was, though filmed at Compton Anstey in Groombridge, Kent, also set in Wiltshire. Another film, *Drowning*, captures in vivid detail the coastal landscape of Suffolk, which has been immortalised in several paintings by Thomas Gainsborough. The countryside of East Anglia, in general, has been both home ground and source of inspiration for many prominent English landscape painters, including Constable and Gainsborough as well as members of the Norwich School (such as John Crome and Joseph Stannard). The appeal and significance of East Anglian landscapes, with their many ⇨ water ways, windmills, and flat coastlines, is mentioned by Greenaway with respect to Constable's sky studies selected for the curated exhibition *Flying Out*; they are 'the nearest in England you can get to the flat lands and open skies of Holland' (Greenaway, *Flying Out*, 77).

Arguing that 'the best landscape painters in Europe are the Dutch', Greenaway (quoted in Jacobson 21) has expressed his admiration for artists such as Jan van Goyen, Philips Koninck, or Jacob Ruisdael, whose works have been viewed as a powerful influence on English painters of the genre (Jurkevich 99). One of the many opportunities to concern himself with Dutch landscape painting was his "Dutch" film *Nightwatching*. In the film's rare exterior scenes, which are not shot in the Netherlands but in Carmarthenshire, Wales, the landscape is – far from being realistic – meticulously constructed as typically Dutch. As can be assumed from the script, one scene should conjure up a Ruisdael panorama, probably *View of Haarlem with Bleaching Grounds* (ca. 1665), "imitating" a 'Dutch flat landscape with distant tress. Linen bleaching grounds in the background with the distant figures of women laying out the sheets in the sun' (Greenaway, *Nightwatching*, 73). Though lost in the realised scene, the reference to Ruisdael is conveyed in another exterior scene by the pieces of linen (Fig. 127); but most notably, here Greenaway seems to invoke the paintings of Meindert Hobbema (Fig. 128), mimicking 'the painter's predilection for wooded landscapes with sunlight filtering through the trees' (Kiers & Tissink 228). Furthermore, as if this were not Dutch enough, the presence of cows in *Nightwatching* renders homage to landscape paintings by Paulus Potter and Aelbert Cuyp.

Fig. 127. Still from *Nightwatching* (detail).

Fig. 128. Meindert Hobbema. *Wooded Landscape with Cottages*. Ca. 1655.

Like in the works of Tarkovsky and Angelopoulos,[306] in some of Greenaway's (feature) films, especially in *Draughtsman* and *Drowning*, '[t]he landscape is an actor in its own right, with an active role to play in the construction of plot, ⇨ character, and theme through its allegorizing presence' (Elliott & Purdy, *Heterotopia*, 286).[307] Leon Steinmetz argues that *Draughtsman*, due to the ubiquity of landscape in the film, can even be seen 'as an homage to Claude Lorrain, perhaps the most sublime landscape painter who ever lived' (Steinmetz & Greenaway 42). For preliminary drawings of his 'masterpieces of calculated pictorial construction' (N. Wolf 50) Claude often made, like *Draughtsman*'s Neville, use of grid lines. Nevertheless, Greenaway explains that the film's protagonist is rather modelled on seventeenth-century draughtsmen such as Wenceslaus Hollar and Leonard Knyff, who were 'imported to draw the improved country estates of the English landed aristocracy' (Steinmetz & Greenaway 4). Sharing with his historical models a sharp eye for minute detail, Neville is – like the members of the Pre-Raphaelite Brotherhood – an artist 'who believes in veracity. He draws country houses and gardens, and he prides himself on an exactness to nature' (Greenaway, *How*,

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[306] Tarkovsky, in spite of his stated dislike of tableaux vivants, time and again drew on the landscape paintings of the Elder Bruegel, of whom he was a great admirer. Angelopoulos, on the other hand, whose films are haunted by the landscapes of Northern Greece, has acknowledged 'the need to transform a natural landscape into an internal landscape […]. It is not the real landscape I am trying to show, but the one I see in my dreams' (Angelopoulos quoted in Ciment, *Talking*, 56).

[307] Also in those features where the subject is not given much space, landscape is never without significance. In *Zed*, for instance, maybe Greenaway's most decidedly urban film, there is an Eden-like, idyllic landscape, Alba's country estate L'Escargot, 'a watery world where canals cut through deep grass, a Dutch landscape in an English film' (Lawrence 97).

166). Striving for the "natural scene", devoid of any human presence, Neville relies on what his enemy Mr. Tallman derides as 'godlike power of emptying the landscape'. For his fifth drawing, for instance, the draughtsman commands that 'from four o'clock in the afternoon until six o'clock in the afternoon, the hilltop prospect of the estate to the north of the house will be kept clear of all members of the household staff and farm servants'. Graciously, he allowed the ⇨ animals 'presently grazing in the fields [...] to continue to do so'. Thus, Neville's representation of the landscape always remains a calculated construction rather than a rendering of "nature as it is".308 The draughtsman's veracity is further antagonised by the artificiality of Greenaway's landscapes in the film, which are, by virtue of 'special green filters', as the artist explains, 'much too green' (Greenaway quoted in Wollen 45); in this, Greenaway imitates the effects of painting, as seen in some works by John Everett Millais and William Holman Hunt, who used, in spite of the Pre-Raphaelites' demand for "truth to nature", exaggerated greens for their light-flooded landscapes.

In a similar vein, in *Drowning* Greenaway delights in picturesque landscape imagery, while at the same time emphasising its artificiality. He has explained that '[t]he film is set in [...] an English landscape that is recognisable but dramatised' (Greenaway, *Fear*, 3), dramatised according to various painterly traditions. In order to enhance the game-like ambiance of the film, for instance, Greenaway has tried to evoke the work of illustrators of children's ⇨ literature, including Arthur Rackham (who illustrated fairy tales and works like Barrie's *Peter Pan* and Carroll's *Alice's Adventures in Wonderland*) and Maurice Sendak (best known for his 1963 ⇨ book *Where the Wild Things Are*) (Greenaway, *Fear*, 47). For the many nocturnal scenes in the film, on the other hand, Greenaway cites 'magic night-paintings' (*Fear*, 31) by artists such as Henry Fuseli, Samuel Palmer, and Joseph Wright of Derby as sources of inspiration. Even though other influences (may) have been paintings by Jean-Baptiste Camille Corot or Stanley Spencer, particular attention was given to 'the dramatised landscape of the mid-

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308 The sometimes problematic encounter between painter and nature was referred to by Ford Madox Brown in terms of his work *The Pretty Baa-Lambs* (1851–59), which was not made on a found pasture, but in a garden with hired sheep: 'The lambs and sheep used to be brought every morning from Clapham Common in a truck: one of them ate up all the flowers one morning in the garden, and they used to behave very ill' (quoted in A. Rose 84).

Victorians' (Greenaway, *Fear*, 33), to works by members of (or artists influenced by) the Pre-Raphaelite Brotherhood, including Hunt, Millais, Ford Madox Brown, John Inchbold, William Lindsay Windus, and William Dyce.[309] References to these paintings range from overt quotations and (near) tableaux vivants (Fig. 129), like Dyce's *Pegwell Bay* (1858) (Fig. 130) or Inchbold's *In Early Spring* (1855), to covert quotations, like Hunt's *The Hireling Shepherd* (1851), that invite an allegorical and symbolical reading of landscape.[310]

Fig. 129. Still from *Drowning by Numbers* (detail).

Fig. 130. William Dyce. *Pegwell Bay, a Recollection of October 5th, 1858.* 1858.

Many of Greenaway's works try to convey a sense of the beauty of nature,[311] so that Peter Wollen has suggested that one could view him as a neo-romantic, 'steeped in a personal vision of the English landscape, endlessly visiting and rejecting the temptations of Victorianism and antiquarianism' (45). Nonetheless,

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[309] Most of the landscape paintings associated with the Pre-Raphaelites that are referred to in *Drowning* are identified by Greenaway in *Fear* of *Drowning* (both in the book and in the film). These include William Holman Hunt's *The Hireling Shepherd* (1851) and *Our English Coasts* (1852), Ford Madox Brown's *An English Autumn Afternoon* (1852–54), *The Pretty Baa-Lambs* (1851–59, and *Walton-on-the-Naze* (1859–60), John Everett Millais's *Ophelia* (1851–52), *Blindgirl* (1856), and *Autumn Leaves* (1856), Arthur Hughes's *The Long Engagement* (1859), *The Knight of the Sun* (1860), and *Home from the Sea* (1863), John Inchbold's *In Early Spring* (1855), John Brett's *Stonebreaker* (1857–58), William Dyce's *Pegwell Bay* (1858), and William Lindsay Windus's *Too Late* (1859) (cf. Greeaway, *Fear*, 33).

[310] The fact that many of the Pre-Raphaelites' detailed landscapes are scattered with symbols is sympathetic to Greenaway's own intentions, as he, especially in *Drowning*, indulges in the habit of hiding visual cues in his films. For the significance of *The Hirelling Sheperd* for *Drowning*, see Greenaway (*Fear*, 35–41).

[311] Nevertheless, a naïve aesthetic experience of nature is mostly thwarted in Greenaway's art. In *Windows*, for example, images of windows offering a vista of idyllic landscapes are counteracted by the narrator's opening words stating that '[i]n 1973, in the parish of W, thirty-seven people were killed as a result of falling out of windows'. Similarly, in *Drowning*, picturesque expectations are frustrated by inserting numerous cadavers of roadkills into the countryside, and in *Zed*, the Arcadian L'Escargot is the place where the Deuce brothers commit suicide.

Greenaway (quoted in Danek & Beyer 168) has often acknowledged the importance of the influence of Land Art on his work. After he had given up his ambition to become a landscape painter early in his career, Greenaway found in the manifestations of Land Art 'an easy return to nature, but one differing radically from traditional representations' (Pascoe 59). When Land Art emerged in the late 1960s, it was more or less a formal-aesthetic phenomenon. This is not to deny that some individual exponents were interested in environmental issues, yet, overall, artists such as Robert Smithson did not consider themselves a part of "the ecology thing",[312] which was condemned as a return to the Romantics' 'sentimental idea of the landscape as a "beauty spot"' (Smithson 237). As Smithson has argued, 'the best sites for "earth art" are sites that have been disrupted by industry, reckless urbanization, or nature's own devastation' (165). In this vein, Greenaway captured scenes of disrupted nature in some of his early shorts, though not without providing some sort of ecological message. *Tree*, for example, was devoted to a linden tree growing in concrete outside the Royal Festival Hall in London (Steinmetz & Greenaway 3), and *Erosion* tried to accumulate 'filmable evidence of the land eroding' (Greenaway quoted in G. Smith 101) in the South of Ireland.

The rather formal attitude of Land Artists to landscape is best illustrated by their predilection for geometric patterns, either found in or imposed on nature: from simple lines, like in Richard Long's *A Line Made by Walking* (1967), crosses, like in Walter De Maria's *Desert Cross* (1969) or Dennis Oppenheim's *Cancelled Crop* (1969)[313], to spirals, like in Robert Smithson's *Spiral Jetty* (1970). Due to such 'an analytic rather than a retinal approach to the land', artists were 'no longer obliged to exhibit a quasi-spiritual commitment or even a subjective response to nature' (Melia, *Frames*, 12). As a ludic reference to the strategies of Land Art, Greenaway made his 1978 film *Vertical Features Remake*, which takes the form of four "remakes" of a fictional film that was allegedly made by Tulse Luper. Organised according to different mathematical formulae, each remake presents 121 images

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[312] One of Smithson's colleagues, Michael Heizer, is even reported to have said, 'I don't care about landscape. I'm a sculptor. Real estate is dirt, and dirt is material' (quoted in Gablik 73).
[313] The cross, as used by Oppenheim, not only indicates the marking of a spot, but was also meant to be a symbol of denial and negation (Kastner 78). This is reflected in Greenaway's *Walk*, where the landscapes/maps used by the narrator fade to leave behind the image of a cross (or the sign X).

of vertical objects in the landscape,[314] including electricity pylons, pedicles, tree trunks, and fences (Fig. 131). In this way, 'Greenaway, through his fictional investigators, seems to restore, but in transcendent form, the landscape, creating it anew, abstractly' (Pascoe 47). Another major concern of Land Artists has been the (mis)appropriation of the conventions of geology, topography, and ⇨ cartography (Cosgrove 32) (Robert Smithson and Nancy Holt may be emphasised here), which is not only reflected in some of Greenaway's early paintings, like in *Landscape Section: Geological Diagram* (1968), but also in his life-long interest in ⇨ maps, representations of landscapes in their most abstract form. Like Richard Long, Greenaway has time and again resorted to ⇨ maps of the British Ordnance Survey (Fig. 139, p. 215), which is vividly characterised by him as 'a military operation to systemise landscape with a hundred thousand 19th century employees stalking the countryside measuring and measuring' (*Some*). According to Paul Melia, Greenaway was working on an (unfinished) Land Art project in the early 1970s, for which he 'used a large-scale Ordnance Survey ⇨ map on which he marked off an area of two square kilometres and attempted […] to bury ball bearings at the intersections of the map's grid lines' (*Frames*, 12).[315]

Fig. 131. Stills from *Vertical Features Remake*.
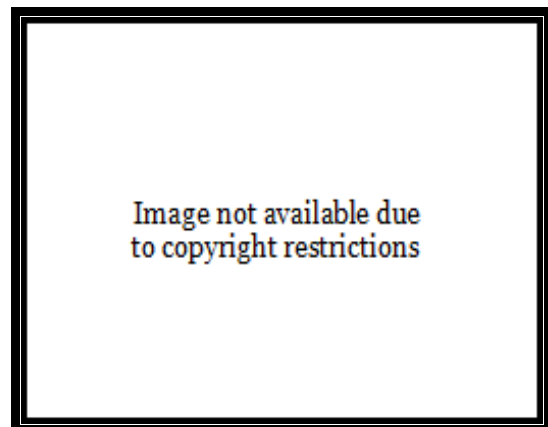
Fig. 132. *The Grand Terp*, Dorkwerd.

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[314] It may be worth mentioning that in 1977, one year prior to Greenaway's film, Walter De Maria had just finished his installation of verticals, *The Lightning Field*, where 400 steel poles were placed in a desert plateau in New Mexico.

[315] The project eventually failed because 'those points of land corresponding to the points of intersection were usually occupied by trees, buildings or some other obstacle' (Melia, *Frames*, 12). As evidence, however, Greenaway's painting *Landscape Section* (1972) has survived, depicting 'ball bearings arranged in rows and columns at regular intervals, which, with its use of wax and sand to represent the land in relief, also draws on topography and has similarities to the work of Mark Boyle' (Melia, *Frames*, 12f.).

Some thirty years later, in 2001, Greenaway eventually was allowed to realise a Land Art installation of sorts. On the occasion of the *Via>Dorkwerd* festival in the Netherlands, he designed a temporary pavilion that was placed in the landscape of Reitdiepdal near Groningen. His *Grand Terp* (Fig. 132) was a reminder of the ⇨ history of settlement in the North Netherlands, as *terpen*, 'artificial mounds of clay, ⇨ animal dung, and domestic refuse up to 20 feet (6 meters) high' (McIntosh 148), were built as safe refuge from high tides and flood ⇨ water and offered space for both individual houses and complete settlements. Greenaway's oversized *terp*, some 70 metres in diameter and over 12 meters high, housed a series of artefacts and exhibitions related to the ⇨ history and future of the local environment. Moreover, an arch on top of the pavilion should symbolically frame the surroundings, and Greenaway also proposed 'to place arches in the landscape from Dorkwerd unto the sea, a little like Christo he says. These portals act like huge frames for paintings: they force the viewer to look more consciously at the landscape' (van den Bergen). In connection with the installation, Greenaway also made the film *The Reitdiep Journeys*, documenting a series of thirteen trips through the landscapes of the Netherlands. While one of these journeys was made – in the fashion of the great "Walking Artist", Hamish Fulton – on foot, the others were made 'by plane, by helicopter, by bicycle, on horse back, on cars and of course on boats. What I wanted to do', Greenaway explains, 'is to demonstrate peculiarities of looking, different perspectives of looking at the landscape from different view points' (*Luper Lecture*).

The idea of framed landscape, as a recurrent theme in Greenaway's work, appeared for the first time in *Windows*. The windows framing views of nature in Greenaway's film (Fig. 133) evoke the works of Symbolist artists, for instance, Redon's drawing *Day* (1891), and, especially, the paintings of Caspar David Friedrich (Fig. 134),[316] whose 'compositional method was often marked by a curious disjuncture between geometric principles and the psychology of seeing' (Koepnick 43). Both Friedrich's and Greenaway's windows not only formalise

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[316] Coincidentally or not, in Greenaway's *Windows*, just like in the paintings by Friedrich – who constantly violates the rules of linear perspective (Koepnick 43) – windows looking on nature are depicted from various distances and angles.

the landscape outside, but act – like the bars of a cell (remember that Greenaway's film was inspired by reports about political prisoners in South Africa) – as metaphors of restricted perception. Interestingly, as Rosalind Krauss (*Originality*, 16) has outlined, the windows in nineteenth-century paintings can be viewed as precursors of the modernist grid. Evoking the work of Gerhard Richter, many of Greenaway's paintings use the grid to systematise impressions of landscapes,[317] as seen in *Landscape ⇨ Game* (1999), *Landscape Choices* (1999), or *Landscape Frames* (1999) (Fig. 135), which is described by the artist as '[n]ine frames of a remembrance of English landscape' (Greenaway, *Blackboard*). The grid, Krauss explains, 'states the autonomy of the realm of art. Flattened, geometricized, ordered, it is antinatural, antimimetic, antireal. It is what art looks like when it turns its back on nature. [...] In the overall regularity of its organization, it is the result not of imitation, but of aesthetic decree' (Krauss, *Originality*, 9). Even though Neville's framing apparatus in *Draughtsman* (Fig. 136) is not a grid in the modernist sense of the term but a perspectival device modelled on those used by Leonardo, Dürer, and Canaletto (Bruno 308),[318] it shares with the modernist grid (and the window) a restricting perspective on natural reality. Subjecting the film's picturesque, 'quintessentially English landscape [...] to a program of systematic organization' (Lawrence 51), it is a constant reminder of Neville's limited perception of reality (painting only what he sees). Similarly, Greenaway's installation *Stairs Geneva* used an (in this case) immobile framing device based on those by Canaletto and others, offering limited (and invariable) views of one hundred locations throughout the city. These devices were 'erected in public parks, in main streets and in modest alley-ways, at cross-roads, in courtyards, in public museums, in shop-doorways, on bridges, looking at the grass, the sky, stone, marble, brick, concrete' (Greenaway, *Geneva*, 83).

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[317] Some of Greenaway's landscape paintings bear a striking resemblance to the various sheets made by Richter as part of his *Atlas* project, for instance to sheets no. 143–145 (1970).

[318] Strictly speaking, the perspective grid has to be distinguished from the modernist grid. As Rosalind Krauss has argued, 'perspective studies [of Dürer or Leonardo] are not really early instances of grids. Perspective was, after all, the science of the real, not the mode of withdrawal from it. [...] Unlike perspective, the grid does not map the space of a room or a landscape or a group of figures onto the surface of a painting. Indeed, if it maps anything, it maps the surface of the painting itself' (Krauss, *Originality*, 10).

Fig. 133. Still from *Windows* (detail).

Fig. 134. Caspar David Friedrich. *Window Looking over the Park* (detail). 1810–11.

As far as the artist's films are concerned, it is true that, as Elliott and Purdy have argued, 'on the surface Greenaway seems to shift from the more conceptual preoccupations of Land Art in the early structuralist films to the more pictorial aesthetic of landscape painting in feature films', whereas on closer inspection 'the boundaries between these two artistic practices quickly become blurred' (Elliott & Purdy, *Heterotopia*, 279). Generally, it can be said that his work oscillates between an ironic, anti-romantic stance on landscape and the appreciation of its natural beauty, thus dealing with the ostensible conflicts between cultivated, civilised nature and wilderness. In *Draughtsman*, this dichotomy is explicitly referred to through the role of the garden in the narrative. The film, for the most part, takes place in a formal garden (Fig. 137) (the walled garden of Groombridge Place) that was built in the tradition of the *jardin à la française*, or French formal garden, which became fashionable in England in the seventeenth century.[319] Its strict order is symbolic of man's domination over the landscape, for here 'nature, elsewhere unruly and irregular, has been tamed, and made to follow the dictates of the owner. The irregular growths of bushes and trees have been trained into geometrical and symmetrical shapes' (Thacker 143). The triumph of the French formal garden is inevitably associated with André le Nôtre, referred to as '"the gardener of kings and king of gardeners", under whom the art of formal or architectural gardening attained its

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[319] There is also a formal garden in *Prospero*, modelled on the Renaissance gardens that have influenced the design of the *garden à la française*. Characterised by 'small paths, steps, flowering shrubs, aromatic trees' as well as 'ponds and fountains' (Greenaway, *Prospero*, 65) it should also conjure up the gardens of the Alhambra.

highest point' (Triggs 86).[320] Among his most famous achievements are the gardens of Versailles (created for Louis XIV) and the gardens of Vaux-le-Vicomte (Fig. 138) (created for Nicolas Fouquet), the latter having served as location (and Luper's fourth prison) in *Tulse 2*. Greenaway has praised the gardens of Vaux-le-Vicomte as one of his favourite places in Europe: 'lawns, trees, gravel paths beautifully organised on systems of false perspective to make landscape into a theatrical performance' (Greenaway quoted in Woods, *Arts*, 136).

Fig. 135. *Landscape Frames*. 1999.

Fig. 136. Still from *The Draughtsman's Contract* (detail).

In the early eighteenth century, however, the rigid structures of the French garden were replaced by the simplicity of the English garden. One of its advocates, Alexander Pope, poet and garden designer alike, argued in his *Epistle to Richard Boyle, Earl of Burlington* (1731) against the ideals of Le Nôtre and for a return to a more natural approach to landscape ⇨ architecture: 'To build, to plant, whatever you intend, / To rear the column, or the arch to bend, / To swell the Terrace, or to sink the grot; / In all, let Nature never be forgot. / [...] Consult the genius of the Place in all, / That tells the ⇨ water or to rise or fall' (Pope, Epist. IV. 47–58). In *Draughtsman*, the garden's "genius of the place" has been materialised in the form of a living statue, the Greenman, who is also featured in *100 Allegories* as Allegory no. 36. Greenaway confirms that the statue 'can be understood as the spirit of place, nominally a rural place, a rustic *genius loci*. He is the creature that haunts the garden, a glade, [...] [and] has a

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[320] A pupil of Le Nôtre, Dominique Girard, was responsible for the design of the gardens of the chateaux of Schleissheim and Nymphenburg near Munich, which served as locations for the formal garden in Resnais's *Last Year at Marienbad* (1961) (to which the garden in *Draughtsman* has been compared).

strong pedigree in the English landscape' (Greenaway, *100 Allegories*, 243). The presence of the Greenman in *Draughtsman* anticipates both the historical decline of the formal garden and the transformation of the garden in the film after the women's accession to power.[321] After Mr. Herbert's ⇨ death (and shortly before Neville's), a draughtsman from The Hague is introduced, who is commissioned to redesign the garden and return it to a more "natural" state. Van Hoyten, as Mrs. Talmann informs Neville, 'has come at our request to soften the geometry that my father found to his taste and to introduce a new ease and complexion'.

Fig. 137. *The Draughtsman's Contract*. Drawing no. 10 from a set of 12 (detail). 1982.
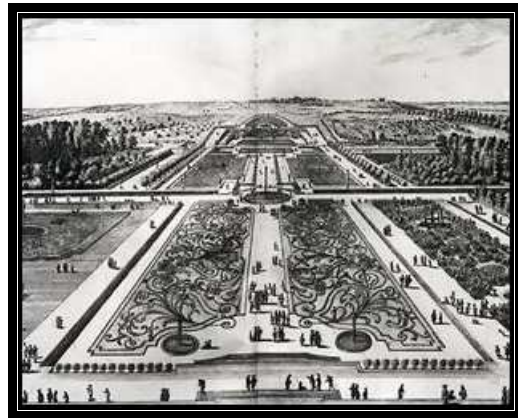
Fig. 138. Israel Silvestre. *Perspective View of the Garden of Vaux-le-Vicomte* (detail). Ca. 1658.

One must not forget that, in spite of the Romantic idea of a return to nature, English gardens were in fact not so much modelled after "real nature", as they were designed to emulate the Arcadian landscapes by painters such as Claude or Poussin (Boults & Sullivan 151). Thus, the reason for Greenaway's preference for the French formal garden lies in the fact that it was 'frank and candid in its artificiality', whereas 'the English garden – rolling parkland, theatrically placed groups of trees – rivers dammed to make ornamental lakes ... was an artificial affair[,] but constructed to look natural' (Greenaway, *Capable*). This idea of nature as a means of cultural expression is essentially what Greenaway's work seems to emphasise again and again. Regardless of whether landscape is

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[321] There is an obvious parallel between these transformations, for both involve an important shift of power: the subversion of patriarchy in the film and the political changes in historical England (Farnsworth 78f.). It has been argued that the emergence of the English garden was fostered 'by a desire to rid the landscape of the rigid order indicative of French absolutism. These forms were no longer appropriate in England after a constitutional monarchy and a formalized parliamentary system was established following the Glorious Revolution of 1688' (Boults & Sullivan 151).

rendered as (seemingly) wild, unsubdued, and picturesque or tamed, controlled, and systematised, there is always the underlying awareness that such a thing as natural landscape does not exist, for it is, as W. J. T. Mitchell argues, 'already artifice in the moment of its beholding, long before it becomes the subject of pictorial representation' (*Landscape*, 14). In Mitchell's view, any representation of landscape (be it in film, photography, painting, drawing, or installation) is 'a representation of something that is already a representation in its own right. [...]. Before all these secondary representations, however, landscape is itself a physical and multisensory medium [...] in which cultural meanings and values are encoded' (W. Mitchell, *Landscape*, 14).

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M

MAPS.

There has always been a certain fascination about maps, which may be defined – in rather pedestrian terms – as 'graphic representations that facilitate a spatial understanding of things, concepts, conditions, processes, or events in the human world' (Harley & Woodward xvi). Greenaway has repeatedly voiced his own enthusiasm for cartography: 'Maps [...] fascinate me', he says. 'They are [...] attempts to classify chaos. They try to demonstrate that there is an order and an objectivity in the world' (Greenaway quoted in Andrews 4). The artist's interest in maps concurs with the fundamental concern of historians of cartography

'both with maps as artifacts and with the way maps store, communicate, and promote spatial understanding' (Harley & Woodward xvi). A map can, in the words of Greenaway, 'tell you where you have been, where you are and where you are going – three tenses in one. It is the world in miniature, the world as a scheme [...]. To the uninitiated and also sometimes indeed to the initiated, a map can be a maze and an unfathomable thing' (Greenaway, *100 Objekte*). Thus, the fascination of maps is, according to John Harley, one of the leading authorities in the field of cartography, 'found not merely in the extent to which they are objective or accurate. It also lies in their inherent ambivalence and in our ability to tease out new meanings, hidden agendas, and contrasting world views from between the lines on the image' (Harley, *Nature*, 36). Or, as Ihab Hassan argues, maps may be seen as 'cousin to ⇨ alphabets and ideograms. Think of them as a kind of kanji, a different ⇨ writing, a [different] way of making sense of the universe' (Hassan, *Maps*).

Fig. 139. Still from *The Falls*.

Fig. 140. Still from *The Tulse Luper Suitcases 1* (detail).

It is not surprising that Greenaway has stated 'his preference for maps that do not necessarily have the function of explaining geography, but rather of explaining in a symbolic and figurative way the concept of the world' (Maciel, *Encyclopaedism*, 65f.), but yet mapping is employed in various ways in his oeuvre. On the one hand, some of his works themselves rely on maps, in accordance with their original function: the catalogues to the exhibitions *Stairs Geneva* and *Stairs Munich* include maps to locate each of the 100 sites scattered over the city areas, and, similarly, the catalogue to *Flying Over* provides plans of the exhibition space. Elsewhere, Greenaway either acts as a mapmaker himself, creating his own maps for works such as *Walk* and *Ten Maps to Paradise*, or he

uses maps as ready-mades, like the maps by the British Ordnance Survey[322] (Fig. 139) in *Falls*[323] or digital maps of Utah in episode two of *Tulse 1* (Fig. 140), where Luper – as an amateur mapmaker – strives to chart lost Mormon cities. In The Cartographers (Fig. 141), though, Allegory no. 56 of Greenaway's *100 Allegories*, the fake and the ready-made, a fictional map from *Walk* and an Ordnance Survey map, are merged into one coherent whole.

Fig. 141. *100 Allegories* to *Represent the World*: The Cartographers (detail).

Fig. 142. *Ebstorf Map* (detail). Ca. 1234.

What is more, maps are both Object no. 72 of Greenaway's *100 Objects*[324] and the content of Tulse Luper's Suitcase no. 83; and a great number of maps are also scattered among several volumes in Prospero's ⇨ library: some are conventional, like the celestial maps in "A Primer of the Small Stars" or the 'maps and plans of the archaeological sites of the world, temples, towns and

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[322] The name Ordnance Survey is a reminder of the fact that maps have always been used as instruments of military conquest and 'that the "reality" represented mimetically by the map not only conforms to a particular version of the world but to a version that is specifically designed to empower its makers' (Huggan 23). Even though the relation of maps and power is not limited to the West, as the example of Chinese cartography shows, 'other mapping traditions are not so easily subordinated to such a simple formula. The three-dimensional constructions of stick and yarn that Pacific Islanders use to represent knowledge of winds, currents and sea surface patterns, […] the narrated songlines of Australian native peoples, and Korean or Japanese charcoal sketches of geomantic lines all represent complex and culturally specific forms of spatial cognition and connection between people and place' (Cosgrove 30).

[323] Greenaway's choice of maps is never merely accidental. Thus, the curiously named village of Three Cocks in Powys, Wales, here seen at the southern margin of the map, is obviously one of the numerous ornithological references in *Falls*. Glasbury, on the other hand, about one mile north of Three Cocks, appears in another early Greenaway film, *Vertical Features Remake*.

[324] To give an impression of the great variety of uses for maps, in the catalogue to *100 Objects* reproductions of economic, meteorological, political, flight, street, and underground maps are included.

ports, graveyards and ancient roads' (Greenaway, *Prospero*, 24) in "Love of Ruins"; others are not so conventional, like the 'maps of weather-forecasting flicker with arrows, symbols and agitated diagrams' in "The ⇨ Book of ⇨ Water", possibly 'a lost collection of drawings by da Vinci' (Greenaway, *Prospero*, 17), or the 'maps of the travel and usage of music in the classical world' as well as the 'maps of Hell' used by Orpheus on his search for Eurydice, all 'scorched and charred by Hellfire and marked with the teeth-bites of Cerberus' (Greenaway, *Prospero*, 20), in the "Atlas Belonging to Orpheus".

Looking at a brief and selective ⇨ history of cartography, one of the earliest treatises on mapmaking is the *Geography* (ca. 150) of Ptolemy, who is often referred to as the father of cartography.[325] He introduced a grid of longitudes and latitudes to project a spherical world onto the flat surface of a map, a system of representation Ptolemy attributed to an earlier Greek geographer, Marinos of Tyre (Thrower 23). Nevertheless, the earliest surviving artefacts we would describe as maps date back much earlier in ⇨ history, to the world of ancient Babylonia, Egypt, and Mesopotamia. Most of them, however, are cosmological and mythological maps not relying on geographical knowledge, and, even though some 'convey a sense of right and left, up and down, north and south', they 'do not pretend to represent measurable distances or directions' (Elkins, *Domain*, 224). Greenaway's affinity to the ambitions of early mapmakers is emphasised in *Walk*, where, similar to the Egyptian ⇨ *Book of the Dead*, with its illustrated maps that should guide the deceased on their way to the afterlife, the 92 paintings arranged by Tulse Luper are used as maps for the dying ornithologist on his final journey to H, to the world of the dead, be it heaven or hell. The mapping of heaven (and hell) is also familiar from medieval *mappaemundi*, which were usually centred on Jerusalem, with Paradise situated – in accordance with Genesis 2:8 – in the East, at the top of the map (Sanford 5).[326] Even though maps of this kind aimed at a depiction of the world

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[325] This is, admittedly, a Eurocentric view of the history of cartography, ignoring that, for example, Chinese mapmaking emerged as a science independently from and roughly at the same time as Greek cartographic tradition. As convention has it, P'ei Hsiu (224–271) is seen as the founding figure of Chinese cartography (Tooley 105).

[326] Hell was not represented regularly on medieval mappaemundi. Whereas on some hell is situated in the West, that is, at the bottom of the map, on the *Hereford Map* (ca. 1300) it is

as it was known at the time, they were, corresponding to the medieval *imago mundi*, not informed by geography in our sense of the term, but by the authority of ⇨ religion. According to David Woodward, '[i]n medieval religious life, a mappamundi might stand as a representation of the world, for the transitoriness of earthly life, the divine wisdom of God, [or] the ⇨ body of Christ' (290). This can be seen in the *Ebstorf Map* (Fig. 142) from the thirteenth century, where paradise is located beneath the head of Christ, which is, together with his hands and feet, 'represented at the four cardinal directions, with the map itself standing for the ⇨ body' (D. Woodward 290).

On the understanding of heaven as a place on earth, Greenaway made his site-specific installation *A Map to Paradise* at Ljubljana Castle, as the first of ten planned installations for the series *Ten Maps to Paradise* (of which a second was realised in Parma). The idea behind the project seems to be a radical secularisation of the notion of heaven, implying the search for an earthly place where one would like to stay, guided by ephemeral maps created out of everyday objects: rope knots, rags, wax, shoelaces, buckles, pencils, labels, letters, wool, weights, gold rings, and feathers. The final destruction of the artefacts can be seen as an essential part of the installation, for it questions both the existence of and the longing for a place of salvation, of paradise, and, if such a place could be found, no one should be allowed to follow the tracks that easily. The geography of the afterlife was also a matter of concern in the exhibition *Hell and Heaven* in Groningen, where Greenaway, evoking Dante and Virgil's journey in the *Divine Comedy* (1321), had visitors, passing through an antechamber, walk though rooms designated as spaces of heaven and hell.

Returning to the ⇨ history of cartography, it is worth mentioning that, as the medieval mappaemundi declined in popularity, they were gradually replaced by so-called portolan charts, nautical maps that 'were surprisingly close to modern maps both in concept and in the accuracy of their coastal outlines' (Kleinhenz

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situated next to paradise in the East, with Christ in between; in the *Ebstorf Map*, on the other hand, hell cannot be located unambiguously. The tradition of infernal cartography was a different and much later phenomenon, emerging in the Renaissance, when several editions of the *Divine Comedy*, such as those by Cristoforo Landino (1481), Girolamo Benivieni (1506), and Aldus Manutius (1515), included elaborate maps of hell as described by Dante.

762). But it was not until the time of the European Renaissance that, in the wake of the rediscovery of Ptolemy's *Geography*,[327] which was translated into Latin at the beginning of the fifteenth century, maps became 'everyday objects in many areas of the world' (Harley, *Development*, 1). During that time, Italy became, as in so many other fields of cultural and scientific production, the leader in cartography, as evidenced in the work of "amateur" cartographers such as Leonardo and of professional mapmakers such as Leonardo Bufalini, who published the first printed map of the city of Rome in 1551. Drawing on Bufalini's ichnographic map, 200 years later Giambattista Nolli made his famous *Pianta Grande di Roma* (1748), which set the pattern for later designs of city maps and, until recently, has been used as the basis for contemporary plans of Rome.[328] The *Pianta* makes an appearance in Greenaway's *Belly*, where Kracklite is seen, on the roof of the colonnades of the Victor Emmanuel building, standing on a large reproduction of Nolli's figure-ground map. Its relevance for *Belly* may be that in the plan, like in Greenaway's film, the ⇨ architecture of the past and of the present seem to coalesce (Ostwald 157).[329] It is also significant that in Nolli's map space is dichotomised in public (white) and private (black), so that the city of Rome 'is represented as a structure of interwoven spaces, allowing continuous passage from public external enclosures to public rooms inside buildings, incorporating the entire range of sequences connecting the public and semi-public to the private' (Kallus 109). This corresponds to the gradual melding of the public and the private in the life of Kracklite, whose failing as an architect and as a husband are inextricably linked with each other.

Towards the end of the Renaissance, 'the center of the European map trade [had already] shifted from Italy to Amsterdam and Antwerp, inaugurating a golden

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[327] According to Harley, 'the Ptolemaic maps were initially valued as authoritative maps of the world and its regions, and it was only gradually [...] that they were replaced by the *tabulae modernae*' (*Development*, 7), maps of the contemporary word based on Ptolemy's principles of latitude and longitude.

[328] An interactive version of Nolli's map of Rome is provided by the University of Oregon. See http://nolli.uoregon.edu/map/index.html.

[329] Ostwald (157) refers to the historian Edmund Bacon's observation that Nolli's map displays, '[i]mplanted upon the formerly disciplined plans of classical Rome[,] [...] the confused forms of the medieval city, which have been reordered by the architectural discipline of the Baroque' (E. Bacon 161).

age of Dutch cartography',[330] producing 'some of the greatest mapmakers of the world: Gerard Mercator, Abraham Ortelius, Jodocus Hondius, Willem Janszoon Blaeu, and Joan Blaeu' (Ehrenberg 11).[331] What is important about the Dutch cartographic tradition of the sixteenth and seventeenth centuries is that the boundaries between maps and paintings, between ⇨ science and art, seemed to lose their significance; there was, according to Svetlana Alpers, 'perhaps at no other time or place such a coincidence between mapping and picturing' (*Describing*, 119). On the one hand, cartographers of the time put particular emphasis on artistic skills and techniques, and on the other hand, Dutch painters of the seventeenth century, including Vermeer, Frans Hals, Gerard Ter Borch, and Pieter De Hooch, 'introduced depictions of real maps into their works and decorated their interiors with maps for symbolic or allegorical reasons' (Livieratos & Koussoulakou 140).

Fig. 143. Johannes Vermeer. *The Art of Painting* (detail). Ca. 1666.

Fig. 144. Still from *A Zed and Two Noughts*.

Perhaps the most famous example of what Alpers calls "the mapping impulse" in Dutch art of the seventeenth century is Vermeer's *The Art of Painting* (ca. 1666) (Fig. 143), which is staged in Greenaway's *Zed* as a parodic tableau vivant (Fig. 144). Incorporating a representation of Claes Jansz. Visscher's

[330] The Dutch lead in the field of cartography is hardly surprising, as during the Golden Age of the country 'state power and world dominion were combined with progress in science and in arts. Dutch mapmakers of the time were even combining more skills: they were surveyors, cartographers, painters of landscapes and even more' (Livieratos & Koussoulakou 139f.).

[331] Especially the contribution of Ortelius and Mercator to the history of cartography cannot be understated. While the first published in 1570 – at Mercator's suggestion – the *Theatrum Orbis Terrarum*, generally seen as the first modern world atlas, it was the latter who chose the term atlas for a collection of maps, not, contrary to popular belief, to refer to the titan Atlas, carrying the weight of the heavens on his shoulder, but to an eponymous 'king of Mauretania, learned in astronomy, who lived some seven centuries after the Deluge' (Karrow 405).

Novissima et accuratissima XVII Provinciarum Germaniae Inferioris Delineatio, a map of the seventeen provinces of the Netherlands,[332] it is seen as a paradigmatic 'work that illuminates the resemblance between pictures and maps (Alpers, *Describing*, 119).[333] Even though Visscher's map was represented in several other paintings of the period, by artists such as Nicolaes Maes or Jacob Ochtervelt, Vermeer's painting stands out from the works of his contemporaries due to 'the obvious claim that the map makes on us as a piece of painting in its own right' (Alpers, *Describing*, 120).

Fig. 145. Jan Christaensz. Micker. *A Bird's-Eye View of Amsterdam* (detail). Ca. 1652.

Fig. 146. Satellite image of Wardour, Wiltshire, England.
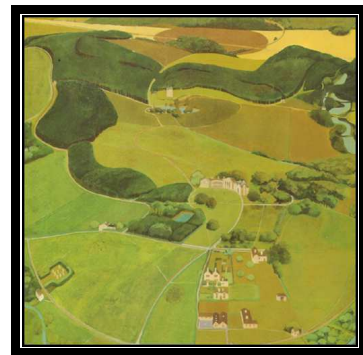
Fig. 147. *Hannah Takes a Trip to Wardour* (detail). 1969.

Another outstanding example of both the Dutch veneration for cartography and 'the harmonic duality of maps as scientific tools and objects of culture' (Livieratos & Koussoulakou 139) is Jan Christaensz. Micker's *A Bird's-Eye View of Amsterdam* (ca. 1652) (Fig. 145), modelled after a similar, though less detailed, painting by Cornelis Anthonisz. from 1538, which invokes modern satellite and aerial imagery, almost 200 years prior to the development of photography and some 350 years prior to the launch of Google Earth (Fig. 146). In 1969, Greenaway made the painting *Hannah Takes a Trip to Wardour* (Fig.

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[332] A full reconstruction of Visscher's map was displayed, for the very first time, by the Kunsthistorisches Museum in Vienna on the occasion of an exhibition dedicated to Vermeer's *The Art of Painting* in 2010.

[333] The use of maps in Vermeer's work, however, is not limited to *The Art of Painting*, but maps appear in several of his paintings. *Young Woman with a Water Pitcher* (1660–62) depicts a map of the seventeen provinces of the Netherlands by Huyck Allart, *Woman with a Lute* (ca. 1662–63) a European map by Jodocus Hondius, *The Geographer* (ca. 1668–69) a nautical chart of Europe by Willem Janszoon Blaeu, and *Officer and Laughing Girl* (ca. 1657), *Woman in Blue Reading a Letter* (ca. 1663–64), and *The Love Letter* (ca. 1669) all depict one and the same map of Holland and West Friesland by Balthasar Florisz. van Berckenrode (cf. Livieratos & Koussoulakou 141f.).

147), 'a topographical map – in the bird's-eye-view style – of the vanishing village of Wardour on the Wiltshire-Dorset border' (Steinmetz & Greenaway 4),[334] which can be seen in the tradition of early aerial views by both Anthonisz. and Micker, even though the artist also thinks of it as a modest tribute to the works of 'seventeenth-century draughtsmen-topographers' like Wenceslaus Hollar and Leonard Knyff, 'who were the models and examples for [*Draughtsman*'s Neville]' (Steinmetz & Greenaway 4).

The double nature of maps as paintings and indexical devices is, obviously, one of Greenaway's main concerns. In some of his works, however, especially in *Walk*, Greenaway's major treatise on cartography, the ambiguity of maps is carried to extremes, blurring the difference between map, painting, object, and text[335]. This places him in the tradition of artists who, since the 1960s, have regularly 'distorted conventional scientific maps in various ways to explore the limits of their meaning and form, and have extended the concept of mapping into three-dimensional installations, land art works and performance pieces' (Cosgrove 32).[336] Map art ranges from Yoko Ono's instructional pieces (like the one from 1964 reading "Draw a map to get lost") (Woods, *Map*, 81), Land Art like Robert Smithson's drawing *The Hypothetical Continent of Lemuria* (1969) or Richard Long and Nancy Holt's appropriation of cartographic artefacts in works like *Dartmoor Walks* (1972) and *Buried Poems* (1969–71), respectively, to contemporary works by Matthew Cusick and Elisabeth Lecourt as well as Julian Schnabel's *Navigation Drawings,* which bear the warning "Not to be used for navigation" (Harmon 177).[337]

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[334] The house that served as the location for Greenaway's short films *Windows* and *House* is seen at the centre of the painting. Two other early films, *Water Wrackets* and *Vertical Features Remake*, were shot in the immediate vicinity of Wardour, and seventeenth-century Wiltshire was the setting of *Draughtsman*.

[335] In *Walk*, for example, maps are not only paintings (or vice versa), but the film's narrative is unfurled entirely on the surfaces of the 92 map-paintings, taking literally the notion of reading a map and the analogy of mapmaker and storyteller.

[336] In 2001, four of Greenaway's map-paintings used in *Walk* were shown, together with works by other "map artists" such as Layla Curtis, Cornelia Parker, and Kathy Prendergast, in the first of three parts of exhibitions entitled *The Map Is Not the Territory* at England & Co, London.

[337] Katharine Harmon gives an interesting account of contemporary map art, while at the same time shedding some light on its major precursors, including the *Surrealist Map of the World* and works by Max Ernst, Marcel Duchamp, or Jasper Johns.

The 92 map-paintings produced by Greenaway between 1976 and 1978 repurpose authentic map material and 'embrace numerous cartographical conventions (and a fair share of invented ones as well)' (Melia, *Frames*, 13). While examples such as *Western Australia* make use of cartographic artefacts, others, like *The Papal Map* or *Cross-Route*, exhibit a faint resemblance to the contour maps used in structural geology. And yet others invoke older cartographic traditions, as seen in maps like *Two Small Cities* or *Bandstand*, which reprise the winding streets and schematic representation of buildings that characterise mappaemundi like the *Ebstorf Map*. Eventually, however, these paintings seem to suggest that – like in *A Map to Paradise* in Ljubljana – almost everything can be read as a map. Thus, maps are searched on the surface of sandpaper (Fig. 148), in laundry, in the shadows of clouds in the ⇨ air, as well as 'in cat-scratchings, on a kitchen-door, in the trails of book-worms and the tunnels of mining-insects' (Greenaway, *Papers*, 59). Most remarkable is Greenaway's painting *The Cowhide Map* (1978) (Fig. 149), which not only evokes Jugoslav Vlahovic's famous photograph *The World Cow* of 1974, an image of a cow speckled with a map of the world, but also echoes the efforts of Raskado Fallcastle in *Falls*, who 'invented maps from the black and white patterned hides of his dairy herd on the grounds that they would be as valuable to him in life as any other cartographical evidence' (Greenaway, *Falls*, 78).

Fig. 148. *Sandpaper*. 1976–78.

Fig. 149. *The Cowhide Map*. 1978.

It is worth mentioning that Greenaway's idea for *Walk* was triggered by 'a collection of Ordnance Survey maps that had mistakes – roads going left instead of right, orchards painted blue instead of green. Here we are, it seemed, trying

to define and circumscribe nature, and it's as if nature were sabotaging or satirising our attempts' (Greenaway quoted in Andrews 4). Greenaway's map-paintings are likewise marked by inauthenticity, undermining the notion of a map as tool for the representation of objective knowledge, and – as maps – they have lost any utilitarian value, for they 'were personalised to a particular ornithologist', thus having become 'irrelevant to anyone else who might consider using them' (Greenaway, *Some*). [338] What is more, in *Walk* the conventional relationship between maps and ⇨ landscape and territory has become obsolete. Consequently, as Greenaway explains, the *Amsterdam Map* does not derive its name from the fact that it is 'a rendering of the streets and canals of Amsterdam, but because it was owned apparently by [Van Hoyten,] the Keeper of the Owls at the Amsterdam ⇨ Zoo' (Steinmetz & Greenaway 17).

As observed by Maciel (*Encyclopaedism*, 65), an obvious precursor to Greenaway's absurdist cartography is Borges's famous conceit in *On Exactitude in* ⇨ *Science* (1946) of an Empire where '[c]artography attained such Perfection that [...] the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it' (Borges, *Collected*, 325). [339] Commenting on Borges's fable, Baudrillard sees it 'as the most beautiful allegory of simulation' (*Simulacra*, 1). But today, he argues, 'abstraction is no longer that of the map', and '[s]imulation is no longer that of a territory [...]. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that [...] engenders the territory' (Baudrillard, *Simulacra*, 1). Looked at in that light, Greenaway's fictional maps are nearer to

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[338] Subjective cartography was also the topic of another, unrealised project of Greenaway, *The Cartographers*, planned as a film 'about 20 different mapmakers who all approach one specific bit of landscape and map it in their own fashions. [...] [E]ach cartographer perceives the landscape in a different way according to his particular interests' (Greenaway quoted in Morgan 16).

[339] Maciel (*Encyclopaedism*, 65) reminds us that the Borges story was inspired by Lewis Carroll's novel *Sylvie and Bruno Concluded* (1893), which mentions a country where mapmaking is brought to perfection in a map using the scale of one mile to one mile. For practical reasons, however, '[i]t has never been spread out', and the decision is made to 'use the country itself, as its own map' (Carroll 557). Mapmaking is also referred to in Carroll's poem *The Hunting of the Snark*, where a blank sea chart is proposed as an example of a perfect map. For '[w]hat's the good of Mercator's North Poles and Equators, / Tropics, Zones, and Meridian Lines? [...] / They are merely conventional signs' (Carroll 683).

Baudrillard's idea of the simulacrum than to Borges's ⇨ story, for in *Walk* the subversion of cartographical intentions is not limited to the deconstruction of the sign and its relation to the signified, but also the existence of the signified itself is cast in doubt: '[P]erhaps the country only existed in its maps', the narrator in *Walk* assumes, 'in which case the traveller created the territory as he walked through it. If he should stand still, so would the ⇨ landscape'.

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MATHEMATICS *see* NUMBERS.

MEDICINE *see* ANATOMY.

MYTH/OLOGY.

In the view of Victorian anthropologists such as Edward Tylor and James Frazer, myths should be seen as 'primitive explanation[s] of the world' (Segal 3). According to Tylor, who argued for a literal reading of myths, a 'myth is an account of events in the physical world' and 'constitutes creed, which is merely expressed in the form of a ⇨ story' (Segal 39). For Frazer, by contrast, whose seminal study *The Golden Bough* (1890) has had a great influence on literary modernism, myths 'are merely symbolic descriptions' (Segal 12) of processes in the world. A similar view is advocated by art critic John Ruskin, who sees a myth as 'a ⇨ story with a meaning attached to it, other than it seems to have at first; and the fact that it has such a meaning is generally marked by some of its

circumstances being extraordinary, or, in the common use of the world, unnatural' (Ruskin 175).[340] As such, myths have always provided prolific material for artists, and of all mythological systems, classical Greco-Roman myths have – together with Judeo-Christian ones – left the most lasting impression on European culture. A classical myth may have 'attained a kind of immortality because its inherent archetypical beauty, profundity, and power have inspired rewarding renewal and transformation by successive generations' (Morford & Lenardon 25). All artistic forms, from ⇨ history painting and sculpture to ⇨ literature and film, constantly resort to the repertory of classical mythology, and also Greenaway, whose work is sprinkled with myriads of mythological references and allusions, acknowledges the wide influence of this '[memory bank] of narrative and pictorial image[s]' (Greenaway quoted in Woods, *Being*, 69).

Enshrined in written form, mythological narratives are deemed an integral part of our Western canon of ⇨ literature. In *Prospero*, Greenaway pays homage to the classical writers, to Homer, Hesiod, Ovid, and Virgil, by associating some of the volumes in the protagonist's ⇨ library with mythological subjects. Apart from the ⇨ "Book of Mythologies", 'a compendium, in text and illustration, of mythologies with all their variants and alternative tellings' (Greenaway, *Prospero*, 17), there are also titles like "An Atlas Belonging to Orpheus" and "The Autobiographies of Pasiphaë and Semiramis". Volume no. 13 is a ⇨ book on bestiality named "The Ninety-Two Conceits of the Minotaur", 'explain[ing] provenances and pedigrees that include Leda, Europa, Daedalus, Theseus and Ariadne' (Greenaway, *Prospero*, 21). As a mock-praise to Ovid's *Metamorphoses* (ca. 8 AD), it contains ninety-two ⇨ stories about mythological hybrids. However, as we get to know in the script, originally '[i]t should have told a hundred, but the puritanical Theseus had heard enough and slew the Minotaur before he could finish' (Greenaway, *Prospero*, 21).

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[340] Of course, today, we acknowledge that virtually everything can become a myth, as Roland Barthes once suggested. For his analysis of modern (bourgeois) myths, Barthes described a myth as 'a system of communication, […] a message' (Barthes, *Myth*, 93). As such, a myth is 'defined by its intention […] much more than by its literal sense […]; and […] in spite of this, its intention is somehow frozen, purified, eternalized, *made absent* by this literal sense' (Barthes, *Myth*, 110; original emphasis).

More than once, Greenaway has also used mythological tales, removed from their original context, as loose narrative frameworks for his works. Thus, the narrative of *Cook,* involving revenge and cannibalism, is, according to Janice Siegel, indebted (via English Renaissance theatre) to Seneca's *Thyestes* (ca. 60 AD), which is 'profoundly influenced by the tale of Procne and Philomela in ⇨ Book 6 of Ovid's *Metamorphoses*'341 (J. F. Siegel 234). In two other, (still) unrealised films, *Love of Ruins* and *The Man Who Met Himself*, Greenaway intended to tell modern versions of the ⇨ stories of Medea and Marsyas, which appear in the *Metamorphoses* in ⇨ Book 6 and 7, respectively. Other Ovidian tales are evoked in the novel *Gold*, where the fates of Danae (⇨ Story 15), Callisto (⇨ Story 27), and Midas (⇨ Story 29) are (mis)appropriated and told anew against the backdrop of the Holocaust. In *Falls*, the various transformations of the VUE victims can readily be seen as a wry reference to the *Metamorphoses*, while the presence of Tereus (the evildoer from the ⇨ story of Procne and Philomela)342 and the pervading theme of an avian ⇨ conspiracy in the film also hint at Aristophanes's *The* ⇨ *Birds* (414 BC).

Fig. 150. *100 Allegories to Represent the World*: Jupiter.

Fig. 151. Peter Paul Rubens. *The Presentation of Her Portrait to Henry IV* (detail). 1622–25.

It goes without saying that Greenaway never tries to imitate or simply retell the mythological tales he appropriates, but, for the main part, he uses them as

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341 For parallels between *Cook* and the tale of Procne and Philomela, see J. F. Siegel.
342 In Ovid's account, Tereus is served by his wife Procne with a meal made of their own son, as a revenge for the rape of her sister Philomela. Afterwards, the gods turn all three of them into birds.

hooks on which to hang new ideas or just as material for puns. His dislocating of some narratives in time and space, however, could be seen in light of what T. S. Eliot called, referring to Joyce's *Ulysses* (1922) (some say misleadingly),[343] the "mythical method", the 'manipulat[ion] [of] the continuous parallel between contemporaneity and antiquity' (Eliot 177). Yet other influences may have been even stronger. Greenaway's revaluation of the Minotaur as a creative artist in *Prospero*, for example, is akin to Borges's ludic manipulation of the same myth in his tale of *The House of Asterion* (1949), in which the Argentine writer portrays the Cretan monster as a lonesome, desperate creature, which is basely murdered by his supposed redeemer. By subtly subverting the original versions of mythological narratives, Greenaway – like other postmodernists such as John Barth – owes much to Borges, but also to Kafka, in whose ⇨ writings 'myths lose their claim to authenticity and their canonical authority, as well as any connotations of metaphysical or spiritual transcendence' (Gray et al. 198).[344]

Another reason for Greenaway's fondness for mythological subjects is his devoted interest in allegory. Since myths can be seen, from a Jungian perspective, 'as narrative elaborations of archetypal images' (Walker 18), the figures of mythological systems 'provide all the archetypes, all the allegorical figures; if you like, the complete encyclopaedic set of the *theatro mundi*' (Greenaway quoted in Woods, *Being*, 69). This is explored, for example, in Greenaway's *100 Allegories*, in which the vast majority of archetypical figures are rooted in classical mythology.[345] But rather than simply modelling his photographic collages on familiar images of fine art, the artist ironically subverts traditional mythology by breathing new life and meaning into the ancient personifications of vices and virtues. Allegory no. 66, for instance, shows Jupiter (Fig. 150), together with his

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[343] Several critics have cast serious doubt on Eliot's reading of *Ulysses*. Kevin Dettmar, for example, writes that, 'while Eliot believed that myth inheres in the substance of contemporary history, and must be uncovered and made explicit by the writer, Joyce […] saw it rather as an artificial construct – simply one writer's way of working' (Dettmar 282).

[344] Some of Kafka's stories, such as *The Silence of the Sirens* (1917), *Prometheus* (1918), and *Poseidon* (1920), are rewritings of mythology in which '[h]eroic aspirations are rendered futile' and 'failure, disappearance, and absence are the predominant tropes' (Gray et al. 198).

[345] These are, in order of their appearance, Europa, Juno, Silenus, Venus, Callisto, Vulcan, Mars, Apollo, Orpheus, Marsyas, Helen of Troy, Dido, the Cyclops, Hercules, Jupiter, Narcissus, Ganymede, Diana, Minerva, Flora, Ceres, Medea, the Gorgons, Semiramis, Pasiphaë, the Minotaur, the Centaur, Castor and Pollux, Icarus, Leda, Phaeton, Midas, Prometheus, Hero and Leander, and Neptune.

wife Juno, in a moment of matrimonial harmony, which is hard to find in the ⇨ history of art, a rare example being Rubens's painting *The Presentation of Her Portrait to Henry IV* (1622–25) (Fig. 151). The Olympian couple in Greenaway's collage shares the space with Adam (and Eve), as 'the originator and head of an alternative system of mythology' and – as a contemporary equivalent – Ronald (and Nancy) Reagan, who 'was once the figure-head of […] a[nother] mythology, circulating not around a Mount Olympus, but around a White House' (Greenaway, *100 Allegories*, 259).
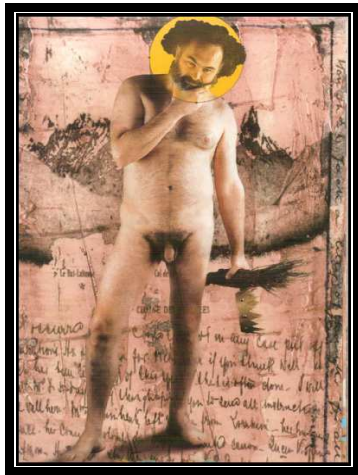
Fig. 152. *100 Allegories to Represent the World*: Hercules.

Fig. 153. Hendrik Goltzius. *Hercules and Cacus.* 1613.

Other figures drawn from classical mythology are Callisto, as 'the allegory of the abandoned pregnant woman' (Greenaway, *100 Allegories*, 231), Vulcan, as 'the allegory of the universal cuckold' (Greenaway, *100 Allegories*, 231), or Minerva, as 'the allegory of female aggression' (Greenaway, *100 Allegories*, 263). Allegory no. 65 is Hercules (Fig. 152), 'the ubiquitous strongman, the man of muscle, the hero of the Twelve Labours' (Greenaway, *100 Allegories*, 259). Hercules was also present in Greenaway's exhibition *The Physical Self*, complementing images of the raddled ⇨ body of Jerome. In the catalogue text, in which Greenaway juxtaposes a Rubensian painting of Hercules with photographs of Sylvester Stallone as Rambo and Arnold Schwarzenegger as Conan, Hercules is thus described as the universal 'cipher for the completion of arduous physical tasks without too may [sic] moral questions debated, little, if any, self-doubt, and no recriminations, a creature who must manifest himself with flesh and bodily prowess alone' (Greenaway, *Physical*, 40). Whereas typical representations of

Hercules emphasise his extraordinary physical strength, like Goltzius's version of *Hercules and Cacus* (1613) (Fig. 153), depicting the demigod in a triumphant pose with the slain giant in the background, in *100 Allegories* Greenaway sees him as a less belligerent and much more pensive man. 'What happens to an old Hercules', he asks. 'Does he seek retirement? Here is Hercules as king of the mountains, still with a golden halo, but with a rueful, ironic, self-depreciating smile, weary of his life of exhibition bouts' (Greenaway, *100 Allegories*, 259).

In some of Greenaway's films, figures from Greek and Roman mythology are also invoked – both visually and verbally – for their allegorical significance. Phaeton and Icarus, for example, make frequent appearances in order to illustrate the downfall of individual ⇨ characters. In *Draughtsman*, on the other hand, the myth of Persephone is woven into the narrative as to reveal the nature of the relationship between Neville (Hades), Mrs. Herbert (Demeter), and her daughter (Persephone) (Pascoe 90), which takes a decidedly different turn in the film. Demeter/Ceres, Patroness of Women and threefold ever-pregnant goddess of fecundity, is also used as a comparison for the three Cissies in *Drowning*, Giaconda in *Eight*, and Alba in *Zed*. On other occasions, however, mythological figures serve a more decorative function, as do the ⇨ characters in *Prospero* that have sprung from the ⇨ "Book of Mythologies", among them Hades, Vulcan, Juno, Venus, and 'Hercules and Ariadne accompanied by nymphs and putti' (Greenaway, *Prospero*, 57), all being modelled on classical representations. In *Zed*, a film staffed with a multitude of (Roman) deities and other mythological figures, the members of the pantheon (Fig. 154) bear no more resemblance to those familiar from ⇨ history painting, as seen in Jacopo Zucchi's version of *The Assembly of the Gods* (1575–76) (Fig. 155), but are all disguised in modern dress. Greenaway elucidates this in the script: Fallast, ⇨ zoo director and Keeper of ⇨ Birds, 'wears a thunderbolt tie-pin: the Emblem of Jupiter' (Greenaway, *Zed*, 39), Venus de Milo, the ⇨ zoo prostitute has a heart-shaped brooch to designate her as the goddess of love, Stephen Pipe, clothed in green, is the Keeper of Fish and hence Neptune, Joshua Plate, the ⇨ zoo messenger, is a wing-hatted Mercury, Van Hoyten, Keeper of the Owls, dressed all in black and wearing a Disney Pluto button, is the god of the underworld. Caterina Bolnes is

the chaste Diana, identified by a small arrow badge, and Felipe Arc-En-Ciel (Fig. 52, p. 120), the horsey leg-amputee, is obviously a centaur (cf. Greenaway quoted in Ciment, *Zed*, 31). Alba, on the other hand, is multi-faceted, for she is not only the fruitful Ceres, but also the belligerent Juno, mother of Minerva – who is incarnate in her inquisitive daughter, Beta – and Leda, too: she has become a victim of a car crash with a Jovian swan and mother of twin sons (by two fathers), Castor and Pollux, who are also the equivalents of the film's protagonists, the Siamese twins Oliver and Oswald. Detached from the realm of the miraculous, the ⇨ characters in *Zed*, though not immortal, still display the traits of their mythological counterparts: they do not care for morals too much, they are vengeful, truculent, and licentious – with a marked preference for promiscuity and bestiality. But, as the examples of Jupiter/Fallast and Pluto/Van Hoyten show, Greenaway not only adopted classical mythological figures into a modern narrative, but also merged them with ⇨ characters from his own mythological system.

Fig. 154. Still from *A Zed and Two Noughts* (detail).

Fig. 155. Jacopo Zucchi. *The Assembly of the Gods* (detail). 1575–76.

The Borgesian strategy of conflation, 'tak[ing] the basic data of the original myth, rearrang[ing] them, and further combin[ing] them with materials of his own invention' (Bell-Villada 152), is also at work in some of Greenaway's installations in which he created ironic, updated versions of mythological ⇨ stories. In *Fort Asperen* and *The Blue Planet*, for example, the artist has applied the myth of the Flood, which is in fact not an exclusively Judeo-Christian but a universal myth,[346] to the present by linking it to the threat of

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[346] The earliest sources for the biblical Deluge in Genesis 6–9 are found in a myth of the Sumerians and in the Babylonian Epic of Gilgamesh, with Ziusudra and Utnapishtim,

global warming. In the installation *Flying Over*, on the other hand, the myth of Icarus is only the starting point for an elaborate treatise on man's universal desire to fly. However, by drawing both on mythological sources and on diverse fields of knowledge, Greenaway not only deconstructs the myth by breaking it down into what Lévi-Strauss called *mythemes*, into its constitutive parts, but also brings in other elements to create the myth anew. The identified thirty components comprise, amongst other things, wax, feathers, wings, skies, and ⇨ water in various forms, but also early aeronautical texts, propellers, airport markings, and a lighthouse. Much earlier, in the catalogue to *Flying Out*, Greenaway has already started to raise questions about the fate of Icarus: 'How old was [...] [he]? We cannot tell from his bones because they have never been found. [...] Maybe one day we will find them, identified like that celebrated Haberlein discovery in the limestone – the archaeopteryx' (Greenaway, *Flying Out*, 153). Almost an exercise in forensics, *Flying Over* then took Icarus as the subject of various speculations about the circumstances of his ⇨ death. Site no. 28, for instance, presented as 'last photographic evidence' (Greenaway, *Flying Over*, 80) Icarus's "last leg" – in the form of an image section of Bruegel's ⇨ *Landscape with the Fall of Icarus* (ca. 1558) (Fig. 156). Site no. 29 tried to reconstruct the "big splash" made by Icarus as he entered the sea, a concern that is equally present in a painting made in the context of the exhibition, *Icarus Falling into* ⇨ *Water* (1997) (Fig. 157), which depicts various angles of immersion. In the catalogue to *Flying Over*, Greenaway passionately pursues the question whether Icarus died 'falling 25,000 metres, 60,000 metres, [or] 120,000 metres? [...] And what if Icarus had not fallen, but had accompanied Daedalus to Italy and Naples? Supposing Icarus had merely got lost?' (Greenaway, *Flying Over*, 12). Fittingly, the last part of Greenaway's newly created myth is a landing site – provided for the return of its protagonist, which seems to be an expression of the artist's concern to make mythology – in revived form – relevant again in our modern world.

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respectively, as equivalents of Noah; likewise, the Indian *Shatapatha-Brahmana* tells the story of Manu, who is saved from the flood by building a ship. The best known narrative of a flood in classical mythology is Ovid's account of Deucalion and Pyrrha, which is believed to hearken back to Babylonian and Hebrew sources. Flood stories are also known from China, such as the story of Yü from the *Shu Ching,* as well as from American, Norse, Anglo-Saxon, and various other mythologies. For a concise overview see Leeming (*Myth*, 43–61).

Fig. 156. Pieter Bruegel the Elder. *Landscape with the Fall of Icarus* (detail). Ca. 1558.
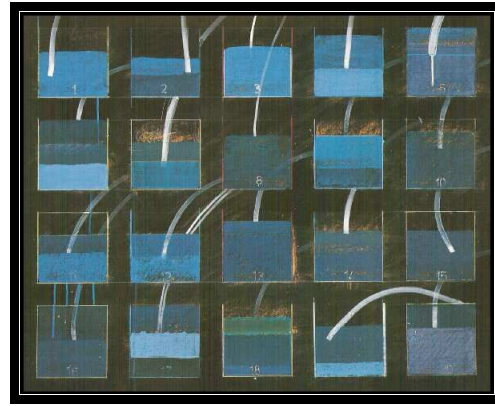
Fig. 157. *Icarus Falling into Water* (detail). 1997.

Greenaway's almost rationalist re-creation of the Icarus tale, which involves an examination of the myth 'against our current superior knowledge of […] engineering and human ⇨ anatomy, of meteorology and ⇨ ornithology and entomology and physics' (Greenaway, *Flying Over*, 12), implicitly raises questions about the common dichotomy between myth and science. In contrast to earlier theorists on myth like Tylor and Frazer, Lévi-Strauss, for example, is anxious to stress that myth should not be seen as an inferior, primitive way of explaining the world, but rather a form of pre-science that helped people 'to understand the world around them, its nature and their society' (*Myth*, 5). In a similar vein, Hans Blumenberg claims that the usual 'antithesis between myth and reason [i.e., science] is a late and a poor invention because it forgoes seeing the function of myth, in the overcoming of that archaic unfamiliarity of the world, as itself a rational function' (quoted in Segal 150). In *Zed*, Greenaway brings up this issue explicitly by 'parod[ying] scientific method and deconstruct[ing] the hubris contained in the scientific faith in method' (Petrolle 170). As a consequence, science is then played off against myth, but preference is given to neither. As we watch the twin biologists trying to cope with grief and find their place in life again, the ⇨ stories of creation offered by Genesis and Darwin are evoked; and any creation ⇨ story, it is said, be it from Scripture or from any other system of thought,[347] should establish 'our reason for being, the source of our

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[347] The best known non-Hebrew stories of creation are, arguably, those of ancient Greece: the Pelasgian myth referred to in Homer's *Iliad*, with Oceanus and Tethys as creators of the primary gods and shapers of the world, and the story contained in Hesiod's *Theogony* (ca. 700 BC), with Gaia as the life-giving Mother Earth. A similar story is told in the much older

significance. As such, it is often used to help individuals or groups to regain health or order' (Leeming, *Myth*, 16). In *Zed*, both ⇨ stories of creation are rejected; not only does the biblical account fail to meet the ends which the Deuces had in view, but also evolution is insufficient to provide them with answers to their questions about life and ⇨ death. Van Hoyten, who is deeply sceptical of the usefulness of Darwin's theory, even condemns it as 'a dreary fiction', exposing it as just another implausible grand narrative. The film's implicit message is, as Greenaway explains, that while 'Genesis is a nice way of ordering the beginning of things with a very pretty myth[,] Darwinian theory is a nineteenth and twentieth century myth that's trying to do the same' (quoted in Pally 107). The same idea is also illustrated in a tableau in the film *Darwin*, where the English naturalist himself is portrayed as a figure of mythical proportions (Fig. 158), posing as God in Michelangelo's frescoes in the Sistine Chapel (Fig. 159).

Fig. 158. Still from *Darwin* (detail).
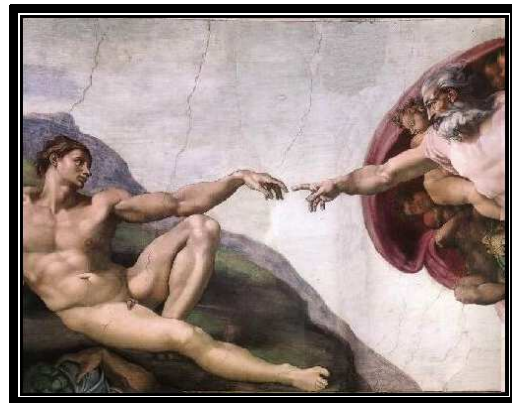
Fig. 159. Michelangelo. *Creation of Adam* (detail). 1510.

From a scientific point of view, of course, this may appear as a preposterous claim. With good reason, Richard Dawkins complains that '[i]t is often thought clever to say that science is no more than our modern origin myth. [...] What is evolution, some smart people say, but our modern equivalent of gods and epic heroes, neither better nor worse, neither truer nor falser' (Dawkins 31).

Babylonian *Enuma Elish*, which 'contains several familiar motifs: the emergence of order from chaos, the primal waters as a source of creation, a war in heaven, the emergence of a king god, and the creation of earthly matter from the body of the first mother' (Leeming, *Myth*, 19). The many Egyptian versions of creation, however, involve 'an original spirit or Word; the High God as an emerging deity called Khoprer [...], a cosmic egg; a creating eye (the sun); [...] and creation through the god Shu's separation of Sky (Nut) and Earth (Geb)' (Leeming, *Myth*, 17). For other examples of creation myths, see Leeming (*Creation*).

Acknowledging the fact that mythology and science share the claim to answer 'deep questions about origins, the nature of life, and the cosmos', Dawkins argues that 'there the resemblance ends. Scientific beliefs are supported by evidence, and they get results. Myths and faiths are not and do not' (Dawkins 33). Obviously, Greenaway – as a self-proclaimed Darwinist – is not in deadly earnest when he says 'that just as Genesis has been pushed into the realm of a beautiful symbolic and nicely satisfying myth, maybe one day [...] Darwin will be in the same position – creator of a beautiful myth' (quoted in Woods, *Being*, 269). Nevertheless, by acknowledging the common elements of science and ⇨ religion and myth, he issues a caveat against seeing them in terms of opposites only.[348] What Greenaway seems to challenge, however, is the universal claim of truth of any mode of thinking, constantly reminding us that science, like myth, is – in Feyerabend's terms – 'one of the many forms of thought that have been developed by man, and not necessarily the best' (Feyerabend 295).

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N

NUDITY.

In spite of the apparent over-representation of naked ⇨ bodies in advertising and the media, one can still endorse Bataille's claim that in Western civilisations nakedness has always been 'the object of a fairly general and weighty ⇨ taboo' (Bataille, *Eroticism*, 50). Obviously, such ⇨ taboos on

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[348] In the installation *Uranium*, for example, Greenaway reminds us that Isaac Newton, who is credited in *Belly* as 'the Einstein of his day' (Greenaway, *Belly*, 8), in his later life 'curiously turned his attentions to mathematical theological matters, like the exact dimensions and construction of Solomon's Temple and Noah's Ark' (Greenaway, *Uranium*, 24).

nakedness may not be expressed in absolute terms, for they are dependent on discourses on attitudes towards the human ⇨ body, which is, in Mary Douglas's words, 'always treated as an image of society' (74). Whereas during the Middle Ages nudity was for the main part associated with shame and guilt, in antiquity people had been much more comfortable with it. In ancient Greece, for instance, the ⇨ taboo on nudity was rather one on the nude female figure, for representations of naked men were considered manifestations of masculine virtue and strength (Blanshard 20). The ideal of the male ⇨ body was revived by Renaissance artists (think of Michelangelo's often ridiculously muscled biblical men), who appreciated the male figure as the object of study for naturalistic representations of the human form based on ⇨ anatomy and proportion.[349] Images of female nudity in the Renaissance were largely influenced by the ancient *Venus Pudica*, which was reinterpreted by artists such as Leon Battista Alberti as personified Truth (Panofsky, *Studies*, 158f.). The female nude was thus purified from any sexual charge and 'nudity as such' became the 'symbol of philosophical truth, an expression of "inherent beauty"' (Chytry 186). Contrary to the intellectual approach of Renaissance artists, the Baroque saw the emergence of a more sensual approach to naked flesh, epitomised by Flemish and Dutch painters such as Rubens, Cornelis van Haarlem, Hendrik Goltzius, or Abraham Bloemaert, who used mythological and biblical subjects as an excuse for sexually charged paintings of (female) nudity.[350] The nude, as a distinct genre independent from ⇨ history painting, did not appear until the nineteenth century, especially with Impressionism and Realism. But while nudity in earlier art was still sanctioned by the classical setting, a painting such as Manet's *Olympia* (1863) guaranteed to cause a great stir, not so much for the representation of a nude female, but because the woman, though closely resembling Titian's *Venus of Urbino*, was 'not Venus, nor Eve either' (Friedrich 3), but a prostitute. A few years later then, Courbet dared to exceed the limits of the genre with his *Origin of the World* (1866), 'replac[ing] traditional erotic purity with impure explicit ⇨ sexuality in

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[349] The approval of naked males, however, had often been a thorn in the side of the Church. As an early instance of censorship, Michelangelo's *ignudi* in the Sistine Chapel were painted over by order of pope Pius V. The reproduction of their original state was not completed until 1994.
[350] Rubens, for example, was never reluctant to advertise the erotic aspect of his work, 'recommending his paintings and whetting his patron's appetite with promises of "many beautiful nudes"' (Fletcher 5).

boldly presenting a painting of what the philosopher Roger Scruton has bashfully described as a woman's "lower portrait"' (Mahon 19).

An excessive display of nudity has been identified as one of the most conspicuous trademarks of Greenaway's work. Hardly any film director has his actors and actresses (including the likes of Julia Ormond, Helen Mirren, Brian Dennehy, Ralph Fiennes, Ewan McGregor, and John Gielgud) strip off their costumes as regularly as he does. But to a certain extent, the display of nakedness in Greenaway's work is part of an overall strategy of de-individualisation that turns the ⇨ body into an instrument to play with; and '[o]nly a naked actor', as stage director Peter Brook once put it, 'can begin to resemble a pure instrument like a violin' (17). By undressing his ⇨ characters, Greenaway strips them 'of specific identity', not to make 'identification between the viewer and the participant […] general and universal' (Gumery), but to turn them into raw material (Di Stefano 41), into commodities, as part of the mise-en-scène.[351] Thus, '[w]hen he places an unclothed ⇨ body in his frame[,] he does so with the same care and with the same purpose as he places a table, a drape, a car, or a light' (Gumery).

Fig. 160. Photograph from *The Physical Self* (detail).

Fig. 161. Still from *Drowning by Numbers*.

The presence of naked figures, however, is not limited to Greenaway's feature films. Thus, there are naked dancers (and audience members) in the short *M Is for Man*, there are naked actors in installations such as *The Blue Planet*, and

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[351] The use of nudes as objects has become a conventional strategy of contemporary performance artists, such as Spencer Tunick or Vanessa Beecroft, who regularly draw on naked humans as the primary material for their works.

there is also a naked singer in the opera *Rosa*. Furthermore, in *100 Allegories*, Greenaway had some 150 naked citizens of Strasbourg pose for his collection of photographs of allegorical personifications, and in the exhibition *100 Objects*, he made use of two live nudes for Object no. 14, Adam and Eve. Equally, in *The Physical Self*, among the "objects" on display were several living human figures in glass cages (Fig. 160), two 'male, two female; one is standing, two are sitting, and one is reclining – the standard three positions – inside an artist's studio or out of it – for the static human ⇨ body' (Greenaway, *Physical*, 11).

The issue raised here has also to do with the dichotomy between the nude, as ideal form, and the naked, as unclothed figure, which seems always implicit in discussions on art. In his seminal study of 1951, *The Nude: A Study in Ideal Form*, Kenneth Clark famously argued that '[t]o be naked is to be deprived of our clothes, and the word implies some of the embarrassment most of us feel in that condition' (3). The image of the nude, on the other hand, 'is not of a huddled and defenceless ⇨ body, but of a balanced, prosperous, and confident ⇨ body: the ⇨ body re-formed' (K. Clark 3). In the catalogue to *The Physical Self*, Greenaway takes a similar view, arguing that '[t]he nude is a creature who has an explicit confidence in the unclothed ⇨ body and a candid desire to exhibit it. Coming from an entirely different propositional source, the "naked" signals shame and embarrassment, unwillingness to depart with clothes and some suggestion of coercion' (Greenaway, *Physical*, 50). This is not to suggest that he sympathises with Clark, for whom 'the naked ⇨ body is no more than the point of departure for a work of art' (K. Clark 8), in which all the 'wrinkles, pouches, and other small imperfections […] are eliminated' (K. Clark 7). Greenaway, in contrast, does not limit himself to representations of naked figures that conform to classical concepts of beauty, but rather draws on men and women of all forms and ages. Complaining that '[o]ver and over again sensible persons of erudition persist in gross prejudice in making judgments about which ⇨ body should be seen and which hidden', he believes that '[n]o unclothed ⇨ body in normal health, is, in context, unbeautiful' (Greenaway, *Physical*, 52). Although Greenaway like Clark sees a naked ⇨ body as material, it does not need to be perfected through art. All naked ⇨ bodies are treated as just what they are, as ⇨ bodies – in representation, and the distinction between naked and nude is,

more often than not, dissolved. This is in line with Lynda Nead's refusal to accept the dichotomy stated by Clark and others, since it 'depends upon the theoretical possibility, if not the actuality, of a physical ⇨ body that is outside of representation and is then given representation' (Nead, *Female*, 16). But in fact, as she goes on to say, '[t]here can be no naked "other" to the nude, for the ⇨ body is always already in representation' (Nead, *Female*, 16).[352]

Nevertheless, whenever Greenaway confronts his audience with aspects of nudity in his work, he tends to engage in a play with certain attitudes of expectations on their part. So, for example, '[t]o put an unclothed ⇨ body in a glass-cage', he explains, as it was done in *The Physical Self* and in *100 Objects*, 'to load it with the expectations and connotations of a museum object to be deliberately contemplated, is to make particular demands on a viewer to look and see, compare and adjudicate the sensitivities of the physical self' (Greenaway, *Physical*, 13). In the "libretto" of *Rosa*, Greenaway avails himself of the opportunity to start a discussion between members of a fictional audience on this matter: 'why is it so necessary for this singer to be naked', one member wonders. 'The same point could have been made surely if she was at least clothed in her underwear' (Greenaway, *Rosa*, 36). But, as another member remarks, '[t]he stage-directions asks [sic] for nakedness. A naked voice and a naked ⇨ body. To make a point of raw sexual vulnerability' (Greenaway, *Rosa*, 36).

Fig. 162. Still from *The Tulse Luper Suitcases 2* (detail).
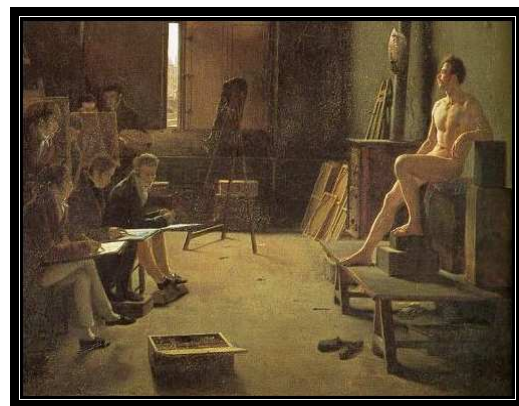
Fig. 163. Léon Matthieu Cochereau. *Interior of the Studio of David* (detail). 1814.

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[352] Following Lynda Nead, I use the terms *naked* and *nude* interchangeably in my study, except in cases where the different usages of the words are discussed.

Greenaway has often complained that artistic images of nudity are mostly deemed to be permeated by sexual tension and that '[o]utside of the strip-club, the art studio, and domestic intimacy, [...] it is not possible to legitimately stare at the naked human ⇨ body without censure' (Greenaway, *Geneva*, 12). As the tradition of bathing paintings shows, artists as diverse as Rembrandt, Ingres, Bonnard, or Degas have legitimised the depiction of (for the most part female) nudes by choosing scenes 'at the washbowl, at the basin, in the bath [...]. If not washing, then simply near ⇨ water, at the fountain, at the spring, in the lake, by the waterfall' (Greenaway, *Physical*, 68). In films such as *European Showerbath* (Fig. 236, p. 318) or *26 Bathrooms*, Greenaway uses exactly the same circumstances, but – ridding them of the voyeurism implied – shows naked men, women, and children alike in their most natural environment. In the latter film, he even further emphasised the desexualised state of the represented nudity by focussing on all kinds of activities in bathrooms, including not only bathing, showering, and teeth brushing, but also singing, eating, exercising, or smoking. Yet the intimacy of nakedness in Greenaway is not limited to the domain of the domestic, but time and time again there are naked men and women appearing in public; some being consciously misplaced – like the Emmenthals in *Eight*, others as if they belonged there – like Cissie 3 and Bellamy in *Drowning* (Fig. 161), just like the nudes of Delvaux, but mostly without the usual classical form.

It is a well-known peculiarity of Greenaway's art that he does not surrender to the prevailing preference for female nakedness. His work abounds with images of naked men, thus trying, like contemporary photographers such as Andres Serrano, Jeffrey Silverthorne, or Robert Mapplethorpe, to challenge the dominance of female nudes produced as objects for the male gaze, and, at the same time, to demystify the figure of the male nude. There are no instances of masculine heroic nudity in Greenaway's oeuvre, and also 'the phallic significance of his unclothed male figures [is defied] by denying them a signifying powerful or erotic presence' (Gumery). The artist prefers neither the female nor the male, for, regardless of whether naked of clothed, both are just ⇨ bodies. The interchangeability of male and female naked ⇨ bodies is suggested in an episode of *Tulse 2*, where Greenaway casts an ironic glance at

the study of the male nude by having Luper pose naked for the guests of the Moitessiers (Fig. 162), in a scene that evokes a painting by Léon Matthieu Cochereau (Fig. 163), a student of Jacques-Louis David. The resulting sketches are preserved in Luper's Suitcase no. 55, Drawings of Luper, 'demonstrat[ing] a quandary of whether a draughtsman should draw what he sees or what he knows'[353] (Greenaway, *Compton*). The quandary stems from the fact that Luper was officially engaged as a maid, for, as we are told by the narrator, the occupation forces did not permit the employment of male servants in private households. As a consequence, some of the guests painted Luper as a woman, others, painting what they see, as a man; one guest even 'painted him fully clothed'.

Fig. 164. Still from *The Tulse Luper Suitcases 1* (detail).

Fig. 165. Gustave Courbet. *Woman with White Stockings* (detail). Ca. 1861.

Even though Greenaway's work mainly aims at de-fetishising the nude, he frequently offers obscene visions of nakedness. Obscenity is generally marked by a focus on 'the depiction of sexual organs [...], which are in themselves often deemed to be offensive to the eye' (Mahon 15). As an example of full frontal nudity in his films, there is an image of Passion Hockmeister in *Tulse 1* (Fig. 164), which has much of the lewdness of a painting by Balthus and of the explicitness of one by Courbet, such as *Woman with White Stockings* (Fig. 165) (ca. 1861). But in spite of the frequency of such intimate insights, which we would rather expect to find in the area of ⇨ pornography, they, for the most part, refuse to be seen as erotic, as the many close-ups of male and

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[353] This is, apparently, a reference to the (fatal) quandary of *Draughtsman*'s Neville, who is taught the lesson of the impossibility of objective representation in the film.

female genitals in *Seine* show. This is not to say that eroticism is totally absent from Greenaway, and there are also various glimpses of voyeurism in which the role of the nude (female) is one of spectacle. The genre of the nude, as Mieke Bal confirms, is generally seen as 'promot[ing] a conflation between aesthetics and ⇨ sexuality, and encourag[ing] a sexual response based on objectification; it assumes the woman is passive and precludes her engagement with the viewer' (Bal, *Reader*, 316). An example of a male predatory voyeur is Van Meegeren in *Zed*, who, armed with a camera, is eager to recreate Vermeer's *Art of Painting* (ca. 1666) with the help of his muse Caterina Bolnes (Fig. 143, p. 220). Equipping her with the hat from Vermeer's *Girl with a Red Hat* (1665–67), he fetishises the allegorical painting by turning Clio, the (clothed) muse of ⇨ history into a nude who evokes, as Amy Lawrence (88) has noticed, Félicien Rops's *Pornocrates* (1896).[354] In *Nightwatching*, the predator is Rembrandt, who makes, in a most intimate moment – immediately after sexual intercourse, a sketch of the naked Geertje in the pose of his *Nude Woman Lying on a Pillow* of 1658, giving us thus an impression of the spontaneity with which the artist produced his drawings.[355] When Geertje asks him why he is doing this, Rembrandt answers, 'for the pleasure of drawing, for the pleasure of seeing you nicely humiliated, for the pleasure of me humiliating you and you letting me'. In another scene in *Zed*, a nude Venus de Milo is seen in some sort of reverse strip, lasciviously descending – shades of Duchamp via Muybridge – a staircase, and in *Tulse 1*, Luper acts as a Peeping Tom by peering at Passion Hockmeister taking a bath in the Moab desert.

Most blatantly the concept of the male gaze is illustrated in *Eight*, with a plethora of images of female nudes (Fig. 166) that seem to cover the full range of possible objects of male concupiscence. Mostly set in the Emmenthal seraglio, and citing various traditions of nude paintings, from Ingres's

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[354] This can also be read as an ironic comment on the origin of the tableau vivant, which can be traced to a form of entertainment in Victorian theatre, where nude paintings were imitated by naked or half-naked actresses. According to Brigitte Peucker, 'the best known tableaux of this genre may be those staged by an eighteenth-century London sex therapist in which Emma Hart posed scantily clad as a "nymph of health"' (294).

[355] It is often assumed that Rembrandt 'regarded his drawings the way a novelist regards the ideas he jots down in his journal – as a purely private record of observations and feelings' (Wallace 48).

odalisques (Fig. 167) and Impressionist bathing scenes to diverse Rops paintings of femmes fatales, the film leaves no doubt that the females are deemed to serve male pleasure. However, during the course of the film, the pleasure of looking becomes more and more problematic. On the one hand, the obvious stylisation of the women, like in many paintings by Modigliani, distracts the viewer from their overt ⇨ sexuality. On the other hand, it eventually becomes apparent that the gaze has failed to demystify woman's mystery, but rather has, by turning upon the men themselves (Fig. 168), unveiled their own anxieties and disaffection. From now on, the men are no longer able to indulge their pleasure but begin to analyse it, and 'analysing pleasure', as Laura Mulvey has argued, 'destroys it' (60).

Fig. 166. Still from *8 ½ Women* (detail).

Fig. 167. Jean Auguste Dominique Ingres. *The Bather* (detail). 1808.

On some occasions, however, the role of the voyeur is assumed by a woman, as is the case in *Belly*, in which Flavia Speckler penetrates into Kracklite's life by shooting candid snapshots of his daily routine and city walks. Her obsession culminates in a photographic portrait of Kracklite as Bronzino's naked Andrea Doria, which is followed by an act of aggressive seduction. Most conspicuously, the traditional distribution of roles, with men as active observers and women as passive observed, is thwarted in *Pillow*, which can be thus seen as a counterpart to *Eight*. In the film the reversal of roles sets in with Nagiko's change from object to subject, as she decides to submit the ⇨ bodies of men, instead of her own, to the penetrating force of ⇨ writing. Objectified as a ⇨ book, the nude male, especially her lover Jerome (Fig. 169), is reduced to a state of passivity and an icon of female heterosexual (but also male homosexual) desire.

Fig. 168. Still from *8 ½ Women* (detail).

Fig. 169. Still from *The Pillow Book* (detail).

But it is striking that in Greenaway, even in most intimate moments, nakedness loses – sooner or later – any erotic significance, which goes along with a certain disenchantment of ⇨ sexuality. In contrast to Kenneth Clark, who argued that '[n]o nude […] should fail to arouse in the spectator some vestige of erotic feeling' (29), Greenaway repeatedly makes the point that he considers nudity the natural state of the human ⇨ body and not exclusively 'a prelude to ⇨ sex' (Greenaway quoted in Hawthorne). Admittedly, the notion of nakedness as a return to nature is not without its problems in view of the fact that, strictly speaking, '[t]he natural state is, in fact, *unnatural*, if we accept that there have never been human societies in which the ⇨ body has remained totally unclothed […]. Humans may be naturally naked, but we have used clothing to define our kind […] and to differentiate ourselves from each other' (Barcan 2; original emphasis). Nevertheless, the idea of nudity as man's natural state was already familiar among mediaeval moral theologians, who, according to Panofsky, distinguished rigorously between *nuditas naturalis*, as 'the natural state of man conducive to humility' (as depicted in scenes involving Adam and Eve), and *nuditas criminalis,* as 'a sign of lust, vanity and the absence of all virtues' (Panofsky, *Studies*, 156).[356]

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[356] The other types of nakedness in medieval thought are *nuditas virtualis*, as the 'symbol of innocence (preferably innocence acquired through confession)', and *nuditas temporalis*, as 'the lack of earthly goods', either 'voluntary (as in the Apostles or monks) or necessitated by poverty' (Panofsky, *Studies*, 156). In the catalogue to *The Physical Self*, Greenaway sums up the four types, though not quite correctly, as '*nuditas naturalis*, or the nudity of Innocence […]; *nuditas virtualis*, the nudity of Truth, unveiled virtue and the nudity of Modesty; *nuditas temporalis*, a metaphor for self-denial or poverty; and *nuditas criminalis*, which brings with it obvious condemnation' (Greenaway, *Physical*, 51).

Nuditas criminalis is not only related to lasciviousness and ⇨ sex but, more generally, to the weakness of the flesh and – as its name implies – subsequent penalisation. It is obvious that, '[b]ecause of its association with shame, nakedness can readily be used both metaphorically and in practice as a form of punishment, humiliation or degradation' (Barcan 134). In Greenaway, this is expressed by the frequent coincidence of ⇨ violence and nudity, which is exemplified by Albert's debasing treatment of Roy in *Cook* or by Luper's being bound to the stake in *Tulse 1*. In *Dante*, all the sinners are rendered naked: some of them falling through the ⇨ air (Fig. 5, p. 67), like the four disgracers by Goltzius and Cornelis van Haarlem, others wallowing in filth and excrement (Fig. 170), like the sinners in Botticelli's illustration for Canto XIII of Dante's *Inferno* (Fig. 171). What is more, in the end of both *Draughtsman* and *Nightwatching*, the protagonists are stripped bare by their adversaries before they are blinded and – in Neville's case – beaten to ⇨ death. The naked corpse, exemplified by the victims of ⇨ drowning in *Seine* (Fig. 227, p. 310), illustrates most forcibly the utter vulnerability of the human being.

Fig. 170. Still from *A TV Dante* (detail).

Fig. 171. Sandro Botticelli. *Inferno, Canto XVIII* (detail). 1480s.

In his oeuvre, Greenaway tries to capture the whole ambivalence of nakedness, shifting continuously from one meaning to another, yet he never seems to see them in terms of strict opposites. Nakedness is the natural state because it is considered a natural element of the life of every man and every woman. Through the ubiquitous use of nude ⇨ bodies Greenaway finally reverses the process of differentiation between humans and – at the same time – between humans and ⇨ animals. This is illustrated vividly in a tableau of his film *Darwin*, where the English naturalist is seen surrounded by an army of "naked

apes". The artist's representation of nudity – with all its different meanings – is thus a constant reminder of the ⇨ animal origin of our lives, of which ⇨ sexuality is only one element, as are birth, sickness, ⇨ violence, and ⇨ death.

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NUMBERS.

The interest in numbers and numerology dates back to the ancient world, most famously to Pythagoras (ca. 570–495 BC), who 'observed that "Everything is disposed according to the numbers". Plato [also] regarded number as the essence of harmony, and harmony as the basis of the cosmos and of man, asserting that the movements of harmony "are of the same kind as the regular revolutions of our soul"' (Cirlot 230). The preoccupation with numbers was also furthered by Judaic mysticism, as, for example, by practitioners of the Kabbalah or of *gematria*[357], and was continued in the ⇨ writings of the polymaths of the Renaissance and the Baroque. According to Heinrich Cornelius Agrippa (1486–1535), for instance, 'everything which is done through natural virtue is governed by number'; and those 'follow[ing] natural philosophy and mathematics and know[ing] the middle ⇨ sciences which come from them – arithmetic, music, geometry, optics, astronomy, mechanics – [...] can do marvellous things' (quoted in Davis & Hersh 98). Agrippa also devoted a considerable part of his studies to so-called magic squares, which had been introduced via China and Arabia and take the form of 'definite quadratic arrangements of numbers so that their total in any direction or diagonally is the same' (Landman 275).

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[357] In *gematria*, Trachtenberg explains, 'the letters of the Hebrew alphabet also serve as numerals: א = 1, ב = 2, ג = 3, etc.'; it was thus 'a process of creating equivalences from the numerical values of words, and provided an ingenious method of reading novel and unexpected meanings into a text' (Trachtenberg 262).

As one of the first European artists, Albrecht Dürer depicted a magic square in his engraving *Melencolia I* (1514) (Fig. 172), which was, in turn, appropriated by Greenaway for the catalogue of his exhibition *Some Organising Principles* in 1995 and was also adapted for his later painting *The Number 34* (1999) (Fig. 173). In general, numbers, which are contained in Suitcase no. 25 of Tulse Luper's suitcases, Numbers and Letters, have been identified by both critics and the artist alike as a 'major substance' (Greenaway, *Capable*) of Greenaway's oeuvre. Numbers are also the fundamental concern of two members of his collection of *100 Allegories*: The Maths-Boy, no. 46, which is seen as 'an allegory of learning' (Greenaway, *100 Allegories*, 249), and The Arithmetician (Fig. 174), no. 47, 'the allegory of Mathematics with the attributes of an abacus and a Chinese ⇨ book of figures and numbers' (Greenaway, *100 Allegories*, 249). As a further indication of the utility of complex numbers, the volumes in *Prospero* include, as a homage to Euclid's *Elements* (ca. 300 BC), "A Harsh ⇨ Book of Geometry" (Fig. 175), which is described as 'a thick, brown, leather-covered ⇨ book, stippled with gold numbers', revealing pages 'flicker[ing] with logarithmic numbers and figures' (Greenaway, *Prospero*, 20). Another volume, "The ⇨ Book of Universal Cosmography", contains drawings of 'complex, disciplined geometrical figures, and concentric circles' (Greenaway, *Prospero*, 122) associated with the work of Robert Fludd (1574–1637),[358] for whom 'numbers and mathematics were a special tool that enabled him to study the entire structure of the visible and invisible universe' (Faivre 67).
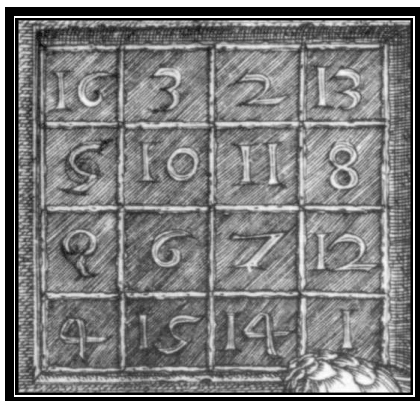
Fig. 172. Albrecht Dürer. *Melencolia I* (detail). 1514.
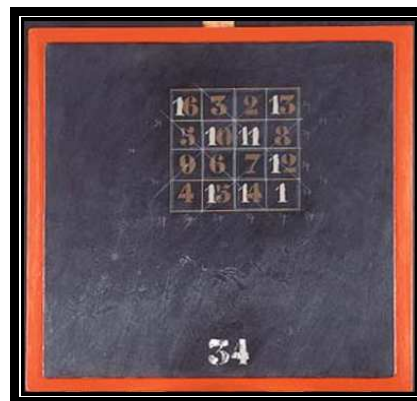
Fig. 173. *The Number 34*. 1999.

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[358] For a reading of Greenaway's use of Fludd's work in *Prospero*, see Warlick (117–132).

It is convenient to see Greenaway's preoccupation with numbers and mathematical formulae as a constant reminder of his origins in modernism, for from the 1950s onwards modernist artists have been showing – in quite different ways – their delight in numerical imagery and play. Thus, for example, visual poets such as Richard Kostelanetz as well as American Pop artists, from Warhol, most famously in his *Do It Yourself* series of 1962, to Robert Indiana, as, for example, in *Numbers* (1968), used numerals as visual commodities for their works. The most inspirational figure here may be Jasper Johns, who used numbers for the first time for his *Figure* series in 1955, and frequently repeated the number motif in works such as *Small Numbers in Color* (1959) and the *Black Numeral* series (1968). Paying homage to this tradition, Greenaway has started, as can be observed in *Simply Times Seven* (1999) (Fig. 176), to integrate numbers as images in many of his paintings and collages. Equally important is the fact that both avant-garde composers such as Stockhausen or Cage and (American) structural filmmakers openly relied on structures based on numerals or arithmetic for their artistic accomplishments. Greenaway's early film *Vertical Features Remake* is, though not without a sense of irony, clearly indebted to this tradition, as it is comprises four "remakes" of a fictional film that display 121 (eleven times eleven) images of verticals, each using a different arithmetical formula.[359] In most of his later works, however, complex arithmetics are replaced by a mere number count, which becomes – together with the ⇨ alphabet – Greenaway's favourite system of classification (Woods, *Being*, 123). Counting is, in the words of Greenaway, 'the most simple and primitive of narratives – 1 2 3 4 5 6 7 8 9 10 – a tale with a beginning, a middle and an end and a sense of progression' (*Fear*, 23). Especially in his films, the repeated use of a sequence of numbers testifies to the artist's ambition to create organisational devices that can thwart the actual narrative. In *Drowning*, for example, throughout the entire film the numbers 1 to 100 appear (Fig. 177), acting 'as a narrative shell that "convinces" the viewer that she is watching a narrative. In reality, the scenes that

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[359] According to the narrator in the film, there are four reasons why eleven was selected as structural device: 'First, the number eleven, two verticals, echoes the subject matter of the film. Second, if the format eleven times eleven is rearranged, it can be made to form a square complete with diagonals, thus echoing the total shape of the project [...]. The third reason was that if the square of eleven, 121, is written in this way [1 11 1], the strokes could be arranged to make a square. And the fourth reason was that 121 is the same backwards as well as forwards, suggesting that the total project was reversible'.

follow one another are not connected in any logical way' (Manovich, *Language*, 238).[360] Another instance is Greenaway's installation *Uranium*, which was, in reference to Primo Levi's autobiographical Holocaust novel *The Atomic Table* (1975), structured according to the atomic numbers of the chemical elements. The (selective) use of the periodic table of elements in Levi's work was an attempt 'to bring order to an otherwise chaotic world' (Benchouiha 69). In the same vein, Greenaway argues in the catalogue to *Uranium* that '[i]t is perhaps comforting to suppose that in a changing world where there are no consoling verities anymore – no God, no Satan, no true punishment, no true reward, no Heaven and no Hell [...] – then the atomic table can offer certainties' (Greenaway, *Uranium*, 21). In Greenaway's view, numbers can provide comfort, for they 'mean definable structure, readily understandable around the world. And numbers essentially carry no emotional overload' (Greenaway, *How*, 161).
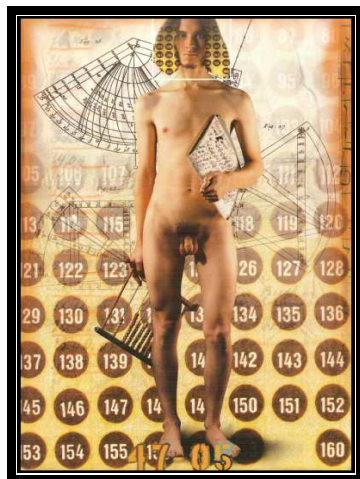
Fig. 174. *100 Allegories to Represent the World*: The Arithmetician.

Fig. 175. Still from *Prospero's Books* (detail).

But the use of numbers (and counting) can also be regarded as a reference to what Greenaway calls 'human obsession [...] to count, number and measure every phenomenon he experiences' (Greenaway, *Some*), an obsession from which he does not exempt himself, because often in his work counting occurs in

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[360] Greenaway has commented further on his number count in *Drowning*, noting that the 'numbers represent the ticking away of the frames, the seconds, the minutes, the allotted time for the narrative to take place. When you reach fifty in the number count, you know you are half way through the narrative, when you are in the nineties, you know the story has not far to go and when you reach one hundred, narrative and number-count arrive neatly at a photo-finish' (Greenaway, *Fear*, 25).

impossible places at impossible times. In the exhibition *Flying Over*, for example, the feathers in Site no. 13, the Feather Room, are all 'discreetly ticketed with a number' (Greenaway, *Flying Over*, 48) for no obvious reason,[361] in *Pillow* Jerome is anxious to note '[f]or every pill he swallows [...] a number on a sheet of exquisite Japanese paper' (Greenaway, *Pillow*, 84), and throughout the *TLS* films, a number is inserted on the screen to count how many times Luper is being hit (Fig. 178). Moreover, in *Drowning*, Smut, in a futile exercise in the absurd, is counting bees, the hairs on a dog, and the leaves of a tree.[362] Of course, the spontaneous counting of objects that are haphazardly visible can be seen as a natural impulse – especially when people are hit (like many of Greenaway's ⇨ characters are) by an extreme emotional shock. It seems to be a way for the psyche to hold on to the reliable real world when sense of self or self-worth is lost or severely threatened. But in Greenaway's world, counting is, as Alan Woods has observed, ultimately 'helpless in the face of the countless things to count; this is what we are reminded of by Greenaway's organising principles and counting ⇨ games, because their arbitrary and whimsical nature is foregrounded' (Woods, *Being*, 22). Counting as a seemingly objective method for capturing experience and recording information thus often remains questionable, and the solace offered by numbers is nothing but elusive. A scene in *Rosa*, for example, features a "list for the stage manager", which is generated by ten members of the chorus 'hold[ing] up the numbers one to ten [...], just making sure we appreciate the list-making process, just making sure that we comprehend the ten-ness' (Greenaway, *Rosa*, 41). After items 1–9 have been displayed, the list abruptly stops, for, as we are told, '[n]umber ten is missing' (Greenaway, *Rosa*, 42). In various other instances, Greenaway thwarts his own counting/ordering device, like in *Prospero*, where – deviating from the script – not all of the 24 ⇨ books are given a number in the realised film, and both "An Alphabetical Inventory of the Dead" and "Vesalius's Lost ⇨ Anatomy of Birth" are listed as no. 8. In *TLS*, on the other hand, not all of the 92 suitcases are featured in the films, and those that do occur are not in strict

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[361] Serving 'the purpose of not serving a purpose', as Greenaway (quoted in Morgan 17) would say.
[362] In sharp contrast to Smut, the Skipping Girl is wise enough to know when to stop. Having counted 100 stars, she concedes: 'A hundred is enough. Once you have counted one hundred, all other hundreds are the same' (Greenaway, *Drowning*, 9).

chronological order. In the same series of films, episode no. 7 (out of sixteen) has been deliberately left out.

Nevertheless, the numerological aspect of Greenaway's oeuvre is also manifest on a macro level in that many of his works are part of (or announced as parts of) a series or a larger-scale project. Both *Stairs* (mounted only in Geneva and Munich) and *Ten ⇨ Maps to Paradise* (realised in Ljubljana and Bologna) were originally planned as a ten-part series of exhibitions/installations in ten different cities, *Rosa* is the first part of ten operas dealing with ten different composers, the *TLS* project should include not only the three feature films, but, amongst other things, 92 additional DVDs,[363] and *The Historians*, of which only volume no. 39 has been published, is intended to comprise a quantity of 100 ⇨ books. Notwithstanding the fact that many of Greenaway's ventures could not be realised due to a lack of funding, it seems as if the actual implementation of all scheduled parts of a series of works is not given utmost importance, so that three, ten, 92, and, 100 should be seen as symbolic rather than concrete numbers.
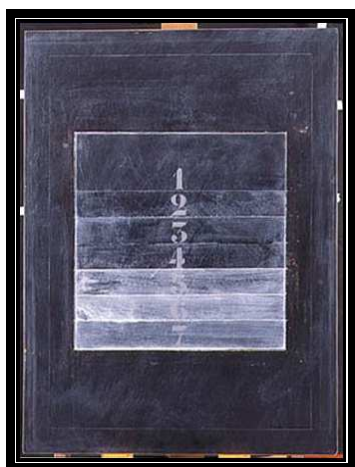
Fig. 176. *Simply Times Seven.* 1999.

Fig. 177. Still from *Drowning by Numbers* (detail).

It goes without saying that Greenaway does not choose his numbers randomly. Thus, for instance, he has acknowledged the fact that in *Prospero* the use of 24 for the number of ⇨ books has been a conscious reference to Godard's witticism 'that cinema was truth 24 frames a second' (Greenaway quoted in Turman

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[363] Of this series of 92, *Bolzano Gold* (2004), made together with a student master class in Leipzig, is, to my knowledge, the only DVD that has been realised to date.

150).[364] The number 26, on the other hand, in films such as *26 Bathrooms* or *Zed*[365], is almost exclusively used in relation to the ⇨ alphabet. Thus, even though Greenaway has argued convincingly that he has 'no particular belief in any magic of numbers, and hold[s] no mystic excitement about their sequence and infiniteness' (*Some*), it is evident that some appear more often than others. A recurrent number in his work is three, which is generally considered to be 'the favored mystical number of all times' (Trachtenberg 119), equally important for magic as for religious numerology.[366] In honour of the Trinity, the number three is omnipresent in Dante's *Divine Comedy* (1321),[367] and in Borges's ⇨ story ⇨ *Death and the Compass* (1942), the Kabbalah is a point of reference for the narrative's engagement 'in [an] elaborately systematic play with [...] "3"' (Bell-Villada 90). In a similar vein, in Greenaway's *Drowning*, three appears every now and then; not only are there three female protagonists named Cissie Colpitts, but, as Madgett concludes in the film, also ⇨ '[d]rownings, like most other things, come in threes' (Greenaway, *Drowning*, 88). Moreover, the elder Cissie pushes her husband's head three times under ⇨ water, Smut says he 'never answer[s] the phone until the cock crows three times', and at Jake's funeral the three Cissies, just to kill time, count in threes. *Drowning*'s three female protagonists, symbolising the three ages of woman,[368] rank with the many female trinities (not

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[364] Due to its intrinsic relation to film, Michael Snow and Hollis Frampton repeatedly used the number 24 as a device for their works. Frampton even considered it as 'cinema's "magic number"' (Sitney, *Visionary*, 415). However, 24 is also 'the number of totality since it is connected with the 24 hours of the day [...]. Pythagoras regarded 24 as embracing the totality of the parts of heaven, because of the 24 letters of the Greek alphabet as well as the 24 musical notes' (Schimmel 235).

[365] In *Zed*, Alba breathes the wish to bear – according to the Greek alphabet – 26 children, only to be informed by Oliver (incorrectly) that there are 23 Greek letters. 26, however, also occurs at the beginning of the film, when 'the tiger-counter shows the number of 676, the square of 26' (Greenaway, *Zed*, 15), and as the (alleged) number of authenticated Vermeer paintings.

[366] Examples from Christian tradition are the three wise men, the three temptations of Christ, St. Peter's threefold denial, the Holy Trinity (uniting the Father, the Son, and the Holy Ghost), etc.

[367] The number three appears in every aspect of the *Divine Comedy*: from the three beasts at the beginning of Virgil's journey, the leopard, the lion and the she-wolf, 'the three major divisions of sin, signifying the three major divisions of Hell: fraud, violence, and concupiscence' (Musa xxxii), to the final image of the three-faced Lucifer, chewing on the three worst sinners of all times, Judas, Brutus, and Cassius. On a structural level, Dante's work is divided into three parts, each comprising 'thirty-three cantos, with the exception of Hell, which has thirty-four – the opening canto serving as an introduction to the work as a whole' (Musa xxxi). It is also assumed that for the *Divine Comedy* 'Dante invented a rhyme scheme known as *terza rima* [...], thus continuing to display his fascination with the number three [...]. And each canto is divided into three-line stanzas called *terzine*, or tercets' (Musa xxxi).

[368] It is no coincidence that the elder Cissie is often depicted carrying flowers, which associates her with Ceres – especially when she appears in Madgett's room, red-robed like the goddess in Jacob Jordaens painting *Offering to Ceres* (1618–20); according to some

only) in Greek ⇨ mythology: the Erinyes, the Charites, the Gorgons, the Graiae, the Horae, the Sirens, and so forth. Greenaway, well aware of this, asks rhetorically, '[w]hy do women always come in threes? Men do not – the three witches in Macbeth, the three Muses, the three Fates, the naked contestants for Paris's golden apple' (Steinmetz & Greenaway 71).[369] It is thus not surprising that in many of his works the number three is used for the female sex: there is a threefold Francesca da Rimini (Fig. 179) in *Dante*, perhaps a homage to the persistent use of the number three in the *Divine Comedy*, in *Baby*, there are three midwives and three sisters of the Divine Child, and in the opera ⇨ *Writing to Vermeer* there are three women – Vermeer's wife, his mother-in-law, and one of his models – writing letters to the Dutch painter.[370] Moreover, in *Gold*, ⇨ Story no. 70 tells the fate of "The Three Sisters", Dolores, Sybil, and Saffron, and in *Tulse 3*, there are the three sisters Leslie, Jeanne, and Frances, trying to seduce Tulse Luper.

Fig. 178. Still from *The Tulse Luper Suitcases 1* (detail).

Fig. 179. Still from *A TV Dante* (detail).

interpretations, Demeter, with whom the Roman Ceres was identified, was considered as 'the Triple Goddess of Maiden, Mother, and Crone. […] By Homeric times, this triplicity is redefined as three distinct but dynamically interlinked deities: Kore [Persephone] as Maiden, Demeter as Mother, and Hecate as Crone' (Radford 127).

[369] With the notable exception of the three adult incarnations of Tulse Luper in *TLS*, men in Greenaway most often come in twos: the Poulencs in *Draughtsman*, the Deuce brothers in *Zed*, Bouille and Daude in *Seine*, the Bognors and the Van Dykes in *Drowning*, Alcan and Lully in *Rosa*, etc.

[370] Fittingly, Greenaway has argued in an interview that in Vermeer's paintings three groups of women are represented: 'the first set are about women drinking; the second group are all about women writing and receiving letters; and the third group are about women playing musical instruments' (Greenaway quoted in Willoquet-Maricondi, *Interviews*, 317). Admittedly, paintings such as *Girl with a Red Hat* (ca. 1665–67) as well as *Woman with a Pearl Necklace* and *Woman Holding a Balance* (both ca. 1664) do not fit in any of the three categories.

The number seven was in magic, according to Trachtenberg, 'second only to the [number] three in popularity. Time and time again the instructions run: repeat seven times, draw seven circles on the ground, do this daily for seven days, etc.' (Trachtenberg 119). Due to its ritualistic aspect, the number has been able to mesmerise artists every so often.[371] One of the reasons for its great cultural significance is the fact that seven is one of the most common numbers in Scripture.[372] This is mainly why in Catholic tradition seven is also the number of the sacraments, of both the virtues and deadly sins, as well as of the gifts of the Holy Ghost. In accordance with religious numerology, in Greenaway's *Baby*, the Divine Child is 'dressed in seven different garments' (Greenaway, *Baby*, 63), and '[t]here are seven "precious commodities" of the infant's ⇨ body up for auction – small reliquaries of spittle, urine, phlegm, excrement, tears, breath and blood' (Greenaway, *Baby*, 93). More often than once, Greenaway has expressed his fascination with the mystical ubiquity of the number seven, which is the number of 'the colours of the rainbow[373] [...]. It is also responsible for the seven days of the week, the seven seas, the seven sleepers, the seven ages of man, the seven wonders of the world, the seven hills of Rome and the seven orifices of the ⇨ body' (Greenaway, *Fear*, 79). The significance of the number seven can be further observed, for example, in *Cook*, which is structured chronologically around seven menus and spatially around Newton's seven spectral colours. Seven is also the number of the members of the Water-Tower ⇨ Conspiracy in *Drowning*, and in *Belly*, Kracklite, who built only six and a half (thus almost seven) buildings, writes seven postcards, and seven of the eight architectural sites referred to in the script were allegedly influenced by Boullée (Greenaway, *Belly*, vii).

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[371] One of these artists is Hamish Fulton, who argues that his 'interest lies with making seven day walks – a familiarity with this time distance, but also with all those different uses for the number seven. I enjoy discovering uses. [...] In this sense I see the number seven like a "Readymade" (Fulton 197).

[372] According to Bullinger (158), in the Old Testament the number seven occurs (without its multiples) 287 times: the seven days of the creation of the earth, seven lean and seven fat cows in Joseph's dream (which forebodes seven years of abundance and seven years of famine), seven and seven clean animals to be taken on Noah's ark, etc. In the New Testament, seven is featured most prominently in the Apocalypse of John, which refers to the book with seven seals, the seven churches in the province of Asia, the seven heads of the beast, the seven angels with seven vials, and seven last plagues.

[373] This popular notion goes back to Newton, who, by way of analogy to the seven notes of the musical scale, 'mathematically but quite arbitrarily divided the visible light spectrum into seven colors' (S. Day 174): red, orange, yellow, green, blue, indigo, and violet.

Thirteen is, according to popular belief, the most unlucky number. In Scripture, as Bullinger claims, 'every occurrence of the number *thirteen*, and likewise of *every multiple* of it, stamps that with which it stands in connection with *rebellion*, *apostasy*, *defection*, *corruption*, *disintegration*, *revolution*, or some kindred idea' (205; original emphasis).[374] In Greenaway's early short *Intervals*, however, the use 'of groups of 13 visual images arranged in 13 sections' is meant to render homage to Vivaldi, who, according to the artist, 'composed occasionally around the excitements of the number 13'[375] (Greenaway, *How*, 162). Another of Greenaway's shorts, *Dear Phone*, displays 'thirteen shots of red GPO telephone boxes situated in thirteen different locations' (Pascoe 52f.). *Draughtsman*, though, adheres to the traditional connotation of thirteen, having Neville make '13 drawings in a pattern of 12 plus 1'[376] (Greenaway, *How*, 165), of which the last, the thirteenth, proves to be deadly for him. Similarly, in *Pillow*, Nagiko's last and thirteenth ⇨ book is "The ⇨ Book of the Dead", the bearer of which is ordered to kill its recipient. Furthermore, in *Baby*, at the very outset of which the audience witnesses the counting of the mother's thirteen contractions, the dead ⇨ body of the Child is torn into thirteen parts, and its sister is subject to 208-fold rape, following 'a coldly Sadeian mathematics'[377] (Woods, *Being*, 128) involving the number thirteen.[378]

92 is an inconspicuous number without any ostensible symbolism, but still it has become Greenaway's favourite and most personal number. It was used for the first time as a structuring device in *Walk*, where we are told that the protagonist 'travel[s] through 92 ⇨ maps and cover[s] 1,418 miles'[379] (the same numbers are

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[374] According to the Kabbalah, however, thirteen was a sacred and lucky number because 'its numerical value in Hebrew […] produces the word Ahad, "One", the most important quality of God' (Schimmel 207).

[375] Maybe Greenaway refers to Vivaldi's *Concerto per violino* (RV 250–262), for which the Italian composer chose E major flat thirteen times (cf. Bockmaier 90).

[376] Whereas in Scripture twelve signifies '*perfection of government*, or of *governmental perfection*' (Bullinger 253; original emphasis), thirteen is an addition to it, subverting the excellence of that perfect number.

[377] Most infamously, Sade's *120 Days of Sodom* (1785), designed to include 4 times 150 passions, offers an elaborate numerological account of perversions.

[378] The virgin is raped 13+(13+13)+(13×13) times (Greenaway, *Baby*, 107).

[379] According to John Wyver, 'the number of miles noted by the narrator […] is also the number of feet in a 16 mm print of the film' (9). And indeed: 16 mm film contains 40 frames

iterated in the end of the film, when Tulse Luper's ⇨ book *Some Migratory* ⇨ *Birds: 92* ⇨ *maps, 1418* ⇨ *birds* is revealed). Greenaway has explained his use of the number 92 in *Walk* as 'an act of homage to [...] [John] Cage's *Indeterminacy Narrative* [sic], whose ninety parts I had counted incorrectly'[380] (Steinmetz & Greenaway 17). It was Cage himself who brought the miscount to the artist's attention, yet Greenaway decided to adhere to it; his 'mistake has since become a credo' (Greenaway, *How*, 165). Thus, 92 has been the number of ⇨ biographies in *Falls*, ⇨ Book no. 13 in *Prospero* is called "The Ninety-Two Conceits of the Minotaur", in the ⇨ book to *Fort Asperen*, the duration of the Deluge is reduced to 92 days, and in the installation of the same title Noah was equipped, analogously to Tulse Luper in *TLS*, with 92 suitcases. In *TLS*, however, Greenaway's use of the number 92 has been applied most consequently, at the level of both form and content. Not only is the project structured along the 92 suitcases, which often contain 92 objects, but in the three features there are also 92 ⇨ characters, 92 so-called Luper experts, 92 characteristics of Luper, and so forth. 92 has also left its mark on most of the projects in the vicinity of *TLS*, hence the 92 gold bars in *Gold* as well as *92 Drawings* of *Venice* and *92 Drawings of the Mole Antonelliana* for the exhibitions *Luper in Venice* and *Luper in Turin*, respectively. Notable in *TLS*, subtitled *A Personal* ⇨ *History of Uranium*, is Greenaway's association of his "personalised" number 92 with uranium, which was carried over to other works as well, as, for example, to *Uranium*.[381] Even though this may be seen as an *a posteriori* appropriation of the fact that uranium is the 92nd element of the periodic table, Greenaway has been anxious to give some significance to this "coincidence": 'Ninety-two is a powerful number. It is the atomic number of uranium, that element so closely aligned to nuclear fission and the atomic bomb, today's obsessional item [...] of world destruction' (Fort Asperen Ark).

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per foot, hence 1418 feet make a total number of 56720 frames; screened at 24 frames/s this would result in a runtime of 2363,333... seconds, that is 39 minutes and 23 seconds, corresponding approximately to the 40 minutes of *Walk*.

[380] In *Indeterminacy* (1959), Cage read ninety one-minute stories, adjusting the speed of his reading to the length of each text.

[381] Since today the periodic table includes 118 chemical elements, the inside flap of the accompanying book to *Uranium* explains that this is why 'it has that exact number of pages, all of them tempered in darkness until the explosive light of element 92, uranium, bleaches the remaining [...] pages white' (Greenaway, *Uranium*).

Along with the sequence 1–92, the count of one to 100 is one of the structural devices occurring most frequently in Greenaway (Woods, *Being*, 27). His oeuvre includes works that explicitly refer to their hundredfoldness, as, for example his *100 Windmills* (1978) series of paintings, his *100 Objects*,[382] as well as his *100 Allegories*. 100 is for us, as Greenaway has acknowledged, 'a number of orthodox convenience. We [even] chop up time into centuries' (Greenaway, *How*, 172). In Scripture the duration of 100 years is seen as *universum tempus*, as universal time (Evans 63),[383] and as a multiple of 10, which is one of the numbers signifying completeness (Lockyer, *Miracles*, 48), or, more precisely, 'the perfection of Divine *order'*[384] (Bullinger 251), 100 also marks perfection and completion. Coincidently or not, in *100 Objects* Greenaway claims with an obvious sense of irony: 'Nothing has been left out, [e]verything is represented, [e]verything alive and everything dead' (Greenaway, *100 Objects*).[385] The artist employed the count of one to one hundred for the first time in the 1976 short *Goole by Numbers*, for which he explored the town's public space, using images of numerals as ready-mades for his film. In a like manner, in the 1978 short *1–100* the same sequence of numbers was 'shot in an assortment of contexts in Berlin, Paris, Rome, Florence and Brussels' (Melia, *Bibliography*, 151). These early films already seem to prefigure the number count in *Drowning*, which is announced by the Skipping Girl's counting of 100 stars at the outset of the film. Written subsequently to the release of the film, the compendium ⇨ book *Fear of Drowning* is '[a] commentary in one hundred parts of *Drowning by Numbers*' (Greenaway, *Fear*, 1). Similarly, ⇨ Book no. 39 of *The Historians* is designed as a dictionary in 100 entries. Moreover, both the series of collages *Prospero's Allegories* and the compendium short *A Walk through Prospero's* ⇨ *Library* deal with 100 ⇨ characters from the opening passage of *Prospero*. Then there are the 100 historical photographs of *Audience*, the 100 courtly archetypes of *Peopling*, the 100 screens of *Stairs Munich*, each screen

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[382] When *100 Objects* is referred to in the *TLS* series, the number of objects is, unsurprisingly, adjusted to 92. Hence Suitcase no. 42 is named 92 Objects to Represent the World.

[383] Evans notes that in the Old Testament '[t]he building of the Ark was in hand for 100 years. The 100 years signifies […] the whole period of this world's duration, in which the Holy Church is being built up' (Evans 63f.).

[384] Remember that ten is also the number of Greenaway's *Maps to Paradise*.

[385] More often than not there is not only one of each object listed, but there are 100 umbrellas, 100 suits of armour, 100 red books, 100 spectacles, 100 plaster cast busts, 100 sets of teeth, etc.

representing one year in the ⇨ history of cinema, as well as the 100 sites of *Stairs Geneva*, which has been characterised by the artist as 'a 100-day-long, 100-viewpoint film without a camera' (Greenaway, *Geneva*, 95). As a sign of obsessive consequence in Greenaway's thinking, in the 100-page catalogue to *Stairs Geneva* 'the short descriptions of each site in English and in French total 100 words – 50 words in English, 50 in French' (Greenaway, *Geneva*, 1).[386]

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O

ORNITHOLOGY.

Aves, birds, which appear in Greenaway's prop-opera *100 Objects* as no. 87 '[t]o demonstrate song and ⇨ flight[,] [o]rnithology and flying' (Greenaway, *100 Objects*),[387] become manifest in his oeuvre in various forms and shapes, and are often segmented into individual parts. The artist's scattered collection of bird items, however, is not started literally *ab ovo*, but from a prior state of development – with Archaeopteryx, the transitional form between reptile and bird, which was included in *100 Objects* to represent 'palaeontology and metamorphosis, [and] Darwin's evolutionary theory of transmutation'

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[386] However, it is interesting to observe that on some occasions Greenaway consciously subverts his "perfect" numbers, as, for example, in *Gold*, where the conceptual figure 100 is desecrated by including a story no. 101 as 'an extra story, an addendum' (Greenaway, *Gold*, 231). In a similar way, the catalogue to *Compton* not only features Tulse Luper's 92 suitcases but also the suitcases 93–95, which are rendered as 'fake, apocryphal & unauthenticated suitcases' (Greenaway, *Compton*).

[387] The original, eponymous installation in Vienna did not include Birds among its 100 objects; instead, A Collection of Bones of Ears or Birds was listed as Object no. 79.

(Greenaway, *100 Objects*).[388] Eggs, though, can also be found as specimens in the exhibition *Flying Over* (Site no. 19), as still-life objects in *Pillow*, or within Tulse Luper's Suitcase no. 63, Feathers and Eggs. Feathers, 'demonstrat[ing] natural ⇨ flight[,] [b]irds, ornithology' (Greenaway, *100 Objects*), also appear among the items in *100 Objects* and as elements of Sites no. 12, the ⇨ Flight Feathers, and no. 13, the Feather Room, in *Flying Over*. In the same exhibition, we can marvel at the Beating Wings (Site no. 24), 'a pair of wax-treated, white-feathered wings' (Greenaway, *Flying Over*, 70), before the ornithological collection ends where it began – with Bird Bones (Site no. 26).

Fig. 180. Still from *The Cook, the Thief, His Wife and Her Lover*.

Fig. 181. Frans Snyders. *Still Life with Poultry and Venison*. 1614.

Greenaway has not only proven himself a keen collector of bird specimens like Darwin, but he also shares his ornithological interest with Leonardo, whose observations of birds are documented in the *Codex Atlanticus* (1478–1518) and in the *Codex on the ⇨ Flight of Birds* (1490–1505), in which the Renaissance artist 'analysed their manner of using their wings and leaning into the wind to exploit currents of ⇨ air' (Cremante 498).[389] Moreover, the wings of birds, like birds in general, have always been of great aesthetic appeal to artists, as can be seen from Nicolas Vleughels's *Studies of Wings* (1717), which was selected by Greenaway for his curated exhibition at the Louvre, *Flying Out*, and similar detailed studies by Albrecht Dürer or Edward Burne-Jones. Allegorical

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[388] Even though Archaeopteryx is generally acknowledged as valid evidence for the theory of evolution, it is disputed whether it should be seen as member of the class of Aves, or – because it is, as often argued, 'really more reptile than bird' (Coyne 43) – of Avialae.

[389] It was mainly due to Leonardo's direct observations of birds that, '[a]s compared to flight with beating wings moved by human muscle-power, the much more plausible idea of planar flight achieved with some kind of glider was taking shape' (Cremante 498).

paintings of the four classical elements, which were most popular among artists of the sixteenth and seventeenth centuries, depict birds as ⇨ animals representative of ⇨ air. [390] Some of these paintings offer, like many of Greenaway's works, an almost encyclopaedic diversity of avian imagery, best seen in the bird-filled ⇨ landscapes of the Elder and the Younger Jan Brueghel (Fig. 1, p. 63) or Arcimboldo's composite head in the allegory of ⇨ *Air* (1566), which, 'reveal[ing] the technique of a real scientific illustrator' (Kaufmann 122), includes more than eighty bird species.
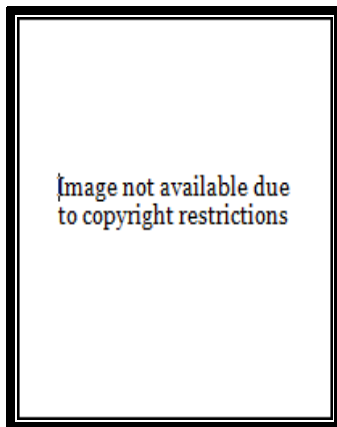
Fig. 182. American Crow. Plate 156 of *The Birds of America.*

Fig. 183. Still from *A Walk through H* (detail).

Fig. 184. *The Forest Rook.* 1978.

The bird imagery that is employed in Greenaway's films *Prospero* and *Cook* (Fig. 180) is devoted to Flemish and Dutch still-life painting depicting dead game and poultry, exemplified by works such as Frans Snyders's *Still life with Poultry and Venison* (1614) (Fig. 181) or Willem van Aelst's *Hunting Still Life* (ca. 1665). Aside from the tradition of the still life, some artists of the seventeenth century, like Melchior d'Hondecoeter or Jan van Kessel, specialised in the depiction of live birds, not so much being interested in the materiality of the ⇨ animals but in their diversity of form and wealth of colouring (Macfall 244). Scientific bird illustration did not emerge before the early eighteenth century, when 'the earliest exercises [...] developed out of efforts to provide a visual catalogue of private collections [of natural specimens] like Albert Seba's' (Boehrer 96), a Dutch pharmacist, whose *Cabinet of Natural Curiosities* (1734–65) was one of the most

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[390] Sometimes, though, birds related to other elements were deliberately included, like in Jan Brueghel the Elder's *Allegory of Air* (1611), which also depicts water birds such as the swan or the duck and flightless birds such as the cassowary or the ostrich.

renowned scientific ⇨ books of his time. Bruce Thomas Boehrer argues that although these illustrations might be 'groundbreaking work[s] from the standpoint of zoological ⇨ history, from the standpoint of representational accuracy [they were] [...] a disaster' (88). Bird illustration for scientific purposes did not reach its peak until the nineteenth century with the Englishman Prideaux John Selby and especially the French-American painter and naturalist John James Audubon, whose drawings for his pioneering ⇨ book *The Birds of America* (1827–38) (Fig. 182) made a great contribution to the popularisation of ornithology among laypeople.

Audubon, who is also frequently referred to in *Falls* (Lawrence 44f.), can readily be seen as one of Greenaway's ornithological heroes, but the artist's obsession with birds, as he has frequently acknowledged, also has a biographical side, for it can be traced back to his father's activities as an amateur ornithologist.[391] Consequently, his oeuvre is peopled with a host of bird professionals and amateurs: there is an ornithologist among the casualties in *Windows*, several ⇨ characters in the ⇨ biographies of *Falls* are engaged in ornithological investigations, Fallast is the Keeper of Birds in *Zed*, Van Hoyten is (both in *Walk* and *Zed)* the Keeper of the Owls[392], and Tulse Luper, as we learn from *Falls* and *Walk*, is the author of an ornithological compendium called *Some Migratory Birds of the Northern Hemisphere*, which includes – echoing the endeavours of Audubon – '1418 illustrations of birds in colour'. Taking his cue from the naturalist tradition, Greenaway's short film *House* is interspersed with facts about the appearance, breeding, and song of domestic birds such as the robin and the carrion crow, and, similarly, the various ⇨ stories in *Gold* are punctuated with non sequitur references to the behaviour of the European jackdaw, the chaffinch, or the stork. In Greenaway's COI documentary *The Coastline*, images of waders and ⇨ water birds are intercut with makeshift cards that mimic the act of scientific classification, and in

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[391] Greenaway once reported that '[m]ost of my knowledge of [...] birds came from my father's ornithological passions. As a child I thought everyone knew as much about birds as he did, and was surprised that most people cannot recognize a bird by a song, or tell a coot from a moorhen' (Greenaway, *Flying Over*, 91).

[392] It is convenient for the shadowy Van Hoyten that the owl is not only the bird of wisdom but also 'of darkness and death' (Cirlot 91).

Walk, subtitled *The Reincarnation of an Ornithologist*, footage (Fig. 183) that could have been easily taken from David Attenborough's documentary series *The Life of Birds* (1998) shows a multitude of birds sitting, nesting, swimming, and flying in their natural habitat. In *House*, the repertory of bird names is in accordance with the film's obsession with the ⇨ alphabet, grouping together halcyon, harrier, hawk, hawfinch, hedge sparrow, hen, heron, hoopoe, and house sparrow in a list of natural phenomena starting with the letter H. A plethora of similar bird catalogues can be found in *Falls*, which brings together collated lists of birds starting with the letters B, C, L, P, and W with lists of extinct, little grey, or unfamiliar ones, and a list of birds living on ice. ⇨ Biography 75 of *Falls* tells the fate of a certain Afracious Fallows, who 'experimented with unorthodox systems of bird-classification based on acrostics and mnemonics' (Greenaway, *Falls*, 101). The film also features a 'Bird-List Song sung by a 12-year-old VUE victim called Irisian[393]' (Greenaway, *Falls*, 67), assembling 92 names of birds without any sign of classification or order.

Fig. 185. Still from *The Falls*.
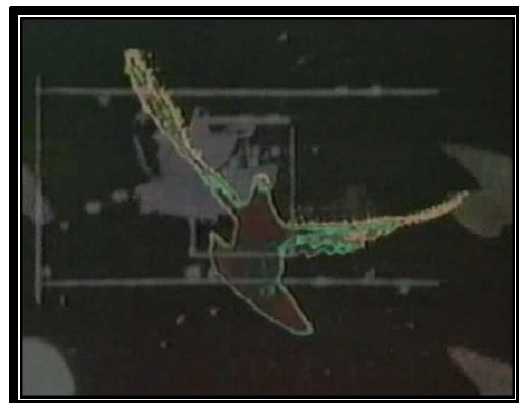
Fig. 186. Still from *A TV Dante* (detail).

Falls, however, does not reduce itself to a mere collating of lists, but rather emerges as a multifarious treatise on alternative ornithology. Even though in the film live ⇨ animals are not visible until it segues into the closing credits, bird imagery and references are always present in photographs, film stills, (toy) models, and drawings by Greenaway – including *Bird Cemetery* (1978), *A Feather at Night* (1978), *The Bird on the Hill* (1978), and *The Forest Rook*

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[393] Coincidentally or not, in Aristophanes's *The Birds* (414 BC), Iris is the name of a messenger to mankind sent by the gods.

(1978) (Fig. 184). Beyond that, birds are seen lurking in shop signs (Fig. 185), street names, proverbs, film and song titles, nursery rhymes,[394] and worn-out jokes like 'Which birds can lift the heaviest weights? The Crane' (Greenaway, *Falls*, 76). The film's diverse ludic approaches to bird investigation are obviously – though institutions such as the Audubon Ornithological Society and the fictional World Society for the Preservation of Birds[395] are evoked on several occasions to lend doubtful credence to them – far removed from any scientific methodology, but rather in the tradition of Edward Lear's ⇨ books of nonsense-poetry, which are themselves full of birds.[396] Greenaway has described his own method as 'a recourse to the branch of knowledge – not so much of ornithology – but of bird-lore; not a scientifically respectable methodology – [...] yet [...] based on observation of a sort' (Greenaway, *Papers*, 114).

Having left the field of ⇨ science behind, we enter the territory of fable and ⇨ myth, which provide numerous examples of bird imagery and bird symbolism. It is due to their migratory behaviour that birds have always been associated with aspects of transition, transition from one place or state to another. This also includes the idea of passing from life to ⇨ death, hence the 'interpretation of the bird as symbolic of the soul [...] commonly found in folklore all over the world' (Cirlot 27). Likewise, in Greenaway's *Dante*, shadowy images of birds are inserted to evoke the lost souls of the sinners in the ditches of hell, and in *Walk*, the migratory birds both literally and metaphorically accompany the ornithologist-protagonist on his journey to eternity – or everlasting ⇨ death. It is this acting as intermediaries between different worlds, between earth and sky, that also sheds light on 'the significance of birds as messengers' (Cirlot 27) and brings them close to angels. The angel, hybrid between man and bird, is a rare creature in Greenaway's work, but there is the angel Moroni, messenger from God to the Mormon prophet Joseph Smith, in the installation *Uranium*, and in the script to

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[394] Among the nursery rhymes in *Falls* referring to birds are "Who Killed Cock Robin", "Goosey Goosey Gander", and "Two Little Dickie Birds" (Round Folk Song Index no. 494, 6488, and 16401, respectively). The names of the first and the second rhyme were also applied to paintings by Greenaway that functioned later as maps in *Walk*.

[395] Named in analogy to the Royal Society for the Protection of Birds.

[396] It is relatively unknown that Lear started his career in the field of scientific bird illustration, but unfortunately, thus Boehrer, 'his work as an illustrator was neglected by audiences and exploited by contemporaries' (93).

Goltzius, angels occur during the performance of the ⇨ story of Adam and Eve, 'all chattering and laughing, settl[ing] like rich birds of paradise in a large tree' (Greenaway, *Goltzius*, 11). And there are angels by Peter Candid, Pierre Paul Prud'hon, Raymond Lafage, and Denys Calvaert among the numerous flying people populating the drawings in *Flying Out*. There, in Calvaert's *The Coronation of the Virgin* from the sixteenth century, a typical representation of the Virgin Mary as queen of heaven, the dove symbolises, following Christian iconography, 'the third person of the Trinity – the Holy Ghost' (Cirlot 85). Although the dove, as Greenaway remarks in the catalogue to *Flying Out*, 'is an unremarkable ornithological specimen, its wings more heraldic than pragmatic' (*Flying Out*, 126), it has special significance in Scripture as the messenger from God announcing to Noah the end of the Deluge (Genesis 8:8–12), which is alluded to, amongst others, in the installation *Fort Asperen*. In Greenaway's opera *Christopher Kolumbus*, on the other hand, the dove is both a messenger sent by Isabella I and the omnipresent guide for the so-called conqueror of the New World, whose name is translated literally – as Paul Claudel's original libretto reminds us – as the "Christ-bearing dove" (Degli-Esposti 77). In *Dante*, a dove is seen animated with Muybridge imagery (Fig. 186), symbolising, due to its association with Venus in Greek ⇨ mythology, the passionate love of Francesca da Rimini and Paolo Malatesta.

As a symbol of the Holy Ghost, the dove is included regularly in representations of the Annunciation, witnessing the Archangel Gabriel's delivering of the message of Christ's birth. In Greenaway's *Zed*, however, the annunciation of Alba's childbirth is made – through a deliberate conflation of Christian and classical ⇨ mythology – by a Jovian swan, which is 'like the archangel [...] a messenger of Fate' (Lawrence 81), but also – like the winged Nemesis – a harbinger of disaster.[397] Alba (Andréa Ferréol), Greenaway states in no uncertain terms, is his Leda (red-haired like Leonardo's and Pontormo's),[398] whom he also included as

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[397] In some versions of Nemesis's story, she is – like Leda – approached by Zeus in the shape of a swan, and the account of Pseudo-Eratosthenes even has both Zeus *and* Nemesis being turned into swans (cf. Gantz 320).

[398] Since Alba's relation to swans borders on identification (her wearing of white feathers; her surname, Bewick), it may be speculated that she evokes not only Leda, but also the swanlike Nemesis, which would explain her harsh treatment of the Deuce brothers towards the end.

no. 82 in *100 Allegories*. The swan, though, whose feathers were also exhibited in the Feather Room in *Flying Over*, here becomes the prime example of a mischievous bird, a habitual criminal, as it seems, for already in *Falls*, Cash Fallaxy had presumably been attacked by a swan 'smash[ing], or be[ing] smashed, into the windscreen' (Greenaway, *Falls*, 45). Thus, both Fallaxy and Alba/Leda, are – together with Ganymede[399] and Prometheus (present in *100 Allegories* as no. 68 and no. 85, respectively) – to be classified among what Greenaway calls 'victims of bird harassment' (Greenaway, *Flying Out*, 105).
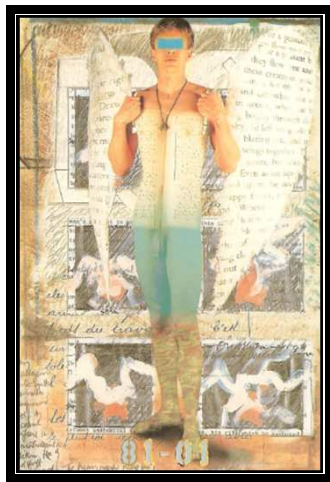
Fig. 187. *100 Allegories to Represent the World*: Icarus.

Fig. 188. Herbert J. Draper. *Halcyone* (detail). 1915.

Fig. 189. Herbert J. Draper. *The Lament for Icarus* (detail). 1898.

The biographees in *Falls* suffering from (partial) avian transformations have also been victims, probably of some sort of bird ⇨ conspiracy, likening them to the numerous ⇨ characters in Ovid's *Metamorphoses* (ca. 8 AD) being literally transformed into birds;[400] from Tereus (hoopoe), Procne (swallow), and Philomela (nightingale), who also make an appearance in *The Birds* of Aristophanes,[401] to Nisos (eagle), Daedalion (hawk), and Perdix (partridge). The uncle of the latter, Daedalus, is responsible for the avian metamorphosis of Icarus, albeit a man-made and hence less successful one, mimicking Athena's transformation of Perdix into a partridge by providing his son with a pair of

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[399] Representations of Ganymede by Leonardo, Correggio, Carlo Bianconi, and Rembrandt were also included in the catalogue to Greenaway's exhibition *Flying Over*.
[400] It is believed that Boeus's lost *Ornithogonia* (3rd century BC), which was entirely devoted to tales of bird transformation, served as a major inspiration to Ovid.
[401] *Falls* not only refers to Tireus and the hoopoe, but also includes many of the avian creatures found in *The Birds*: swallow, nightingale, eagle, crane, swan, albatross, canary, dodo, crow, buzzard, jackdaw, woodpecker, ostrich, vulture, widgeon, and partridge.

synecdochic wings. The father 'flew in front', thus Ovid, 'showing anxious concern for his companion, just like a bird who has brought her tender fledgelings out of their nest […], and launched them into the ⇨ air' (Ovid 185). Still, as is known, the bird imitation went awry, and the juvenile was punished, be it for his 'pride of youthful alacrity', as Sir Francis Bacon (157) famously wrote, or for the hubris of his artificer-father, by plunging into his ⇨ death. Icarus, who has always been Greenaway's favourite man-bird hybrid, is the motif of Allegory no. 81 (Fig. 187) in his *100 Allegories* and the subject of the exhibition *Flying Over*, the catalogue of which also features representations of the ⇨ myth by Bruegel, Giulio Romano, Goltzius, and Herbert Draper. Interestingly, Greenaway's version, wearing 'wings made both of feathers and Ovid's relevant text' (Greenaway, *100 Allegories*, 267), seems more indebted to Draper's 1915 painting of Halcyone (Fig. 188), another example of avian transformation from the *Metamorphoses*, than to Drapers's *Lament for Icarus* (1898) (Fig. 189). The ⇨ myth of Icarus, temporary birdman, 'first successful pilot and victim of the first flying accident' (Greenaway, *Compton*), has come to haunt Greenaway's career time and again, for it is used – through explicit/implicit reference – to comment on man's perpetual dreams and endeavours to conquer the ⇨ air, bird territory actually.

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P

PLANTS *see* **FOOD.**

PORNOGRAPHY *see* **SEX/UALITY.**

R

RELIGION.

Religion, for Greenaway, is not so much faith but living ⇨ mythology, an inexhaustible compendium of narratives and pictorial representations. This is why the artist, who has never tired of emphasising his atheist beliefs (Greenaway quoted in Ciment, *Baby*, 164), does not shy away from filling his work with allusions and references to biblical texts, Christian legend, and various traditions of devotional art. But, at the same time, pointing towards the self-proclaimed role of institutionalised religion (especially Christianity) as moral authority, he emphasises the need to revise the religious canons from time to time, subjecting them to a process of profanation, to insult and blasphemy. Blasphemy is indispensible, he argues, as 'it indicates the alternative position, the question of dogma, the opposition to rhetoric […]. Blasphemy's got nothing to do with God. It's got to do with the church, who [sic] feel threatened by outsiders or by critics' (Greenaway quoted in Petrakis 173).

Fig. 190. Still from *Darwin* (detail).
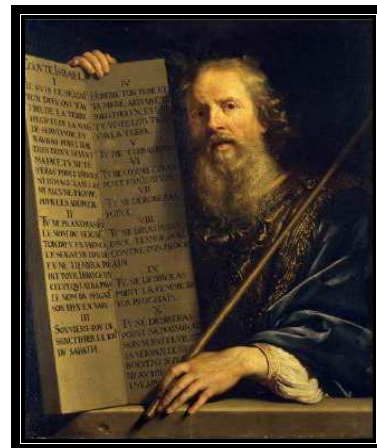
Fig. 191. P. de Champaigne. *Moses with the Ten Commandments*. 1648.

The artist's unveiled atheism is often projected onto the ⇨ characters in his work; his alter ego, Tulse Luper, for example, proves to be an outspoken atheist, choosing 'no religion' as his religious preference in *Tulse 1*. Others have passed through a process of disillusionment, like in Beckett (a kindred spirit to Greenaway), whose *Endgame* (1956) has a bitter Hamm finally acknowledge, 'The bastard! He doesn't exist!' (Beckett 55). In a similar vein,

Philip in *Eight* (as another mouthpiece of Greenaway) confesses that he had hoped the word God would be significant for him, 'but alas no – for me it's only etymologically interesting as Dog backwards'[402] (Greenaway, *Eight*, 56). In Greenaway's *100 Objects*, however, God appears, disenchanted and secularised, as an object among many others and a cipher for 'the unanswerable questions for which all religions are paid to find an answer. [...] "Who are we?" "Where are we going?" What's it all about?"' (Greenaway, *100 Objekte*). In the exhibition *Flying Out*, on the other hand, God the Father was present, amongst others, in drawings by the French Baroque artist Antoine Coypel and the Italian Mannerist Francesco Primaticcio. Coypel's God, in Greenaway's characterisation a 'white-haired Brahmin with a widely expansive gesture to embrace us all' (*Flying Out*, 118), has much of a benevolent and forgiving father, whereas Primaticcio's, as 'a patriarchal organiser directing the motorways of Heaven' (Greenaway, *Flying Out*, 122), seems more commanding and punitive. Thus, God can be seen, as Greenaway writes in the catalogue to *100 Objects*, as both '[a] model for a parachute to save us from falling' and 'a machine for permitting and forbidding' (Greenaway, *100 Objects*). These two contrasting associations, the yearning for protection and the fear of punishment, were identified by Paul Ricoeur – drawing on the critiques offered by Nietzsche and Freud – as 'the corrupt parts of religion' (Ricoeur, *Religion*, 437). Whereas for Nietzsche 'God was primarily a vehicle of interdiction, in whose presence an individual cowered abjectly, crushed by the disparity between his or her own weakness and the Creator's omnipotence' (Cousineau 66), Freud lay more emphasis on the aspect of consolation. For him 'God represented those perfections to which a human aspired but could not hope to glimpse in this world, and He offered, in the form of an afterlife, a promise which made this life bearable' (Cousineau 66). Ricoeur saw the raison d'être of atheism in 'the destruction of the god of morality, not only as the ultimate source of accusation but also as the ultimate source of protection' (Ricoeur, *Religion*, 450).[403] Atheism, of course, bears the challenge of both

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[402] In *Goltzius*, the comment 'that Dog is only God backwards' (Greenaway, *Goltzius*, 22) is reiterated by the Snake/Satan in the performance of the story of Adam and Eve.
[403] In Ricoeur's view, however, atheism should not be an end in itself but lay the foundation for 'a new kind of faith, a tragic faith' (Ricoeur, *Religion*, 451f.), existing beyond religion and without any condemnation and prohibition.

uncertainty and independence, which Greenaway sees as 'the shifting of responsibilities, [t]he fear of being alone – of being an orphan, fatherless' (*100 Objects*). The appeal of religion has always been that it seems to offer security, instruction, and resolution, and especially fundamental religion is, in Greenaway's terms, 'a shield [...]. Without imagination or effort, it solves all the unanswerable questions. It pushes the responsibility somewhere else [...]. To be an atheist you have to have ten thousand times more imagination than if you are a religious fundamentalist' (Greenaway quoted in Pally 116). Greenaway's vision of atheism is closely tied to the figure of Darwin, who not only decentred humankind by making it simply one species among the many of the ⇨ animal kingdom, but also 'displace[d] God as an active participant in the universe' (Shideler 21). Seen from this perspective, it is not surprising that in *Darwin*, the English naturalist is often seen in biblical dress (Fig. 190), evoking paintings of God, Noah, or Moses (Fig. 191), as humanity's new creator, saviour, and law-giver. Darwin's commandment, however, is liberty, since, as we are told in Tableau 17 of the film, he 'has given us a freedom that no social or religious programme has ever given us[;] [...] if man is on his own, then all the checks we relied on to excuse or explain our own shortcomings and mediocrities have been removed. We are, at least, now free for what we want to be'.

For his appropriations, subversions, and parodies of religious texts, Greenaway resorts again and again to sacred imagery and ⇨ stories related to the Old Testament. Thus, conjuring up 'a modern Babel ⇨ myth' (Kennedy), the Violent Unknown Event in *Falls* causes a confusion of tongues into 92 different languages (instead of the alleged 72 listed in Genesis 11:10–32). ⇨ Story 72 of *Gold* gives rise to a 'new David ⇨ mythology' by referring to a Jewish boy who sling-shot a 'new giant Goliath', incarnate in a National Socialist 'noted for his bullying, his vocal obscenities in front of small children, his stealing of female underwear and his masturbating stimulated by a faded print of the Mary Magdalene' (Greenaway, *Gold*, 166). The script of *Goltzius* involves six pornographic re-enactments of biblical ⇨ stories,[404] conceived, as

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[404] The plays include the story of Adam and Eve, the sexual encounter between Lot and his daughters (Genesis 19:30–38), David's seduction of Bathsheba (2 Samuel 11), Joseph's attempted seduction by the wife of Potiphar (Genesis 39:7–12), the tale of Samson and Delilah

the ⇨ character Boethius suggests, 'to demonstrate the hypocrisy of a religion bent on suppressing what they know to be irrepressible' [405] (Greenaway, *Goltzius*, 64). The plays, all based on engravings by Goltzius and including acts of unadorned ⇨ sex and gross ⇨ violence, are highly controversial. The first performance, for example, narrating the ⇨ story of Adam and Eve, is indicted for blasphemy for four reasons: '[a] naked God'; '[a] God that speaks with mortal words'; '[a]n actor that plays both God and Satan'; and '[e]xtreme disrespect for Adam and Eve, the parents of all mankind' (Greenaway, *Goltzius*, 26).

Adam and Eve, as the protagonists of the Judeo-Christian creation ⇨ myth, are arguably the most recurrent biblical figures in Greenaway's work. They turned up, exposed in a glass cage, as Object no. 14 in *100 Objects*,[406] which also featured a Serpent, as Object no. 27, '[t]o demonstrate Original Sin' (Greenaway, *100 Objekte*). Standing next to each other, thus evoking famous painterly representations by Titian, Lucas Cranach, Dürer, or Jan Gossaert (Fig. 192), they also appear in a tableau in *Darwin* and as Allegory no. 15 of *100 Allegories* (Fig. 193), where they are dryly characterised as '[f]irst victims of religion. Scapegoats. God's humiliated experimental guinea pigs' (Greenaway, *100 Allegories*, 229). Most ironically, the short *M Is for Man* features 'a dance re-enactment of genesis, Adam and Eve to be exact, but without procreation, since the dancers are both women' (Van Wert). Lurking behind the surface, allusions to Adam and Eve (and the Expulsion from Paradise) are found in various other Greenaway films. In *Cook*, 'the part of the restaurant where the lovers can fuck is the ⇨ Garden of Eden. From this ⇨ garden of many apples, the lovers are expelled into a van full of maggots and rot' (Acker 50). Georgina and Michael's forced ⇨ flight evokes painterly representations of the biblical Fall, particularly those by Masaccio and

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(Judges 16:4), and the New Testament story of John and Salome (Mark 6:15–29 and Matthew 14:1–12).

[405] In a similar vein, as a caveat against religious hypocrisy and as sign of Luper's 'iconoclasm, anticlericalism and eroticism', his Suitcase no. 7 is filled with Vatican Pornography 'erotic photographic stills and film associated with the archives of the Vatican' (Greenaway, *Compton*).

[406] In order to emphasise the archetypical nature of Adam and Eve, the catalogue includes images of the first biblical couple by Lucas Cranach the Elder, Masaccio, Hugo van der Goes, Giorgione, Hans Memling, Rembrandt, and Goltzius.

Michelangelo, with Richard, the Cook, 'assum[ing] the role of Angel of the Expulsion' (Greenaway, *Cook*, 64). Similarly, the naked couples in *Drowning*, Cissie 3 and Bellamy (reposing like in a Goltzius painting of 1608) as well as Nancy and Jake, bathing in tubs full of apples, may be seen as further suggestions of the biblical sinners. In *Zed*, the ⇨ Garden of Eden is evoked by Escargot, Alba's rural refuge besieged by snails, and by the floral surroundings of Oliver's bedroom, where he and Venus de Milo pose as a reluctant Adam and an alluring Eve.

Fig. 192. Jan Gossaert. Adam and Eve. Ca. 1520.

Fig. 193. *100 Allegories to Represent the World*: Adam and Eve.

The universal ⇨ myth of the Flood, as narrated in Genesis 6–9,[407] is another prevalent topic in Greenaway's work. While Noah's ark is alluded to overtly and covertly through the many zoological collections in his films (like in *Zed* and *Darwin*), Noah himself is introduced as no. 97 of Greenaway's *100 Allegories* and made a further appearance in *The Blue Planet*, a multimedia oratory dedicated to the ⇨ myth of the Deluge, as a Second Life ⇨ character in conversation with god, supported by live actors embodying Noah's wife and sons. In Greenaway's site-specific installation *Fort Asperen*, subtitled *A Peter Greenaway Flood Warning*, Mount Ararat was moved metaphorically to the

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[407] It is widely acknowledged that the Old Testament story draws on much older sources, such as the Babylonian epic of Gilgamesh. The most important difference, however, between the biblical account of the Flood and its Sumerian and Babylonian models is that, as argued by Alexander Heidel, only in the Book of Genesis is the Deluge 'a righteous retribution for the sins of the ungodly' (226).

Netherlands, creating a Dutch interpretation of the biblical ⇨ story in honour of Dutch and Flemish painting's 'long tradition of localising Biblical ⇨ mythology' (Fort Asperen Ark), epitomised by artists such as the Elder Bruegel, Hieronymus Bosch (Fig. 194), Adam Colonia, or Lambert de Hondt. Not only did the installation include a reconstructed model of the biblical ark (Fig. 195),[408] but, by transforming the fort itself into a replica of the interior of Noah's vessel (consisting of three storeys offering space for visitors to wander through), Greenaway created an adventure playground for adults – filled with ⇨ water, (toy) ⇨ animals, and suitcases for survival in case of floods. In the course of the installation, the artist published a homonymic ⇨ book of drawings that retell the biblical tale. Adapting the 300 days of the Flood to the ⇨ number of 92 days, Greenaway's account of the Deluge begins with rain and is ended with a rainbow. The rainbow, Object no. 6 of *100 Objects* and the content of Tulse Luper's Suitcase no. 43, is a recurring phenomenon in Greenaway, employed either (like in *Darwin*) as a symbol of new beginnings, in accordance with Genesis 9:13–17, where 'God has promised not to repeat his vindictive experiment of flooding the world again' (Greenaway, *100 Allegories*, 277), or (like in *Draughtsman* and *Zed*) of Newton's theory of colour.[409]

Drawing on narratives from the New Testament, the various stages in the life of Christ have been without doubt the most popular motifs for pictorial representations. For his series of installations *Ten Classical Paintings Revisited,* Greenaway has made two celebrated Renaissance paintings of Christ the subject of his art: Leonardo's *The Last Supper* (1495–98) and Veronese's *The Wedding at Cana* (1563). By means of a dramatic use of sound and light, Leonardo's painting was transformed into a site-specific installation in the church of Santa Maria delle Grazie in 2008, thus introducing the

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[408] There is a long-standing tradition of developing – in theory and in practice – reconstructions of Noah's vessel based on data provided by Scripture. Exact calculations of the size and dimensions of the ark were performed, amongst others by Athanasius Kircher, Isaac Newton, and the sixteenth-century mathematician Johannes Buteo. Befitting the motto of Greenaway's installation, in 2007, Greenpeace started to build a model of Noah's ark on Mount Ararat – as a warning on global warming.

[409] In his *Opticks* of 1704, the English physicist proved that all the colours of the rainbow are united in white light. In conformity with Newton's theory of colour, Arc-en-Ciel in *Zed* is a character dressed all in white. Arc-en-Ciel, however, is also the name of Luper's fifth prison, a cinema located in Strasbourg, in *TLS*.

audience to a novel experience of the work, turning it 'into a moment in Christ's whole life ⇨ story, from birth to crucifixion' (M. Day).[410] In a similar way, in 2009, a digital copy of Veronese's painting was shown in the Benedictine monastery of San Giorgio Maggiore in Venice (where the original painting had hung before it was looted by Napoleon in 1797). Greenaway's major conceit was to (re)interpret the painting as a depiction of the wedding of the Son of God himself, which is, as the artist argued earlier, 'somehow subversively against the wishes of a church who [sic] wanted to keep Christ a bachelor and Virgin' (Greenaway quoted in Woods, *Arts*, 129).
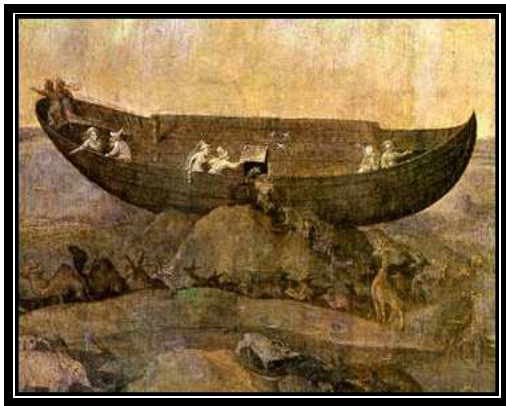
Fig. 194. Hieronymus Bosch. *Noah's Ark on Mount Ararat* (detail). 1500–04.

Fig. 195. Photograph from *Fort Asperen Ark*.

A much earlier example of Greenaway's interest in religious iconography is his collage of 1963, *Nativity Star* (Fig. 196), which is modelled, though in defiance of the laws of perspective, on triptychs of the Adoration of the Magi, such as Giovanni Bellini's *Nativity Triptych* of 1460–64. A more blasphemous version of the holy family is revealed in the film *Baby*, where the Daughter, as a licentious Madonna-figure, and the Bishop's son, as her personal Joseph, are seen engaged in a sexual encounter on the stable floor in front of the Divine Child. It is the infant who finally takes care that consummation is impeded by inducing a pregnant cow to kill "Joseph", thus turning the nativity play into a

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[410] Already in the preliminary stages, Greenaway's project met considerable resistance. On the one hand, concerns were raised about the potential damage of light on the painting (when the installation was re-created in Melbourne and New York, a full-scale replica of the original painting was used), and, on the other hand, it was argued that the artist's 'intention to spice up the show by projecting "raw and heavy" images of Christ's genitalia and naked crucifixion, taken from other Renaissance art, on to the church's walls was unlikely to endear the project to [opponents such as] Milan's conservative mayor' (M. Day).

celebration – not of birth but – of ⇨ death. In addition to references to nativity iconography, *Baby* offers a wide-ranging catalogue of images of the Madonna and Child, including the medieval form of the *sedes sapientiae* – showing the Virgin and the infant-god enthroned (Ross 225), still used by Early Netherlandish painters such as Rogier van der Weyden or Jan van Eyck, the Madonna of Humility – kneeling or sitting on a cushion or the ground (Meiss 132), and the breastfeeding *Maria lactans*, as seen in Dirk Bouts's painting of the *Virgin and Child* of 1465.[411] Most conspicuous, however, is the fact that in *Baby* Daughter and Child are often flanked by ⇨ characters or images of saints (Fig. 197), thus referring to the tradition of the *sacra conversazione*, to paintings by Piero della Francesca, Bellini, or Mantegna. Greenaway has made abundantly clear that his main interest is not so much the motif or the symbolism of iconographic representations of this kind but their composition. In an interview he expressed his fascination with the *sacra conversazione*, 'where the Virgin Mary, as the centre of the world, appears in the middle, and the saints are all arranged like ⇨ characters' (Greenaway quoted in Aldersey-Williams). While acknowledging that '[t]hose ideas of bilateral symmetry are fascinating in their own right', it was the artist's intention to 'use them – in a good postmodernist sense – to re-enliven and re-excite the sheer phenomenon of looking' (Greenaway quoted in Aldersey-Williams).

Fig. 196. *Nativity Star*. 1963.

Fig. 197. Still from *The Baby of Mâcon* (detail).

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[411] The representation of the *Maria lactans* is, in fact, one of the many variants of the Madonna of Humility. For the origin and development of the Madonna of Humility, see Meiss (132–145).

Greenaway's active interest in formal aspects of composition also becomes manifest in his appropriation of paintings of the corpse of Christ. Holbein's *The ⇨ Body of the Dead Christ in the Tomb* is alluded to regularly, examples of which are the dead (and ready to be eaten) Michael in *Cook* (Bruno 288) (Fig. 216, p. 297) or Jerome in *Pillow*. Andrea Mantegna's *The Lamentation over the Dead Christ* (Fig. 198) is another frequent quotation, used, for example, for the representation of Hardy's corpse in *Drowning* (Fig. 199), which includes a mourning Cissie 2 – his murderess – wearing the traditional colour of the Virgin Mary (which is either red or blue). Furthermore, in *Draughtsman*, 'Greenaway has Neville's words allude to those of Christ on the Cross ("I am finished" – "It is finished") while the disposition of his ⇨ body recalls numerous paintings of Christ's deposition' (Keesey 21). Other instances of an *imitatio Christi* are found in *Belly* (Müller 210), which, for example, has Kracklite spread out his arms, as if crucified, against the window frame before he jumps to his ⇨ death. Greenaway's persistent preoccupation with the motif of crucifixion, however, may also take the form of direct quotations, as can be seen in *Tulse 2*, where Robert Campin's *Descent from the Cross* (ca. 1430) is projected on the wall in the Cathedral of Strasbourg, or in *Nightwatching*, where Rembrandt's *The Raising of the Cross* (ca. 1633) is staged as a tableau vivant.

Apparently, the crucifixion of Christ has been used by artists as diverse as Rembrandt, Picasso, and Francis Bacon as 'an opportunity for mediation on the ⇨ body's gross weight, its struggles against itself, and its weakness in ⇨ death' (Elkins, *Pictures*, 95). But Bacon, as art critic John Russell suggests, also considers it 'a generic name for an environment in which bodily harm is done to one or more persons and one or more persons gather to watch' (quoted in Schmied 72). Similarly, for the atheist Greenaway, as for the atheist Bacon, refusing to see crucifixion as an emblem of divine redemption of humankind, it thus becomes symbolic of man's utmost cruelty against man. The same can be said of the punishment and ⇨ death of the Christian martyrs. According to St. Augustine, in the case of martyrs, 'righteousness is fulfilled by dying. [...] It is not that ⇨ death has turned into a good thing, when it was formerly an evil. What has happened is that God has granted to faith so great a gift of grace that ⇨ death [...] has become the means by which men pass into

life' (St. Augustine 514). In Greenaway, however, the idea of the virtue underlying the passive resistance of martyrs to their persecutors is entirely lost. Hence, the artist's catalogue of *100 Allegories* includes the female martyrs Agatha (Allegory no. 86), who is also alluded to in *Baby*, and Lucy (Allegory no. 87) merely as allegories of (female) agony and humiliation. Similarly, the allusions to the fate of St. Sebastian, be it in *Draughtsman*, in which the dying Neville finally resembles La Tour's *St. Sebastian Tended by St. Irene* (1634–43), or in *Tulse 1*, in which a naked Luper bound to a stake pays tribute to the well-known illustrations by da Messina and Botticelli, do not convey a sense of triumph of the victim over the tormentor but only of suffering and shame.

Fig. 198. Andrea Mantegna. *The Lamentation over the Dead Christ* (ca. 1490).

Fig. 199. Still from *Drowning by Numbers*.

The purpose of all this, it seems, is to remind us of the words of Braschi (Pope Pius VI) in Sade's *Juliette* (1796), that '[f]rom time immemorial man has taken pleasure in shedding the blood of his fellow man and to content himself he has sometimes disguised this passion under a cloak of justice, sometimes one of religion' (798). This becomes most obvious in *Baby*, which has been seen, not without reason, as an outright attack on organised religion and on Catholic tradition in particular. Greenaway's work 'tests several film ⇨ taboos, particularly in its juxtaposition of innocence with ⇨ violence, a juxtaposition that amplifies the effect of each extreme. It is not so much the degree of the ⇨ violence but the context that seems to makes [sic] film audiences uncomfortable' (Shulman). Greenaway's Sadean version of a miracle play is eager to thwart what Bataille has condemned as 'Christianity's reduction of

religion to its benign aspect' (*Eroticism*, 120) by laying bare its potential for bacchic ⇨ violence. What has begun with a mock version of the Christian virgin birth escalates into a murderous frenzy: after the ⇨ death of the Bishop's son and the Daughter's consequential smothering of her baby brother, her parents are killed one by the other – because, as we get to know in the film, 'the sins of the children always begin with the mother' and 'the father'. The orgiastic ⇨ violence in *Baby* culminates in the ⇨ *Death of the Virgin*, (the set being modelled on Mantegna's eponymous painting from ca. 1460–64), the Daughter's ritualistic mass rape sanctioned by church authorities, and finally in the dismemberment of the Child's corpse into individual relics by a frenetic crowd.

Even though Greenaway's preoccupation with religion is mainly a preoccupation with Judeo-Christian ⇨ stories and iconography, in his recent work he has also turned to Mormonism, The Church of Jesus Christ of Latter-day Saints, for inspiration. To a certain extent, his interest in Mormon culture also seems to be spurred by its coincidental connection to uranium – intrinsically tied to Greenaway's version of twentieth-century ⇨ history – because Utah looks back on a long tradition of uranium mining. In the installation *Uranium*, Mormon founder Joseph Smith is among the protagonists, described as a digger 'for the ultimate American treasure, which turned out to be uranium' (Greenaway, *Uranium*, 23); and also the angel Moroni is present – as a singer of the elements of the atomic table. There are also various references to Mormonism in the *TLS* films, especially in the second episode of *Tulse 1*, which is set in Moab, Utah. There, Luper's appearance on a white horse conjures up the first Horseman of the Apocalypse, who is regarded as both 'the image of the victorious Christ' (Steffler 112) in Christian symbolism and the embodiment of the Mormon Church in Joseph Smith's apocryphal White Horse Prophecy.[412] Later in the film, the honey that is smeared on Luper's penis evokes the beehive, symbol of

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[412] In this speech, allegedly held in 1843, Joseph Smith described the circumstances of the last days, prophesying that '[a] terrible revolution will take place in the land of America[;] […] the land will be literally left without a supreme government, and every species of wickedness will run rampant' (quoted in Smith & Smith 27).

Mormon culture and tradition,[413] and when Luper is arrested, a painting by Mormon artist John Scott, *Jesus Teaching in the Western Hemisphere*, which often can be found in illustrated editions of the ⇨ *Book of Mormon*, is projected on the wall of his prison cell. All in all, the portrayal of the Mormons in *TLS*, represented by the Hockmeister family, is not a favourable one. Religious zealots, fascists, and persevering antagonists of Tulse Luper, the German-American Hockmeisters travel to Europe and play an active part in the events of World War II by joining forces with Nazi thugs. Nevertheless, as Greenaway has argued, for him, 'as an absolute atheist', Mormonism is an 'almost contemporary example of how to construct a religion' (Greenaway quoted in Mathews). As a relatively young religion,[414] it offers a smorgasbord of new ideas and hidden texts: 'What were the Mormon beginning-words transcribed by Joseph Smith and translated by the angel Moroni[,] who delivered the golden plates of a new religion dressed as a postman', Greenaway (*Ninetytwo*) asks on one occasion. 'A crack-pot tale? But then consider all the other crack-pot tales. Virgin birth for God's sake. Resurrection for God's sake. The fiery plates of Moses. […] Sacred texts to some – arcane and irrelevant gibberish to others' (Greenaway, *Ninetytwo*).

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[413] The beehive is also depicted on the Utah state flag, symbolising the importance of the community over and for its individual members. Matthew Barney uses it as a recurring motif in the second part of his *Cremaster* series (1994–2002), which also deals with Mormon culture to a certain extent.

[414] The beginnings of Mormonism are traced to the 1820s, when Joseph Smith claimed to have his first visions of 'the coming forth of the Book of Mormon, a document said to have been miraculously translated from hieroglyphics engraved on golden plates' (Shipps 1). Supposedly having received the plates from the angel Moroni in 1827, Smith published the Book of Mormon in 1830.

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SCIENCE *see* **MYTH.**

SEX/UALITY.

Sex is conveniently named as one of Greenaway's main preoccupations, both by critics and the artist alike, who argues that 'there are only two things which really count: one is sex and the other is ⇨ death. What else is important?[415] One can disguise sex as romance or love but it's always about sexual desire' (Greenaway quoted in Buchholz & Kuenzel 56). Admittedly, sex is, and has always been, one of the dominant themes in the ⇨ history of art. Yet other than in ancient Greek or in Japanese art, pictorial representations of sex in early modern Europe were rarely explicit. During the Renaissance, for example, artists rather used 'the erotic to address the classical ideal, the beautiful, and the sublimation of our basic sexual desires for a greater moral good' (Mahon 14). A notable exception is Marcantonio Raimondi's *I Modi (1524)*, which comprised sixteen explicit images of sexual acts – based on works by Giulio Romano – involving figures from Greek and Roman ⇨ mythology.[416] James Elkins considers it an extreme case of exercise with form, arguing that it 'represents some sexual acts as if they were examination questions in contrapposto or opportunities to display artistic virtuosity' (*Pictures*, 196). Still, *I Modi* is significant insofar as it had an enormous impact on later erotica, such as Paul Avril's equally explicit illustrations (Fig. 200) for the French translation of Friedrich Karl Forberg's *De Figuris Veneris* (1824). Furthermore, it has been interpreted as an instrument of social criticism against 'the corrupt and hypocritical attitudes of the clergy toward deviant sexual behaviour, especially fornication and sodomy' (Frayser & Whitby 563).

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[415] Greenaway reiterated his statement more than once, thus, for example, in conversation with Catherine Shoard, where he addressed the interviewer directly: 'I don't know much about you, […] but I do know two things. You were conceived, two people did fuck, and I'm very sorry but you're going to die. Everything else about you is negotiable' (Greenaway quoted in Shoard).

[416] The 1527 edition, for which the images were complemented by accompanying sonnets by Pietro Aretino, is generally considered one of the first erotic books to combine textual and pictorial content. The work's controversial potentiality, however, has survived up to the present day: eight of the sixteen sonnets were set to music by Michael Nyman, Greenaway's long-time collaborator. In 2008, a performance of Nyman's *8 Lust Songs* in London caused a great stir – and was finally cancelled due to its alleged explicitness.

Fig. 200. Paul Avril. *Cunnilingus*. 1906.

Fig. 201. Still from *Nightwatching* (detail).

The explicitness of these images, however, brings up the delicate question where to draw the line between eroticism and pornography. Bataille suggests 'us[ing] the word eroticism every time a human being behaves in a way strongly contrasted with everyday standards and behaviour' (*Eroticism*, 109). It 'shows the other side of a façade of unimpeachable propriety. Behind the façade are revealed the feelings, parts of the ⇨ body and habits we are normally ashamed of' (Bataille, *Eroticism*, 109). Pornography, on the other hand, is generally defined as having the 'sole intent [...] to stimulate sexuality; it is an aid to sex or masturbation. [...] Erotic art may draw on aspects of pornography, notably the depiction of sexual organs and sexual practices, but it does not do so for sexual arousal alone' (Mahon 14f.). But looking at contemporary works of art such as Andres Serrano's ⇨ *History of Sex* (1996), Jeff Koons's series of photographs with his then-wife, former porn actress Cicciolina, as well as images by other renowned photographers such as Jan Saudek or Roy Stuart, one might suggest that in postmodern art the boundaries between the erotic and the pornographic have become more and more porous. Baudrillard even goes so far to say that, '[i]n reality, there is no longer any pornography, since it is virtually everywhere. The essence of pornography permeates all visual and televisual techniques' (Baudrillard, *Conspiracy*, 25).

Even though – some fifty years after the sexual revolution – pornography is virtually everywhere and sex is no longer the ⇨ taboo topic it used to be, it would be naïve to ignore the fact that sexuality is still subjected to processes of social regulation and control, to what Foucault labelled in *The ⇨ History of*

Sexuality as 'the regime of power-knowledge-pleasure that sustains the discourse on human sexuality' (*History*, 11). [417] Faced with 'an incredible vulgarian hypocrisy which slams anyone who makes radical sexual moves' (Greenaway quoted in Acker 43), Greenaway still feels committed to address sexuality and eroticism bluntly and directly, irrespective of norms, conventions, and ⇨ taboos. Thus, regardless of whether his film ⇨ characters are middle-aged, like Georgina, who is seen, amongst other things, performing fellatio on the roughly same-aged Michael in *Cook*, young, like Nagiko and Jerome in *Pillow*, kinsmen, like the brothers Deuce and the Emmenthals, who are involved in ménages à trois in *Zed* and *Eight*, respectively, or, famous, like Rembrandt, who is seen fucking and performing cunnilingus (Fig. 201) in *Nightwatching*, they all have sex.

Fig. 202. Sandro Botticelli. *Venus and Mars* (detail). Ca. 1483.

Fig. 203. Still from *The Draughtsman's Contract* (detail).

For his representations of sex, Greenaway draws on various examples of erotic art (in the widest sense of the term), from Renaissance paintings such as Botticelli's *Mars and Venus* (ca. 1483) (Fig. 202), on which a post-coital moment of Neville and Mrs. Herbert in *Draughtsman* (Fig. 203) is modelled (Pascoe 90), to Japanese *shunga* prints (Fig. 204), which are superimposed on the screen during Nagiko's and Jerome's scenes of sexual intercourse in *Pillow* (Fig. 205). Nevertheless, though sex in Greenaway may be fairly explicit sometimes, he has – understandably enough – shied away from representations of unsimulated sex, which are usually limited to the area of hard-core pornography.[418] On the other

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[417] Foucault, however, takes up the position that in modern society the control over sexuality is not so much exercised through repression as through excessive verbalising. In the course of his study he thus wants to 'discover who does the speaking, the positions and viewpoints from which they speak, [and] the institutions which prompt people to speak about it' (Foucault, *History*, 11).

[418] As Linda Williams has argued, 'anti-pornography feminists have used this hard/soft distinction to label men's sexuality as pornographic and women's as erotic. But with mass-

hand, during the last fifteen years, there has been a certain tendency within art and mainstream cinema to draw on graphic, unsimulated scenes of sexual intercourse, as examples as diverse as Bruno Dumont's *La Vie de Jésus* (1997), Patrice Chereau's *Intimacy* (2001), Michael Winterbottom's *9 Songs* (2004), or, recently, Lars von Trier's *Antichrist* (2009) show. And so it is not all too surprising that Greenaway has considered the use of hard-core scenes for his upcoming film *Goltzius* (Greenaway quoted in Shoard), a film that centres on dramatisations of various erotic engravings by Goltzius (which have also been the content of Luper's Suitcase no. 41 in *TLS*), including the ⇨ stories of Adam and Eve, Lot and his daughters, David and Bathsheba, Joseph and Potiphar's wife, Samson and Delilah, and John the Baptist and Salome. In the script, which abounds with graphic descriptions of fellatio, cunnilingus, vaginal and anal penetration, and ejaculation, the incestuous affair of Lot (from Genesis 19:30– 38), for instance, reads as follows: the two sisters 'take turns to massage [...] [Lot's] penis and squeeze his testicles [...]. When they have achieved an erect penis, the elder sister [...] squats over her father's thighs and manoeuvres her own thighs to achieve his phallus penetration of her vagina' (Greenaway, *Goltzius*, 58).

Fig. 204. Katsushika Hokusai. Shunga from the series *Tsuma-gasane* (detail). Ca. 1820.

Fig. 205. Still from *The Pillow Book* (detail).

Nonetheless, in his work Greenaway has, other than many of his contemporaries, rarely subjected his copulating couples to the voyeuristic gaze of the viewer, mainly because he seems more interested in aspects of formal

market romance fiction for women growing sexually more explicit[,] with hard-core film and video pornography, aimed formerly only at men, now reaching a "couples" and even a new women's market [...], these pat polar oppositions of a soft, tender, nonexplicit women's erotica and a hard, cruel, graphic phallic pornography have begun to break down' (Williams 6).

composition and in the physiological factors of sexuality than in true passion. Even though there are various scenes of unbridled lust and tender affection in his work, Greenaway tends to remind us constantly of their biological function: that, sex, first and foremost, is reproduction. Thus, many of the women whose sexual acts we have witnessed get pregnant: Mrs. Herbert in *Draughtsman*, Alba in *Zed*, the youngest Cissie in *Drowning*, Louisa (who endured, like the infertile Georgina in *Cook*, several miscarriages earlier in her life) in *Belly*, Nagiko in *Pillow*, Giaconda in *Eight*, or Saskia in *Nightwatching*. [419] However, according to Greenaway's dispassionate and sober judgment, sex is not only reproduction but also business. Even '[b]eing pregnant is [...] a trade', the eponymous protagonist in *Goltzius* claims: 'Prostitution, baby-making, the womb industry' (Greenaway, *Goltzius*, 13). A supreme example of this is Giaconda, a professional surrogate mother of sorts, who is selling off her babies for some $ 25,000 each.

Fig. 206. Still from *The Tulse Luper Suitcases 2* (detail).

Fig. 207. Nikolaus Knüpfer. *Brothel Scene* (detail). Ca. 1630.

Generally, the nexus of sex and money is emphasised by Greenaway's frequent use of the archetype/stock ⇨ character of the (female) prostitute. In *Zed*, for

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[419] In Greenaway's films, the birth of a child, like Louisa's in *Belly*, Nagiko's in *Pillow*, and Alba's twins in *Zed*, seems to offer a rare ray of hope in a world of depravity and violence. In accordance with Jung's view that '[o]ne of the essential features of the child motif is its futurity' (Jung, *Child*, 98), for Greenaway a baby, present as Object no. 33 in *100 Objects*, demonstrates 'perpetual new beginnings' (Greenaway, *100 Objekte*) and a promise of a somewhat better future. Consequently, in *100 Allegories*, the artist has chosen a child to be represented in Allegory no. 33, The Future. There, a young boy bears the signs of the Archangel Gabriel in van Eyck's *The Annunciation* (ca. 1434), a crown and a sceptre, pointing upwards not to announce the Angelic Salutation but the future to come, signalling that '[w]hatever mediocrity we have arranged for ourselves in the Past, the Future holds out the possibility of restitution' (Greenaway, *100 Allegories*, 241).

example, there is the ⇨ zoo prostitute Venus de Milo, offering not only her ⇨ body for sale, but also her art of telling erotic ⇨ stories, which she models 'on the three key works of Anaïs Nin, Pauline Reage, and Aubrey Beardsley, *Venus Erotica*, *The* ⇨ *Story of O*, and *Under the Hill*' (Greenaway quoted in Ciment, *Zed*, 38). Other sex workers in Greenaway's films are the Skipping Girl's mother (living in some sort of red-light district in Amsterdam Road) in *Drowning*, Patricia in *Cook*, child prostitutes in *Nightwatching*, and Trixie Boudain and Sophie van Osterhuis (Fig. 206), who could have been taken from a Baroque brothel scene by Nikolaus Knüpfer (Fig. 207), in *TLS*. In *Eight*, the entire female cast comprises the members of a private seraglio employed by Philip and Storey Emmenthal, father and son, which in turn consists – paying homage to Fellini's "collection" of female stereotypes in *8 ½* (1963) – 'of eight and a half archetypes of male sexual fantasy'[420] (Greenaway, *Eight*, 9): Simato, a patchinko addict, Mio, a would-be transvestite, Griselda, a prurient nun, the zoophile Beryl, the intellectual Kito, the servile Clothilde, Palmira, a femme fatale, the aforementioned ever-pregnant Giaconda, and the half-woman Giulietta, a double leg amputee. But in Greenaway's cinema, sex is not only exchanged for money, because – as the example of Mio shows – there are other currencies equally or even more valuable. As we get to know from Kito, Mio charges '[f]or normal everyday sexual attentions [...] one pair of court shoes – size 36. [...] For extraordinary sexual attentions – the price is greater – three pairs for fellatio, four pairs for sodomy' (Greenaway, *Eight*, 94). Similar non-monetary arrangements can also be observed in *Pillow*, where Nagiko offers sex in exchange for calligraphy, and in *Draughtsman*, where Mrs. Herbert is urged to agree – as part of Neville's remuneration for the drawings of her husband's estate – 'to comply with his requests concerning his pleasures with me'.[421]

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[420] Unsurprisingly, Greenaway was confronted with charges of misogyny to which he responded that '[t]o deny male sexual fantasy is naïve. Male sexual fantasy has been responsible for much of the Western cultural landscape [...]: Rubens to Shakespeare, Cranach to Vermeer, Wagner to Byron, Goya to Helmut Newton, Canova to Modigliani' (Greenaway, *Laconic*, 299). As to the general charge that his oeuvre is hostile towards women, Greenaway has to say, '[p]eople often accuse me of being a misogynist. I hope I am not. But I think I am a misanthrope' (Greenaway quoted in Wyver 9).

[421] The scene in which Neville and Mrs. Herbert agree to draw up the terms of the contract of employment (and sexual blackmail) is tellingly modelled on La Tour's *Paid Money (*also known

Whereas, on the surface, one gets the impression that Greenaway's works merely recycle the old heteropatriarchial ideas of the male predator and the female as passive victim, this is in fact only one component of his ludic exploration of gender stereotypes. And, more than once, the male understanding of sexuality as a predatory enterprise is overtly exposed to ridicule. This is why Greenaway's films run counter to the traditional patriarchal order in cinema, which favours, according to Laura Mulvey's analysis, men in control of the events and women functioning 'as erotic object[s] for the ⇨ characters within the screen ⇨ story, and as erotic object[s] for the spectator within the auditorium' (Mulvey 63). This division along gender lines, between active/male and passive/female, is often collapsed, for, as Greenaway has argued, many of his works 'center the female as main protagonist, often having to battle socially debilitating restrictions and curbs to attain her independence but refusing to limit her sexuality and determined to use and enjoy it' (Greenaway, *Laconic*, 289).

As if to illustrate the full spectrum of gendered sexual stereotyping, Greenaway brings together in *100 Allegories* the family of Sexual Allegories, ranging from the male brutish sexuality of Cyclops, Hercules, and Jupiter to the ecstatic and destructive lust of Medea and Semiramis.[422] Another allegory from the same work (being a member of the family of Vices) is Pornocrates, inspired by Félicien Rops's 1896 painting of the same title,[423] which is deemed to be 'the flagrant allegory of lechery' (Greenaway, *100 Allegories*, 233). For Greenaway, Rops's Pornocrates, who is walking a pig/man on a lead, is a prototypical example of destructive femininity, which seems omnipresent in his work in the shape of the stock ⇨ character of the female temptress. Even though most of

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as *The Payment of Taxes)* (ca. 1627). Later, when Mrs. Herbert is seen cloyed and weary of her act of prostitution, she conjures up La Tour's *Repentant Magdalene* (1640–44).

[422] The latter is also referred to in *Prospero* with Book no. 21, "The Autobiographies of Pasiphae and Semiramis", which is described as 'a pornography[;] [...] a blackened and thumbed volume whose illustrations leave small ambiguity as to the book's content' (Greenaway, *Prospero*, 24). It is said that one should 'wear gloves when reading the volume' (Greenaway, *Prospero*, 24), for, like Aristotle's lost book on comedy in Eco's *Name of the Rose* (1980), its pages are poisoned.

[423] Pornocrates is referred to in several of Greenaway's works, like in *Prospero*, where she is seen walking, with the pig in her hands, through the library hall, but also in individual scenes in *Zed* and *Cook* where Caterina Bolnes and Georgina, respectively, are modelled on Rops's painting.

Greenaway's female protagonists (Mrs. Herbert and Mrs. Talmann in *Draughtsman*, Georgina in *Cook*, or Nagiko in *Pillow*) are still 'too vulnerable to be called simply "femme fatales"' (Rowe 223), nearly all of them seem to have the ability to exert power over men and use sex to achieve their final ends. The majority of his male ⇨ characters, however, (be it Neville in *Draughtsman*, Madgett in *Drowning*, or the Emmenthals in *Eight*) are self-pitying, whiny, and all too passive, not able – like the biblical Samson – to see behind the veil; female sexuality remains the Freudian 'dark continent' (Freud, *Question*, 212) for them, which eventually leads to their downfall.[424]

What female and male sexuality have in common, at least in Greenaway's perception, is a general proclivity for sexual transgression and perversion – implying in strictly Freudian terms any deviance from heterosexual (vaginal) intercourse.[425] Sadism, is, as expected, a male phenomenon in Greenaway, as in his work men are mainly responsible for aggressive sexual acts, inflicting pain – and even ⇨ death – upon their fellow women (and men). Examples of this linking of sex and ⇨ violence include cases of bizarre object fetishism (often in association with impotence), ranging from Hardy sticking an ice lolly into his wife's vagina in *Drowning*, to Albert's reported object-rapes of Georgina in *Cook*, to the penetration of Fastidieux (former Blondie singer Deborah Harry) with a gun in *Tulse 1*. Sexual torture and "ordinary" rapes are more common and are often, like in *Baby*, *Rosa*, and *Goltzius*, fatal for the victims. While, as argued, most abusers are male, a rare example of a female "perpetrator" can be found in *Eight*, where Phillip is – recalling Ugo's demise in Ferreri's *The Grande Bouffe* (1973) – masturbated to ⇨ death by Palmira; not so much an instance of torture, one may interject, but rather the fulfilment of a whimsical male fantasy.

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[424] Admittedly, Greenaway's reversal of roles may not be highly original. Ultimately one could say, as Carel Rowe argues, that he 'often retell[s] the same old story about power relations, with the players ideologically cross-dressed. This time the sheep are in wolves' clothing; the phallus wears skirts' (Rowe 223).

[425] Interestingly, homosexuality is portrayed, if ever, in negative terms in Greenaway's work. Thus, in *Pillow*, there is a homosexual publisher coercing sex from both Nagiko's father and her lover Jerome. In the script of *Goltzius*, the homosexual act is even more distinctly linked to violence, for example, when a priest is forced into fellatio and passive anal sex (and then left to drown in a sewer).

The association of sexuality and ⇨ death is even more distinct in the case of another sexual ⇨ taboo in Greenaway's work, which is necrophilia. Almost a commonplace offence in Sade's ⇨ writing, necrophilia also has a long-standing tradition in theatre, from Jacobean drama, like in Middleton's plays *The Revenger's Tragedy* (1606) and *The Second Maiden's Tragedy* (1611) or Massinger's *The Duke of Milan* (1623), to The Grand Guignol, like in Leo Marches's *The Man of the Night* (1921), to contemporary British plays such as Sarah Kane's *Blasted* (1995) or Howard Barker's *Gertrude – The Cry* (2002). In Greenaway, necrophilia is referred to, for instance, in *Drowning,* when Madgett, the coroner, implies through unmistakeable innuendos that he has lusted for several of "his" corpses. Not appalled at all, the second Cissie remarks that she does not mind if he 'take[s] some liberties' with her dead ⇨ body, 'as long as they're not too gross' (Greenaway, *Drowning*, 85). In *Gold*, the references to necrophilia are more overt, for ⇨ Story 34, "The Pusher", deals with an executioner living near Belgrade who indulged in sexual acts with his victims, and in ⇨ Story 99, Ventimiglia, the corpse of a Jewish woman is raped by an Italian fascist. In Greenaway's (still) unrealised project *Augsbergenfeldt*, necrophilia should have taken centre stage,[426] but also the script of *Goltzius* is not shy in this respect: the last scene has Adaela not only caress and kiss the decapitated head of her lover Boethius, but also penetrate herself with his severed penis.

Interestingly enough, the sexually deviant behaviours most often alluded to in Greenaway's work are zoophilia and bestiality.[427] Bestiality is a well-known

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[426] In conversation with Christopher Hawthorne, Greenaway explained some of the difficulties he encountered with the project: 'All the actors were going to be over 65 […] [and] I needed to shoot most of the film in the dark, so people couldn't see what I was doing. So – all over 65, necrophilia and in the dark doesn't sound like a very good idea for financiers' (Greenaway quoted in Hawthorne).

[427] Postmodern artists have repeatedly flirted with bestial pornography. In Andres Serrano's photograph *Red Pebbles* (1996), for example, which is part of his *History of Sex* series, a young girl is seen holding the erect penis of a horse. Tracey Emin, on the other hand, displayed a picture of a zebra copulating with a woman at the 2008 Summer Exhibition at the Royal Academy of Arts. In cinema, generally, bestiality has been treated not only in documentaries such as Ulrich Seidl's *Animal Love* (1995) or Robinson Devor's *Zoo* (2007), but also in works of fiction, ranging from unconsummated and reported bestiality, as in *King Kong* and Peter Bogdanovich's *The Last Picture Show* (1971), respectively, to graphic sex scenes in Thierry Zeno's controversial *Vase de noces* (1974) – which is known in the English-speaking world under the unflattering title *The Pig Fucking Movie*.

feature of the tales from Greek and Roman ⇨ mythology, where males and females have intercourse with bears, ⇨ birds, bulls, goats, horses, or reptiles. While most ⇨ stories involve Zeus/Jupiter approaching women in various disguises,[428] another prominent mythological zoophile is Pasiphaë, the wife of the Cretan king Minos. Punished by Poseidon with a raging lust for a white bull, she quenched her desire by hiding in a wooden cow designed by Daedalus.[429] In Greenaway's *100 Allegories*, Pasiphaë appears as no. 77 (Fig. 208), introduced by the artist as 'the extreme allegory of bestiality, though, appropriately, no doubt to service male fantasy, she is the willing object, not the subject' (Greenaway, *100 Allegories*, 265). In Pasiphaë's honour, in *Rosa*, the protagonist's widow Esmeralda is stuffed into a taxidermied horse, before she is fucked and killed by the murderers of her husband (Woods, *Being*, 174f.). The horse has been the object of desire of her husband Rosa, whose relation with it has – according to rumour – always been on the verge of bestiality.

Fig. 208. *100 Allegories to Represent the World*: Pasiphaë.
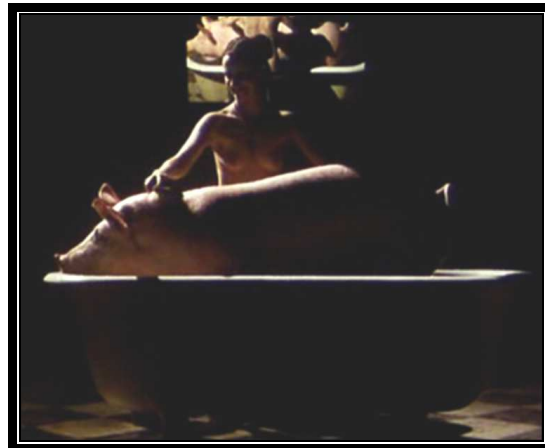
Fig. 209. Still from *8 ½ Women* (detail).

Sharing Rosa's obsession, in *Zed*, the ⇨ character Felipe (literally meaning "friend of horses") Arc-en-Ciel confesses that he has tried to mate with a white gravid mare named Hortensia. In the same film, Venus de Milo, whose erotic

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[428] The most famous instances of bestiality involving Jupiter are, according to Ovid's *Metamorphoses*, his mating with Europa in the shape of a bull, with Leda as a swan, with Proserpina as a serpent, and with Asteria as an eagle. Other stories involve Neptune, who approached Medusa in the shape of a bird, Canace in the shape of a bull, Ceres as a horse, Theophane as a ram, and Melantho as a dolphin (Ovid 136f.).

[429] In a famous painting by Giulio Romano from ca. 1530, Pasiphaë is seen entering the wooden cow. The rest of the story, however, is left to the viewer's imagination.

⇨ stories also involve 'bestiality – first an adult version of "Goldilocks and the Three Bears", then a tale about a circus bear performing cunnilingus' (Keesey 30) – is finally seen entering the zebra enclosure, presumably to satisfy her lust for a stallion. Furthermore, Greenaway's short ⇨ story "The Pouch" deals with a zoologist's marital relation with a kangaroo, and in *Gold*, ⇨ Story 73, it is told that a certain Bela Vertrekker used to have sexual intercourse with his pigs. Pigs and horses are also the objects of passion of Beryl in *Eight*, who has – as another reference to Rops's *Pornocrates* – an intimate relationship with a pig named Hortense (Fig. 209), which goes, as we are told, '[b]eyond mere affection' (Greenaway, *Eight*, 75). In this respect, it may be worthwhile that, even though Greenaway apparently feels sympathetic towards some of his zoophile ⇨ characters, in other cases the "infamy of bestiality" does not go unpunished: Felipe has lost his legs as a consequence of his sexual attack on the mare, Venus is (presumably) stomped to ⇨ death by a zebra stallion, and in *Rosa*, in compliance with Leviticus,[430] all participants involved in the acts of (metaphorical) bestiality – including the horse – are murdered. Beryl, *Eight*'s pig-loving equestrienne, escapes unscathed, but eventually Hortense, the sow, is killed by poison.

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[430] Leviticus says that 'if a man lie with a beast, he shall surely be put to death: and ye shall slay the beast. / And if a woman approach unto any beast, and lie down thereto, thou shalt kill the woman, and the beast' (KJV Lev 20:15–16).

T

TABOO.

Bataille once argued that women and '[m]en are swayed by two simultaneous emotions: they are driven away by terror and drawn by an awed fascination. Taboo and transgression reflect these two contradictory urges. The taboo would forbid the transgression but the fascination compels it' (Bataille, *Eroticism*, 68). Thus, rather than considering them in terms of opposites, Bataille stresses the complementarity of taboo and transgression, claiming – seemingly contradictorily – that '[t]he transgression does not deny the taboo but transcends it and completes it' (*Eroticism*, 63); in Greenaway's words, there can only be 'a need for provocation' (quoted in Kilb, *Cook*, 61) if there is taboo. Greenaway's art may be easily characterised as an art of transgression, for it employs themes and motifs that seek to push the boundaries of decency and taste beyond the comfort zones of audiences. Today, he shares his will to provocation with a trend in postmodern culture that has been labelled by Hal Foster 'the shit movement in contemporary art' (160), including artists such as Andres Serrano, Joel-Peter Witkin, Kiki Smith, Helen Chadwick, Robert Mapplethorpe, or Damien Hirst, who, drawing on Julia Kristeva's notion of abjection, have all worked with taboo objects like faeces, urine, blood, ejaculate, and (parts of) corpses.[431] Even though Greenaway's work does not share the radical nature of so-called Abject Art, the concept offered by Kristeva may be used to identify several transgressive elements in it.

According to Kristeva, the abject nature of secretion is not due to 'lack of cleanliness or health', but because it 'disturbs identity, system, order' and 'does not respect borders, positions, rules' (*Powers*, 4). Thus, its ejection from the inside to the outside of the ⇨ body is what makes bodily liquid abject, it 'tends to become taboo because of its ambiguous and anomalous status' (Stewart 104).

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[431] Admittedly, the transgressions in contemporary works of art like Chadwick's *Piss Flowers* (1991–92), in which the artist used her own urine for as series of sculptures, or Serrano's *Shit* (2008), capturing piles of his own and animal excrement, pale beside the performances of the Viennese Actionists during the 1960s. For an example, consider the short film *Otmar Bauer Zeigt* (1969), in which the artist eats a mixture of food and his own vomit, urine, and ejaculate.

The selling of the Divine Child's fluids in *Baby*, however, 'small reliquaries of spittle, urine, phlegm, excrement, tears, breath and blood' (Greenaway, *Baby*, 93), reminds us of Freud's much earlier notion of the ambiguity of the taboo, which is deemed not only '"uncanny", "dangerous", "forbidden", [and] "unclean"', but also '"sacred", [and] "consecrated"' (Freud, *Totem*, 18).[432] Thus, generally, images of excretion may have varying connotations. Urine may be associated to fear, as it was done in Greenaway's installation *Flying Over*, which included a Urine Spill (Site no. 27), symbolising the 'spiralling stream of urine, flipping and whipping, as the Icarine ⇨ body [...] falls forever without landing' (Greenaway, *Flying Over*, 78). In the installation catalogue, this idea is explicitly linked to Rembrandt's painting of *The Rape of Ganymede* (1635), in which the abducted child – like the Icarus in Greenaway's imagination – is caught peeing from fright in lofty heights. On the other hand, the image of the urinating Icarus is a manifestation of the element of ⇨ water, for, as Bakhtin reminds us, 'urine is a link between ⇨ body and sea' (335). Evidence of this may be seen in the use of urinating fountain statues, epitomised by the Manneken Pis, which Greenaway has conjured up by the ⇨ character of the Greenman, who haunts the ⇨ garden of his aristocratic patrons in *Draughtsman*,[433] and by the peeing child figures in *Prospero* (Fig. 210) and *Baby*.[434] The latter figures can also be seen referring to the tradition emerging in the Baroque to include urinating little boys, which had also been 'a common Renaissance image of Hilarity' (Ruck & Staples 49), in bacchanal paintings. Representing either the infant god, like in Guido Reni's *Drinking Bacchus* (ca. 1623) (Fig. 211), or an accompanying satyr, like in Rubens *Bacchus* (1638–40), these figures often merely served to introduce comical elements into a work, commemorating the fact 'that urine (as well as dung) [...] [may also be] a gay matter, [...] transforming fear into laughter' (Bakhtin 335).

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[432] The worshippers' veneration for the Child's saliva also reminds us of Bataille's ironic encomium to spittle in the *Encyclopaedia Acephalica*, claiming that it 'is more than the product of a gland. It must possess a magical nature because, if it bestows ignominy, it is also a miracle-maker: Christ's saliva opened the eyes of the blind, and a mother's "heart's balm" heals the bumps of small children' (Bataille et al. 79).

[433] Greenaway has mitigated the perception of the Greenman as a social rebel by likening him 'to Shakespeare's Fool, who is allowed to misbehave because that is part of his assigned role' (Keesey 22).

[434] What is more, the catalogue to Greenaway's *100 Objects* includes a photograph of a urinating man to illustrate Object no. 3, Water.

In Greenaway's work, there are various instances of scatological humour involving urine and faeces, which is exemplified by Mrs. Clement's comment at the beginning of *Draughtsman* that she 'used to pee like a horse', an appearance of Beckett in *Tulse 1*, who is seen urinating over Martino Knockavelli's shoes, or a "pot-pissing" Rembrandt in *Nightwatching*, seizing the opportunity to muse on colour theory: 'Yellow could be a liquid. New beer. Urine. Piss. The smelling colour? Yellow is the colour of piss?' (Greenaway, *Nightwatching*, 8). The script of *Goltzius* also includes unadorned toilet scenes, like the Margrave's public 'six o'clock shit' (Greenaway, *Goltzius*, 7) and several priests urinating and defecating, with '[b]lack servants hold[ing] damp towels for them for wiping the penis, anus and hands' (Greenaway, *Goltzius*, 21). In *Cook*, Albert's speech is littered with stale (racist) jokes obsessed with urine and excrement: 'Did you know some of the wogs eat their own shit' (Greenaway, *Cook*, 33), he wonders on one occasion. 'And Indians are well known for drinking their own pee – imagine if you had to drink your own pee – the same ⇨ water would go round and round and round' (Greenaway, *Cook*, 33). As to *Cook*, the whole film has been interpreted as a scatological joke, for it is, in the words of Greenaway, 'about the alimentary canal' (quoted in J. Siegel 85), with the car park at the back of the restaurant having the function of a metaphorical anus.

Fig. 210. Still from *Prospero's Books* (detail).
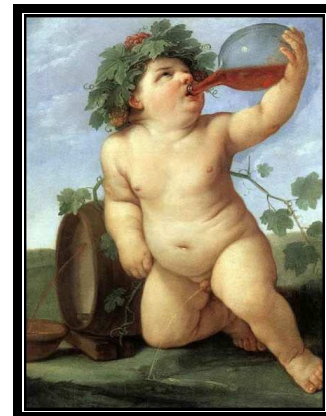
Fig. 211. Guido Reni. *Drinking Bacchus*. Ca. 1623.

The car park in *Cook* is also the place where both faeces and urine are used for the literal defilement of Albert's victim, Roy, who is humiliated by being forced to

drink the Thief's piss and perform coprophagy by eating dog excrement.[435] According to Bakhtin, 'the slinging of excrement and drenching in urine are traditional debasing gestures' (148) that may already be found in ancient writers such as Aeschylus and Sophocles. Greenaway plausibly links the scene in *Cook* with Dante's *Divine Comedy* (1321), possibly with the description of the second ditch of sinners in Canto XVIII, which is spectacularly captured in Botticelli's illustrative painting of the respective passage (Fig. 171, p. 245). There, the souls of flatterers are imprisoned in the second ditch, 'suffer[ing] the most repugnant punishment in the whole of *Inferno*. The[y] [...] are immersed in excrement, snuffling and scratching at themselves with filthy hands. The sides of the ditch are encrusted with faeces, an offensive sight and stench'[436] (Reynolds 163). Like in *Cook*, similar violent faecal imagery has been employed for some of the ⇨ stories in Greenaway's novel *Gold*, describing the debasement and murder of Nazi victims. Thus, for example, in ⇨ Story 63, we are told that fascist henchmen carried 'two buckets of horse shit', scattered it 'around the bedrooms and [...] squashed the eight women [of the house] into the lavatory' (Greenaway, *Gold*, 149f.).

Fig. 212. William Hogarth. *Francis Matthew Schutz in his Bed.* Ca. 1755-60.

Fig. 213. Still from *The Draughtsman's Contract* (detail).

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[435] Greenaway is eager to stress that 'in the Old Testament and Dante's *Inferno* [dog excrement] is the worst thing that anybody can be forced to eat because a dog is a man-made, scavenging animal. The shit of a dog is therefore even worse than the shit of the man who made the dog' (Greenaway quoted in J. Siegel 85f.). Asked about the composition of faeces in the film, however, the artist remarked that '[i]t was chocolate pudding. The actor found it very tasty' (Greenaway quoted in J. Siegel 70).

[436] The passage of the *Inferno* reads as follows: 'I saw a people smothered in a filth / That out of human privies seemed to flow; / And whilst below there with mine eye I search, / I saw one with his head so foul with ordure, / It was not clear if he were clerk or layman' (Dante, Canto XVIII. 114-117).

Turning to images of vomit in Greenaway's work, it is conspicuous that the many vomiting ⇨ characters in his feature films are often associated with excess and moral decline. This places them in the tradition of representations of debauchery in the art of the Renaissance and the Baroque, which were often regarded as a 'call for moderation in light of overindulgence' (Weller 178). *The Drunkards*, for example, an engraving from the Younger Holbein's *Dance of ⇨ Death* (1538), shows a young man throwing up on the floor of a brothel. Such unadorned representations of vomiting are also found in Dutch genre paintings of the seventeenth century depicting tavern scenes and peasant feasts (Bendiner 24), albeit not in Bruegel, but in works like Pieter de Bloot's *Tavern Interior* (ca. 1630) and Jacob Jordaens *The King Drinks* (1640–45). When in Greenaway's *Drowning* a naked Nancy is shown vomiting during the drinking bout with her lover Jake, she is not only characterised as a drunkard, but also the vulgarity of her adultery is emphasised. Elsewhere, in *Draughtsman*, in a scene evoking William Hogarth's *Francis Matthew Schutz in His Bed* (1755–60) (Fig. 212), Mrs. Talmann, disgusted with Neville's sexual depravity and her own act of self-humiliation, is seen vomiting in a basin (Fig. 213). And for the scene in *Belly* in which Kracklite has to disgorge due to sickness, Greenaway employs the 'Shakespearean image' (Woods, *Being*, 98) of a dog devouring the architect's vomit.[437] Just as Kracklite was diagnosed by a doctor as suffering from 'over-excitement, excess [...] – maybe also too much egotism' (Greenaway, *Belly*, 41), one could diagnose, by analogy, the widower Oliver in *Zed*, who pukes blood after devouring pieces of broken glass, as suffering from an excess of self-pity and too much grief. Finally, in *Cook*, images of vomiting are employed, similar to Ferreri's *The Grande Bouffe* (1973), as a contrast to the overabundance of ⇨ food that is displayed throughout the whole film, to mock an affluent society that is only satiated when it consumes itself to (a literal) ⇨ death.

In Bataille's view, '[t]he horror we feel at the thought of a corpse is akin to the feeling we have at human excreta' (*Eroticism*, 57). Kristeva even considers the corpse to be 'the utmost of abjection' (*Powers*, 4), because, unlike the bodily fluids, it confronts the human being with her/his own mortality. In Greenaway's work, corpses are often modelled on the representation of dead ⇨ bodies in art,

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[437] The image goes back to Scripture, which says, '[a]s a dog returneth to his vomit, so a fool returneth to his folly' (KJV Proverbs 26:11).

ranging from images of Christ, like Holbein's *The ⇨ Body of the Dead Christ in the Tomb* (1521), to images of anatomical ⇨ dissection, like Rembrandt's *The ⇨ Anatomy Lesson of Dr. Nicolaes Tulp* (1632), to the beautiful corpses of the Pre-Raphaelites. Correspondingly, they can have various forms, ranging from unscathed or well-preserved to severely mutilated or eviscerated ⇨ bodies, thus exploring the ambivalence we feel about the corpse, which Bataille describes in ⇨ *Story of the Eye* (1928) as '[t]he horror and despair at so much bloody flesh, nauseating in part, and in part very beautiful' (11). Yet there are also frequent associations with the idea of putrefaction, which may be seen as particularly taboo, for it 'emerges as something other than the continuance of dying and passing away. Instead, it is a perverse reversal, a rendering inside out, a turn of and toward vomit within the temporality of life and ⇨ death' (Menninghaus 134).
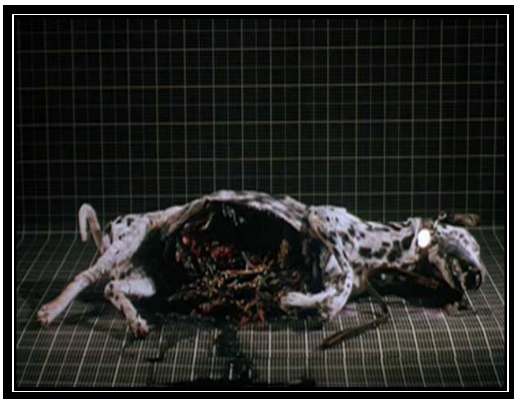
Fig. 214. Still from *A Zed and Two Noughts*.

Fig. 215. Still from *The Pillow Book* (detail).

It must be noted that, different from contemporary art, the representation of human decay in Renaissance and Baroque painting was mostly limited to 'aesthetically permissible putrefaction'[438] (Menninghaus 144), so that ⇨ animal cadavers were used quite frequently to illustrate more graphically the impact of decomposition on a ⇨ body. Thus, Dutch paintings of the sixteenth and seventeenth centuries, like Pieter Aertsen's *The Butcher's Stall* (1551), Joachim Beuckelaer's *Slaughtered Pig* (1563), and Rembrandt's *Slaughtered Ox* (1655), were devoted to realistic representations of ⇨ animal meat to acknowledge 'the material and, therefore, ephemeral nature of any form of life. All these Dutch

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[438] In religious art, for example, human decomposition is rarely displayed, but rather insinuated – either by a green hue, like in Holbein's painting of Christ, or by the depiction of figures covering their mouth and nose to indicate stench, like in Guercino's *Raising of Lazarus* (ca. 1619).

paintings of decay ultimately point to the fragility of human nature' (Karastathi 209). Greenaway displayed the decomposition of ⇨ animals, just like Damien Hirst in his early show *A Hundred Years* (1990), [439] in his exhibition *100 Objects*, where for Object no. 66, '[t]he corpse of a recently killed cow intended for the slaughterhouse and human consumption' had to be put 'in a glass case and left to rot' (Greenaway, *100 Objekte*), as well as in the installation *Compton*, which featured a suitcase of rotting fish as Item no. 8. In a similar vein, images of ⇨ animal putrefaction are rendered in films such as *Cook* and – via time-lapse photography – *Zed*, in which the decomposition of several species is meticulously documented, including lobsters, fish, a crocodile, a swan, a Dalmatian (Fig. 214), a zebra – and man, as the final ⇨ animal in the evolutionary chain. Though the audience is spared the view of human putrefaction, the idea, Bataille argues, 'is threatening in itself. We no longer believe in contagious magic, but which of us could be sure of not quailing at the sight of a dead ⇨ body crawling with maggots?' (Bataille, *Eroticism*, 46f.). The juxtaposition of human and ⇨ animal ⇨ bodies as subjects to decay has also been used in Greenaway's opera *Rosa*, in which the abjection of the human corpse is increased by the final merging of human (Rosa and his wife, Esmeralda) and ⇨ animal (Rosa's horse) flesh, invoking the same effect of dehumanisation that is inherent in some of Francis Bacon's paintings. Tellingly, Greenaway's opera is set in an abattoir, images of which are brought to mind by elaborate descriptions of slaughter: 'Cow-carcasses, hanging by the hoof, slide in from the left side of the stage [...]. Corpse after corpse, cadaver after cadaver progress to the waiting abattoir-attendants who neatly slice their necks and catch the spouting blood in shallow tin basins' (Greenaway, *Rosa*, 45). The slaughterhouse is also invoked in *Pillow*, where – in order to preserve the skin – Jerome's corpse is flayed and his flesh is removed from the bones. Fully deprived of human form, Jerome's remains are reduced to a pile of dead meat, disposed of in a basket like abattoir waste (Fig. 215). Again, Bacon comes to mind, who claimed that 'we are [all] meat, [...] potential carcasses. If I go into a butcher's shop I always think it's surprising that I wasn't there instead of the ⇨ animal' (quoted in Schmied 72).

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[439] In contrast to Hirst's later collections of animals preserved in formaldehyde solution, putrefaction was not suspended in *A Hundred Years*.

The transformation of the human corpse to meat, the taboo of suspending the distinction between the edible and non-edible, inevitably leads to the major taboo in *Cook*, which is anthropophagy. In Greenaway's film, Albert's violation of the kitchen help, Pup, cutting out and force-feeding his navel to the boy, can already be seen as a harbinger of the final cannibalistic act of revenge, in which Albert is force-fed the flesh of his dead rival, Michael. By presenting the scene in the style of the Last Supper, Greenaway reiterates his interpretation of Christianity as a cannibalistic ⇨ religion, which has already been alluded to in *Baby* by the eating of the Child's placenta. This view becomes manifest in *Cook*'s blasphemous perversion of the Christian Eucharist as the film takes its metaphorical cannibalism literally, serving human flesh instead of bread (Woods, *Being*, 294). When finally confronted with the corpse turned ⇨ food (Fig. 216), the Thief is forced into cannibalism and thus, by associating him with the man-eating rites of savage tribes, deprived of membership of so-called Western civilisation.[440]

Fig. 216. Still from *The Cook, the Thief, His Wife and Her Lover* (detail).
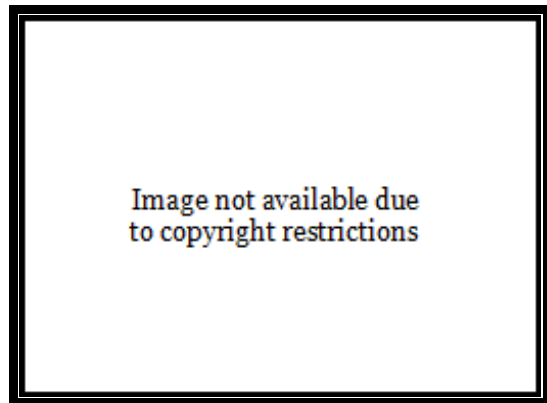
Fig. 217. Meret Oppenheim. Photograph from *Cannibal Feast*. 1959.

For his cannibalistic revenge banquet, Greenaway (quoted in Woods, *Being*, 239) has identified Jacobean drama as a precedent, which, like English Renaissance theatre in general, included cannibalism in its catalogue of violent transgressions. Indebted to Seneca's *Thyestes* (first century AD), which draws on Ovid's tale of Procne and Philomela (J. F. Siegel 234), plays like Shakespeare's *Titus Andronicus* and Marston's *Antonio's Revenge* show forced cannibalism as an

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[440] Accusations of cannibalism have often been part of a process of marking the *Other* as inferior, as barbarian and pre-human. Certainly, today it is established that cannibalism in indigenous peoples for nutritional purposes is only a myth that was eagerly maintained by colonial discourse. For an early study dispelling the "man-eating myth", see Arens.

ultimate means of retribution.[441] Since then, artists have employed cannibalistic imagery regularly, either for illustrations of classical ⇨ mythology – like Rubens's and Goya's paintings of *Saturn Devouring His Son (*1636 and ca. 1819, respectively*)* – or social criticism – like in Swift's *A Modest Proposal* (1729), in which the author used satirical hyperbole to attack the attitude of British society towards the plight of the Irish people. Less politically motivated, various Surrealists have also embraced the cannibalistic theme, like Dalí's painting *Cannibalism in Autumn* (1936–37) or Arrabal's film *I Will Walk like a Crazy Horse* (1973). In Meret Oppenheim's installation *Cannibal Feast* (1959) (Fig. 217) neatly-dressed dummies of "cannibals" were gathered around a dead ⇨ body, which was – just like in Greenaway's film – artistically turned into *haute cuisine*. With *Cook*, Greenaway has continued the cannibalistic tradition, drawing a contemporary picture of man-eating as an ironic critique of rampant consumerism[442] and the exploitation of human resources.[443] Like in Godard's *Weekend* (1968), 'conclud[ing] with a scene of autophagy' (Armstrong 234), in *Cook*, cannibalism can be 'used as a metaphor for the end of consumer society. After we've eaten everything else, we shall eat up one another' (Greenaway quoted in J. Siegel 86). This may be seen as the ultimate taboo, 'perhaps [as] the furthest obscenity practised by one human on another' (Greenaway, *Cook*, 7).

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[441] Other than in Greenaway, in all these plays the forced cannibals are unaware of the ingredients of their food (Lawrence 184).

[442] The critique of consumerism is also inherent in several other films of the 1980s, like in *Eating Raoul* (1982), *Eat the Rich* (1987), and *Consuming Passions* (1988), all tackling – more or less successfully – the motif of cannibalism from a humorous perspective (Bartolovich 205).

[443] This view, however, has been contested by Bartolovich, arguing that because '[f]or Greenaway, the alternative to consumer society seems to be elitist cultural refinement […][,] this is not a film which concerns itself with the problem of unequal distribution, either local or global. Rather, Greenaway seems to be haunted by the spectre of mass consumption, and finds his cannibals there' (Bartolovich 236).

THEOLOGY *see* **RELIGION.**

V

VIOLENCE.

In Greenaway's world, as we learn in *Drowning*, '[a] great many things are dying very violently all the time' (Greenaway, *Drowning*, 42). It is thus fair to say that the representation of violence – either self-inflicted[444] or inflicted on others – is an important part of the artist's work, in which we find people drowned or fallen to their ⇨ deaths, tortured, shot, and stabbed, mutilated or torn into pieces. However, violent acts in the arts (and the debates about it) are as old as art itself, ranging from the cathartic violence of ancient Greek drama (mostly happening offstage), to the catalogues of atrocities in English Renaissance theatre and in Sade's works, to the "aesthetically permissible" scenes of violence in ⇨ history painting's depictions of biblical and mythological scenes. It goes without saying that violence also found its way into the young medium of film, of which it is today an almost natural ingredient.

Certainly, as measured by the quantity of violent ⇨ deaths, Greenaway's films pale beside those of, say, Lynch, Cronenberg, Tarantino, or even Hitchcock,[445] but still it is the artist's proclivity for carefully detailed scenes of violence that has aroused criticism again and again. For Greenaway's films, the graphic violence of English Renaissance plays, in which 'we find all kinds of violent acts, sexual aberrations and, in general, all those actions that transgress culturally defended boundaries'[446] (González Campos 238), has certainly been

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[444] There is a long list of suicides in Greenaway's work; and Suicide is even to be found as Allegory no. 28 among the artist's *100 Allegories*. In *Windows*, as we are told, three victims of defenestration 'committed suicide for reasons of the heart'; then there are Kracklite in *Belly* and Marieke in *Nightwatching*, both fleeing disgrace – like St. Pelagia – by jumping from a housetop, Smut in *Drowning*, hanging himself from a tree, Jerome in *Pillow*, copying Romeo's unintentionally successful suicide attempt, the twin zoologists in *Zed*, sacrificing themselves for their bogus experiments, and General Foestling in *Tulse 2*, shooting himself in the head.
[445] Not to mention the action films of the likes of John Woo, James Cameron, or John McTiernan, and any western, horror, or war film.
[446] Thus, for example, in Shakespeare's *Titus Andronicus* (1594) we are confronted with, as listed by critic Clark Hulse, '14 killings, 9 of them on stage, 6 severed members, 1 rape […], 1

a major source of inspiration. Especially in relation to *Cook*, Greenaway has referred to the influence of Jacobean theatre,[447] with 'its violence towards women, its concerns with examining dangerous ⇨ taboo areas […], its gestures that are almost too melodramatic to be true, like the cutting out of the heart, and so on' (Greenaway quoted in Rodgers 137). On the other hand, the artist regularly uses the violence depicted in paintings as compositional devices, a practice that, admittedly, sometimes carries the inherent risk of an aesthetisation of violence. This may be countered by the argument that Greenaway is not interested in a celebration of violence at all. Other than directors such as Tarantino, for whom '[v]iolence is one of the most fun things to watch' (Tarantino quoted in Rawson & Miner 695), he has repeatedly pronounced against the tendency in popular films to use violence – like in children's cartoons – as mere entertainment. Thus, approached upon the subject of violence in *Baby*, Greenaway has argued that 'this is not a cartoon, Donald Duck-Bruce Willis situation. The film doesn't use violence as an instrument of pleasure. Here there is real retribution, and real hurt. Here there is cause and effect' (Greenaway quoted in Shulman).

Fig. 218. Francisco Goya. *Not Either* (detail). 1812–15.

Fig. 219. Still from *The Baby of Mâcon* (detail).

When violence is most provocatively highlighted by Greenaway, it is directly aimed at the audience of his films, condemning their lack of reflection and their passive consumption of violence. Susan Sontag has argued that '[t]he

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live burial, 1 case of insanity and 1 of cannibalism – an average of 5.2 atrocities per act, or one for every 97 lines' (quoted in Kolin 6).

[447] For the influence of Jacobean tragedy on Greenaway's *Cook*, see González Campos.

relation of art to an audience understood to be passive, inert, surfeited, can only be assault. Art becomes identical with aggression' (Sontag 121). This use of filmic violence as a conscious assault on the audience inevitably links Greenaway with the ideas of Artaud,[448] who envisioned a theatre of cruelty, 'in which violent physical images crush and hypnotize the sensibility of the spectator'[449] (Artaud 82f.). Elliott and Purdy have argued that '[l]ike Artaud's theatre, Greenaway's later cinema might be seen as a kind of total spectacle which has a direct sensory impact on the entire being of the spectator; [...] it relies heavily on violence, terror and all manner of excess to achieve its ends' (Elliott & Purdy, *Architecture*, 67). However, unlike Artaud, Greenaway does not seem to believe in the therapeutic function of violence; there is no reconciliation in his films (and much less of a happy ending), and violence is not used to gain insight into human suffering or to evoke fear and pity; his films are, as Alan Woods has called them, 'traged[ies] without catharsis' (*Being*, 28). A major lesson learnt from Greenaway is, as we are told in the commentary ⇨ book to *Drowning*, 'that the good are seldom rewarded, the bad go largely unpunished and the innocent are always abused'[450] (Greenaway, *Fear*, 147).

But one would also go too far to see Greenaway's use of violence – like Michael Haneke's – as an expression of moral indignation, because for him – just like for Bataille – violence is a fundamental characteristic of the *conditio humana*. Although man is endowed with reason, 'there remains within him an undercurrent of violence. Nature herself is violent, and however reasonable we

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[448] The idea of art as an assault on the spectator has also been voiced by Eisenstein, who argued (in opposition to Dziga Vertov) that '[i]t is not a "Cine-Eye" that we need but a "Cine-Fist"' (Eisenstein 59). This, however, has to be seen in the light of his idea of cinema as an apt tool of political propaganda. Eisenstein's statement aroused much criticism, as voiced, for example, by the philosopher Yuri Davydov, arguing that Eisenstein 'had been a kind of Stalinist who had wanted to take this "cine-fist" and crush people's skulls with it' (Kleiman 33).

[449] Artaud has been an inspirational figure for theatrical practice (Peter Brook's *Theatre of Cruelty*, the plays of Edward Bond, and the *In-yer-face* theatre of Sarah Kane and Mark Ravenhill) as well as for contemporary filmmakers. Drawing on Artaud's theories, representatives of the so-called New French Extremism, for example, directors as diverse as Gaspar Noé, Bruno Dumont, and Alexandre Aja, resort to graphic representations of violence in their films. A case in point is Noé's infamous *Irreversible* (2002), featuring a nearly ten-minute-long depiction of anal rape and the crushing of a man's skull with a fire extinguisher.

[450] The same message also appears in an episode of *Tulse 3*, written with yellow paint on a rock on the Isle of Sark.

may grow we may be mastered anew by a violence no longer that of nature but that of a rational being' (Bataille, *Eroticism*, 40). In Greenaway's work, the universality of violence in the ⇨ history of mankind is emphasised by his covering of a broad range of violent behaviours, ranging from the ordeal of Christian martyrs and cases of domestic abuse to revolutionary violence, the torture of (political) prisoners, and crimes of war, culminating in the massacres of Treblinka, Auschwitz, and Dachau.[451]

One of the many facets of man's perpetual inhumanity to man is the violence of incarceration. A cage, Greenaway's Object no. 24 of his *100 Objects*, is thus '[t]o demonstrate prison, […] torture, [and] punishment' (Greenaway, *100 Objekte*). Whereas in his early short *Windows* the topic is dealt with implicitly, for it was allegedly inspired by statistics about the ⇨ deaths of political prisoners in South Africa (Greenaway quoted in G. Smith 102), in the script of his (yet) unrealised film *Goltzius*, there are several ⇨ characters cast into prison and left at the mercy of their torturers. His most archetypical ⇨ character, Tulse Luper, is described as 'a professional prisoner' (Greenaway, *Re-invention*),[452] moving from one prison to another in the course of *TLS*, where he is subjected to mental and physical torture of different degrees. Luper's Suitcase no. 20, '[a] suitcase of wallpaper fragments soaked in blood' is '[a] reminder of the violence of Luper's [perpetual] imprisonment' (Greenaway, *Compton*). In the Moab episode of *Tulse 1*, for example, we witness Luper bound – like St. Sebastian – naked to a stake in the desert, though not pierced by Roman arrows, but with his penis smeared with honey.[453]

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[451] In Greenaway's installation of Schönberg's *Survivor from Warsaw*, for example, images of various atrocities were juxtaposed: film clips of drowning people and of Holocaust victims from *TLS*, historical footage of Jewish ghettoes, as well as images of starvation, of child soldiers, and images related to the Israel-Palestine conflict.

[452] Figuratively speaking, most of Greenaway's characters are prisoners of some sort; mostly of their own obsessions. In an interview the artist has called attention to this metaphorical quality of prisons, arguing that they are not necessarily related to 'bricks and […] iron bars'; for there are '[p]risons of lust, of love, of desire, of wishing to become a philosopher, of wishing to become a filmmaker. The prisons that we make for ourselves and maybe ever afterwards we feel very equivocal about' (Greenaway quoted in Oosterling 15).

[453] A similar punishment, which was allegedly imposed on numerous anonymous Christian martyrs, is referred to in Boccaccio's *Decameron* (ca. 1350), having a certain Ambrogiuolo 'tied to a pole in the sun, smeared with honey, and left there until he fell of his own accord' (Boccaccio 177), only to be devoured by the insects of the desert.

A more conventional torture method is hanging, which was up to the end of the eighteenth century the most popular ⇨ death penalty; until that time hangings were 'so securely embedded in metropolitan or provincial urban life' that gallows were 'more than a symbolic device of justice' (Gatrell 30). By way of contrast, in Goya's *Disasters of War* (1810–20) several corpses are seen hanging from trees (Fig. 218) as a visual protest against the atrocities of war. Similarly, in Greenaway's *100 Objects* a gibbet was included not to represent justice, but, amongst other things, 'atrocity, punishment, [...] [and] ⇨ death by the ⇨ body's own gravity chosen by suicides and judicial systems eager to humiliate' (Greenaway, *100 Objekte*). The exhibition catalogue also features ten photographs of people executed by hanging to illustrate what Greenaway has elsewhere referred to as 'torture by gravity' (Greenaway, *Flying Out*, 182); other victims of hanging are depicted in two drawings selected for *Flying Out*, in Domenico Beccafumi's *Scene of Torment* (16th century) and Victor Hugo's *Hanged Man* (19th century), which are, in Greenaway's view, 'a protest against judicial murder on the eye-for-an-eye, tooth-for-a-tooth pattern' (*Flying Out*, 184). Moreover, in *Drowning*, Smut, killing himself out of grief and guilt, is seen hanging from a tree, whereas in *Baby*, the Mother is lynched by a furious Church mob (Fig. 219). Close beside her, the Father is hanged, with his throat slit and 'the knife curiously bandaged to his hand – a poorly re-created fake suicide'[454] (Greenaway, *Baby*, 109).

Fig. 220. Titian. *The Flaying of Marsyas* (detail). 1576.

Fig. 221. Michelangelo. *The Last Judgment* (detail). 1537–41.

Fig. 222. Still from *The Pillow Book* (detail).

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[454] Simultaneously, the image of a winged angel with drawn sword, presumably the Archangel Michael, is inserted – as if to suggest that divine justice has been served.

The slitting of throats (as seen in *Baby*, *Gold*, and *Pillow*) is only one element of mutilation to be encountered in Greenaway's oeuvre. Generally, '[t]he vulnerability of the ⇨ body is a recurrent motif [...], as ⇨ bodies are subject to gruesome allegorical violations' (Hotchkiss 224) in his films and other works. In ⇨ Story 53 of *Gold*, for example, a man is tortured by having his fingers, his toes, and his penis cut off, while in ⇨ Story 97, a woman's vagina is 'slit to join her navel to her anus' (Greenaway, *Gold*, 223). Decapitation is also a recurring theme, as implied by the inclusion of A Severed Head as Object no. 65 in the exhibition *100 Objects*, demonstrating 'judicial punishment, savagery, martyrdom, [and] the head as a trophy' (Greenaway, *100 Objekte*).[455] Though only insinuated in the painting *John the Baptist ⇨ Game* (1993) (Fig. 110, p. 186), in Greenaway's screenplay of *Goltzius* the performance of this biblical ⇨ story involves the actual beheading of the actor playing John, thus abolishing the dichotomy between play and reality. Towards the end of *Goltzius*, another biblical beheading is evoked, when, '[i]n a scene reminiscent of the paintings of Judith's decapitation of Holofernes, Adaela decapitates Ebola' (Greenaway, *Goltzius*, 140). In a similar vein, ⇨ Story 55 of *Gold* tells the tale of a woman named Judith, who shot her unfaithful husband and severed his head with a kitchen knife. Moreover, commemorating the historical punishment of beheading, which 'reached its apotheosis with the use of the guillotine in France' (Favazza 4), the Executioner, Allegory no. 23 of Greenaway's *100 Allegories*, is depicted with 'seven famous decapitated heads [...]: Charles I, John the Baptist, Goliath, Saint Catherine, Robespierre, Orpheus and Danton' (Greenaway, *100 Allegories*, 233). In *Baby*, however, not only is the head of the Divine Child severed from the trunk, but the infant becomes (after being smothered by its sister) – like Orpheus – a victim of *sparagmos*, the maenadic ritual of dismemberment, as it is, partly in uncomfortable close-up, scalped and cut (Fig. 49, p. 119) into thirteen parts by the crowd of believers,[456] revitalising the analogy between pagan human sacrifices and the Christian Eucharist.[457]

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[455] In the catalogue to *100 Objects*, diverse images of beheadings are juxtaposed, including photographs of executions from China and Yemen as well as paintings by Botticelli and Simon Vouet (of Holofernes), Caravaggio (of Goliath), Corinth and Bernardo Strozzi (of John), and Fernand Khnopff (of Medusa).

[456] Greenaway's *Baby* thus deliberately breaks the cinematic taboo on violence towards children, as has been done by Pasolini's *Salò* (1975). But *Baby* is also interesting in so far as

The flaying of Jerome's dead ⇨ body in *Pillow* reminds us of the fates of the apostle Bartholomew and of the satyr Marsyas, who was punished for his hubris to challenge Apollo to a musical contest. Whereas Titian's *The Flaying of Marsyas* (1576) (Fig. 220) graphically illustrates the victim's ordeal, Greenaway spares the audience the gruesome details, but only confronts them – like Michelangelo in his morbid self-portrait in the skin of the flayed Bartholomew (Fig. 221) – with the final result (Fig. 222). The excessive violence towards Marsyas in Titian's painting, however, inspired Greenaway to work on a (not realised) film project entitled *The Man Who Met Himself*.[458] Yet Marsyas is also present as Allegory no. 39 in Greenaway's *100 Allegories*, which gives a meticulous description of the satyr's punishment. Acting as anatomist-executioner, Apollo 'peeled back the skin of the thigh, ran his knife swiftly down the skin of the penis and over the double rotunda of the buttocks', and then 'released the skin of the belly from the anchor of the navel, laid waste the ribbed musculature of the torso, ripped the skin from the vertebrae, stripped the neck and the cheeks, delicately incised around the ears, the nostrils and the eyelids, and rounded off on the top of the scalp' (Greenaway, *100 Allegories*, 245).

In addition to various references to the punishment of martyrs, the passion of Christ has also left its mark on the representation of violence in Greenaway. In *Draughtsman*, for instance, Neville's corpse 'recalls numerous paintings of Christ's deposition', insinuating that 'he is a social martyr who dies for others' sins' (Keesey 21). Similarly, in *Baby*, the image of the slaughtered Bishop's son (Fig. 223) mourned by his father and the Daughter may be seen as a bloodier version of Tintoretto's *Deposition* of 1563 (Fig. 224). In *Belly*, crucifixion is alluded to by the architect/martyr Kracklite spreading his arms like Jesus Christ

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its infant protagonist is a paragon of Jung's archetype of the Divine Child, which is frequently seen in mythology and most famously epitomised by the infant Jesus. Unlike the Christ Child, which is considered 'free from sin, proof of God's love for humanity, [and an] icon of innocence' (Warner 306), Greenaway's Divine Child is itself far from being innocent, but it is mischievous and does not even shrink away from murder.

[457] Using a similar analogy (and being equally uncomfortable to watch), Pasolini's film *Medea* (1969) is opened with the ritual dismemberment of a young man.

[458] The film was originally intended to form a trilogy with *Cook* and an (also) unrealised project about Medea called *The Love of Ruins*, which is described by Greenaway as 'almost a technical exercise to […] make an audience sympathetic to a woman who kills her own child' (Greenaway quoted in Rodgers 146).

on the cross before jumping to his ⇨ death,[459] and in Greenaway's disturbing drawing *Crucifiction* (1988), a man is literally crucified on the pages of a ⇨ book, a graphic illustration of the relation of the representation of violence and the violence of representation (in ⇨ literature), a motif also used in *Cook*, where Michael is brutally choked with the pages of ⇨ books.

Fig. 223. Still from *The Baby of Mâcon* (detail).

Fig. 224. Jacopo Tintoretto. *The Deposition* (detail). 1563.

Even more graphic is the representation of the crucifixion in *Rosa*, where the eponymous protagonist, after being shot, is nailed to the cross by his murderers, who are compared in the "libretto" to 'the Roman soldiers at Golgotha' (Greenaway, *Rosa*, 94). Rosa's corpse is not only crucified, but, 'sit[ting] astride his stuffed horse' (Fig. 225), it is also 'staked through the anus' (Greenaway, *Rosa*, 95), evoking connotations of the fate of Edward II (according to Marlowe's dramatisation), who was allegedly murdered by inserting a red-hot spit into his rectum. In either case, impalement becomes, in the words of Edward Bond, 'a travesty of the act of love' (114), imposed as a punishment for deviant ⇨ sexuality:[460] Edward's homosexual love for Gaveston and Rosa's affection for his horse. The fact that Rosa's ⇨ body is placed on a stuffed horse may also be relevant here because the rack, termed in France the *chevalet* and in Spain the *escalero*, was in England 'generally referred to as the "wooden horse"' (Scott 169). The use of an ⇨ animal as instrument of torture takes on yet another significance when Rosa's wife Esmeralda is burned alive inside the ⇨

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[459] St(ourley) Kracklite's self-chosen martyrdom is foreshadowed by the signing 'of some of his postcards to Boullée with "St. Kracklite", canonizing himself, even before his death' (Baumgartner 169).

[460] It is no coincidence that, for example, in Bosch's triptych of the *The Last Judgement* (ca. 1500), several sinners are seen impaled through their anuses and genitals.

body of the stuffed horse. This atrocity recalls the notorious crimes of Phalaris, ruler of Acragas, who is named by Cicero (54) as a prime example of a gruesome tyrant. Phalaris is said to have had his victims shut up in a brazen bull, where they were fried alive, as is represented in a famous etching from the sixteenth century by Pierre Woeiriot (Fig. 226).

Fig. 225. Photograph from *Rosa, A Horse Drama.*

Fig. 226. Pierre Woeiriot. *Phalaris Condemns Perillus to the Bronze Bull* (detail). Ca. 1556.

The killing of Neville towards the end of *Draughtsman* introduces the theme of blinding as a punishment into Greenaway's work. In his *100 Allegories*, another victim of blinding, St. Lucy, 'the patron saint of the blind' (Greenaway, *100 Allegories*, 271), is included as no. 87. As legend has it, she was punished for refusing to denounce her faith by having her eyes gouged out before she was tortured to ⇨ death. It is significant that in antiquity blinding was employed as a 'punishment of faults', either for 'the transgression against primordial sexual ⇨ taboos[461] [...] [or] sacrilege, offences against the gods' (Barasch 25). In Greek ⇨ mythology, the singer Thamyris is thus punished and deprived of his musical abilities for the hubris to compete against the Muses. Here, like in *Draughtsman*, blinding is also a metaphorical punishment of the artist, whose creative impotence is penalised with the loss of vision, with the destruction of his eyes. In *Nightwatching*, Greenaway constantly refers to Rembrandt's fear of losing his eyesight, starting with his dream about being blinded and culminating in his actual blinding by his enemies – loosely based on Rembrandt's *Blinding of Samson* (1636) – at the

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[461] Evidently, the self-blinding of the incestuous Oedipus is a prime example of this.

end of the film. [462] The difference between Neville's punishment and Rembrandt's, however, may be that the first was blinded (and killed) because he did not see (or painted merely what he saw), whereas the second actually painted what should not have been seen.

Blinding, as Mieke Bal reminds us, 'has been related by psychoanalysis to castration. Freud himself speculated that the Samson ⇨ story was an example of this connection' (Bal, *Reading*, 328). But the account of Samson and Delilah is also, as Greenaway has argued, 'the conventional demonstration of man's vulnerability to woman' (Greenaway, *Fear*, 117). In *Draughtsman*, for instance, it was that Neville brought, just like 'Samson, through lechery, aided of course by the perfidy of women, [...] about his own downfall' (Greenaway, *Fear*, 119). In *Drowning,* several men are likened to the biblical Samson (Pascoe 157), as they are symbolically emasculated in the film: Hardy has his hair cut by Cissie II, Madgett is circumcised, and his son Smut, fascinated with Rubens's *Samson and Delilah* (ca. 1609), circumcises himself with a pair of scissors. In *Goltzius*, a rabbi is forced to take an active part in a performance of the tale of Samson and Delilah by fucking Susanne/Delilah. He is then humiliated by having his ⇨ body and genitals shaved, and a bag is placed over his head as a form of symbolic blinding. Also in ⇨ Story 89 of *Gold*, a Jewish hairdresser, Simon Kessel, was – like Samson – violently deprived of his hair. Then his torturers 'masturbated over his head and genitals, declaring there was nothing like Dutch semen to stimulate new hair growth. They clipped his ears, widened his nostrils, enlarged his navel and recircumcised his penis' (Greenaway, *Gold*, 206).

It is evident that many of Greenaway's works 'ponder [...] the connection between aggression and ⇨ sexuality' (Mey 54), which becomes most obvious in the depiction of male abuse of women. The rape and final murder of Esmeralda in *Rosa* is only the (dramatic) climax of a tale of male brutality towards women,

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[462] Rembrandt's preoccupation with blindness is also expressed in his many depictions of blind beggars and old men as well as in the paintings related to the biblical story of Tobit. It is thought that Rembrandt was plagued by the lifelong fear of losing his eyesight, probably caused by his father's blindness. Although Rembrandt never went blind, it is a matter of speculation whether a visual disorder, be it stereoblindness (Livingstone & Convay) or presbyopia (Marcus & Clarfield), had an influence on his ability to paint.

for she has been constantly mistreated and humiliated by her husband. But, as Greenaway has acknowledged, '[t]he representation of the act of rape with its connotations of violence, humiliation, dominance, torture, shame, intimacy and violation is always the most powerful, sensitive and disturbing of representations' (quoted in Woods, *Being*, 278). In *Baby*, the theme of violence towards women, which culminates in the 208-fold rape of the Daughter, is introduced by Cosimo's early reference to the martyrdom of St. Agatha, whose punishment involved the amputation of her breasts (as graphically illustrated in Sebastiano del Piombo's painting of 1520). St. Agatha is also included in Greenaway's *100 Allegories* as no. 86, 'allegoriz[ing] female suffering in the name of masculine sadism or prurience legitimized in the name of Christ' (Greenaway, *100 Allegories*, 271). The ⇨ mathematics of the final rape itself ($13+13+13+13\times13$) is based on a question-and-answer ⇨ game involving apocryphal historical crimes towards women: 'How many times did Caligula's sister serve the Roman senators? [...] How many times did Diocletian abuse the daughters of Maxentius? [...] How many times did the Christian virgins suffer the abuses of the Macabees [sic]?'[463] (Greenaway, *Baby*, 105f.). The theme of male brute force also features prominently in *Cook*, yet although Albert's violence is unleashed on women (he constantly abuses Georgina both verbally and physically and, on one occasion, thrusts a fork into Patricia's cheek), they are not his exclusive objects of maltreatment: both Roy and Pup are humiliated and tortured by him, and Michael is tormented and killed at his command. More generally, one could also argue that in Greenaway men and women alike become victims of male sexual violence. In ⇨ Story 68 of *Gold*, for instance, there are German soldiers 'rap[ing] the girls and forc[ing] the boys to commit sodomy' (Greenaway, *Gold*, 158), and in *Goltzius*, where several women are coerced into ⇨ sex, the priest Cleaver is forced into (male-on-male) oral and anal intercourse, only to be thrown into ⇨ water to drown afterwards.

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[463] Even though historical figures are involved in Greenaway's short catalogue of atrocities, the stories are deliberately bogus. There are no accounts of rape of any of Caligula's three sisters; the offspring of Maxentius did not include a daughter but only two sons; and it is easy to exculpate the Maccabbees, referring either to members of the Hasmonean dynasty, which ended in 37 BC, or to Jewish martyrs from the second century BC, from the charge of violence towards Christian women, simply because they predate the birth of Christ.

As representatives of the many victims of ⇨ drowning in Greenaway's work, we might cite the fates of people in *Seine* whose ⇨ bodies (Fig. 227) were recovered from ⇨ water between April 1795 and September 1801, having experienced a violent ⇨ death, as we are told in the film, be it 'through accident, misadventure, suicide or murder'. Here, the historical setting is of utmost importance, for the 306 water-logged corpses conjure up the *noyades*, mass ⇨ drownings of counterrevolutionaries during the French Revolution, [464] of which Thomas Carlyle gives a graphic account: 'women and men are tied together, feet and feet, hands and hands; and flung in: this they call *Mariage Républicain*, Republican Marriage' (Carlyle 331). Drawing a line from the republican terror in eighteenth-century France to the atrocities of National Socialists, related scenes are referred to in *Gold* and *Tulse 3*, where Jews, '[r]oped together with the heaviest [...] in the middle' (Greenaway, *Gold*, 59) (Fig. 228), are thrown from the bridges in the Budapest of the 1940s. As a matter of fact, similar incidents did happen in Hungary at that time, as reported by historian Saul S. Friedman: 'A favorite technique was to bind three victims together with wire at the banks of the Danube, shoot the one in the middle, and watch as all three plunged to a ⇨ drowning ⇨ death in the ⇨ waters below' (Friedman 365).

Fig. 227. Still from *Death in the Seine*.

Fig. 228. Still from *The Tulse Luper Suitcases 3* (detail).

The similarity of (historical) atrocities during the French Revolution and World War II inevitably raises the question of the legitimacy of violence. The

[464] The invention of the *noyades* is attributed to Jean-Baptiste Carrier, who is referred to by John Murray as 'the most detestable [...] of the monsters of the Revolution' (165).

representation of violence in Greenaway's work is often intimately connected with a critique of dominant power structures, be it patriarchy, religious fundamentalism, or political systems, and with the resistance to them. Here, it may be useful to recall Walter Benjamin's distinction between mythic and divine violence. Drawing on examples from Greek ⇨ mythology, Benjamin likens the first to the violence heathen gods enforce upon human beings, which can be considered, 'in its archetypal form[,] [...] a mere manifestation of the gods. Not a means to their ends, scarcely a manifestation of their will, but primarily a manifestation of their existence' (Benjamin, *Critique*, 248). In more specific terms, mythic violence comprises the lawmaking and law-preserving force that is required to establish and maintain a certain status quo. Divine (or revolutionary) violence, on the other hand, 'is law- destroying; if the former sets boundaries, the latter boundlessly destroys them' (Benjamin, *Critique*, 249). Benjamin's divine violence, is, in Žižek's interpretation, extra-moral, in accordance with the motto 'fiat iustitia, pereat mundus: it is *justice*, the point of non-distinction between justice and vengeance, in which the "people" [...] imposes its terror and makes other parts pay the price – the Judgment Day for the long ⇨ history of oppression, exploitation, suffering' (Žižek xi; original emphasis). The murders of men by the three Cissies in *Drowning* can thus be seen as a case of divine violence – or what Edward Bond has named the 'violence of the powerless' (20). The same is true in *Pillow*, where Nagiko sends the "The ⇨ Book of the Dead" (incarnate in a sumo-wrestler) to perform the ritual murder of the Publisher. In *Cook*, where the theme of the French Revolution is omnipresent, Georgina, as Revenge personified, shoots Albert not only to avenge the ⇨ death of Michael, but to overthrow her husband's violent system, thus ending the spiral of (mythic) violence. Greenaway is well aware of the irony implied in her triumph, for '[s]he has to use the violence of her husband to turn it on him and win' (Greenaway quoted in Pally 111). Obviously, we feel that there is a difference, but she is still not morally superior, because also perpetrators of divine violence are not free of guilt either. This is also graphically illustrated in *Gold*, where, like in the Chapman Brothers' *Hell* (2000),[465] Nazi henchmen not only commit various atrocities, but occasionally

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[465] The sculpture by Jake and Dinos Chapman visualised a catalogue of atrocities performed

are themselves subjected to equally disturbing tortures and executions. Although we never run the risk of confusing cause and effect, that is, mythic and divine violence, the impression is conveyed that the former victims lose their innocence when they seek to satisfy their thirst for blood.

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WATER.

Water is, together with ⇨ air, the classical Greek element Greenaway seems to be most fascinated by. It is to be found both in Tulse Luper's Suitcase no. 38 and among Greenaway's *100 Objects*, as Object no. 3 (and, in its frozen state, Ice, as no. 64), representing 'cleaning and cleansing, bathing and bathe-ing, hydroponics, hydropathy, hydraulics, [and] hydro-electric power' (Greenaway, *100 Objekte*). The persistence of the theme of water in Greenaway becomes evident from the quantity of works referring explicitly or implicitly to the wet element: the short films *Water*, *Water Wrackets*, *Making a Splash*, and *Man in the Bath*, the installations *Flying over Water*, *Watching Water*, and *Wash and Travel*, the performance ⇨ *Writing on Water*, as well as the set of fifty drawings *Waterpapers* (1974) and paintings like *Water in the House*, *Small Seas*, and *The Waves* (1999), to mention just a few. Commenting upon the omnipresence of water in his work, Greenaway says that he 'make[s] no

by and on some 5,000 miniature figures, which were either naked or dressed in Nazi regalia.

apology of course – it's the staff of life, it covers three fifths of the Earth's surface, we are born in it, [and] it makes up seven-tenths of our being' (Greenaway, *92 Drawings*, 314).

Water is the beginning of many things. In Greenaway's installation *Stairs Geneva*, the first site was the view of the lake from the observatory hill, with a fountain at its centre, 'the most contemporary of symbols for Geneva, an eruption of white spume, a sexual motif for beginnings. All life starts with water' (Greenaway, *Geneva*, 1). For Thales of Miletus (ca. 624–546 BC), who considered the Earth to be floating on water, water was even the principle of all that existed (Kirk, Raven, & Schofield 90), and many creation ⇨ myths, including our own, claim that water must have existed before the creation of the Earth.[466] Thus, according to Genesis 1:9, God ordered the waters to be gathered into one place so that the dry land could emerge; all life on Earth in Scripture (but also in modern evolutionary theory), inevitably, starts from water. This is also reflected in Greenaway's film *Making a Splash*, which opens with falling water drops, moving on to a montage of images of fleeting and stagnant water; at the same time, in mock-evolutionary succession, water ⇨ animals are displayed, from amoebae, water striders, to fish and dolphins, to humans in water, including members of water polo and underwater swimming clubs as well as the British synchronised swimming team. *Prospero* also opens, as a reprise of the beginning of *Making a Splash*, with drops of water falling into the pool of Prospero's bath house, a miniaturised ocean, where Shakespeare's eponymous tempest is created.

Consequently, the first of Prospero's 24 volumes to be encountered in the film is "The ⇨ Book of Water". Its cover is Leonardo's drawing *Whirlpools of Water* (ca. 1508–09) (Fig. 229), and, when opened, several other aquatic drawings of the Renaissance artist are seen popping up. As a kindred spirit to Greenaway, Leonardo devoted a great deal of attention to water, and, interested in hydrodynamics and hydrostatics, he produced several drawings and sketches of

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[466] As instances of primordial waters, Leeming mentions, amongst others, a myth from the Indian *Satapatha Brahmana* (*Creation*, 144), the belief of the Ainu in Japan 'that before the creation there was only a mixture of mud and water' (*Creation*, 10), and the Native American Yuma, for whom '[a]t first there was only water and emptiness' (*Creation*, 291).

hydraulic machinery and studies of the motion of water. [467] Leonardo's obsession with water, however, 'went beyond ⇨ science and technology. He described it as "the vehicle of nature" ("*vetturale di natura*"). Water is to the world, he said, as blood is to our ⇨ bodies' (Bramly 334). In one of his notebooks he writes about the variability and mutability of water, stating that 'it is sometimes sharp and sometimes strong, sometimes acid and sometimes bitter, sometimes sweet and sometimes thick or thin [...]. So one would say that it suffers change into as many natures as are the different places through which it passes' (Leonardo 734). Paying homage to Leonardo, "The ⇨ Book of Water" is filled with 'drawings of every conceivable watery association – seas, tempests, rain, snow, clouds, lakes, waterfalls, streams, canals, water-mills, shipwrecks, floods and tears. [...] There are rippling waves and slanting storms. Rivers and cataracts flow and bubble' (Greenaway, *Prospero*, 17).

Fig. 229. Leonardo da Vinci. *Whirlpools of Water.* Ca. 1508–09.
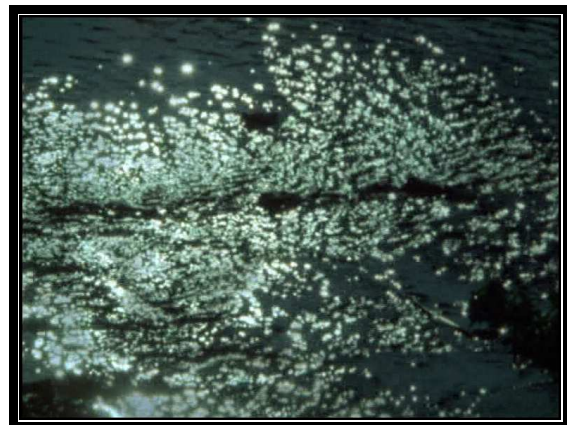
Fig. 230. Still from *Water Wrackets.*

Throughout his work, in films, installations, and paintings alike, Greenaway has provided similar catalogues of water, on both a verbal and a visual level. While the theme of water was present as early as in the artist's short *5 Postcards from Capital Cities*, which 'featur[ed] the five very different ports of Rotterdam, Amsterdam, Goole, London and Newport' (Greenaway, *Flying Over*, 92), another early short, *Water*, a section of which is included both in *26 Bathrooms* and in ⇨ Biography 18 of *Falls*, allegedly 'contain[s] exactly one thousand images of water'

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[467] In Leonardo's sketchbooks there are various designs of pumps, turbines, and canal systems. It is thought that he was greatly terrified at the destructive force of water, so that he claimed, '[a]s an essential element of life, water had to be tamed in order to play its role usefully' (Bramly 334).

(Greenaway, *Flying Over*, 93). Water also dominates the ⇨ landscape scenery in *Water Wrackets* (Fig. 230), which is described by Leon Steinmetz as 'an impressionistic collection of shots of water – quiet, moving, swirling – rivers, streams, ponds' (Steinmetz & Greenaway 3).[468] Furthermore, Greenaway's COI documentary *The Coastline* combines an encyclopaedic collection of images related to water, including waves, beacons, harbours, ships, and water ⇨ animals, and absurdly detailed statistics about the British sea.[469] In *Falls*, a film full of visual references to water, one of the 92 VUE languages, U-thalian, is said to have '47 different words for water, each one describing, in less than three syllables, and under 14 letters, various of its states, like its purity, its scarcity, its temperature, weight, salinity, irridescence [sic], distance from the sea, height above sea level, colour, rapidity of movement and its age' (Greenaway, *Falls*, 51). Other instances of cataloguing water can be found in several of Greenaway's paintings, like in *Old Water* (1997) (Fig. 231), 'which includes representations of the water [...] around the shores of Persia and Siam' (Melia, *One*, 35), or in *Oceansand Seas* (1999)[470] (Fig. 232), which is described by the artist as '[r]eminiscences of oceans and seas arranged for easy access as a graph' (Greenaway, *Blackboard*). Moreover, Greenaway's installation *Flying Over*, in which Icarus served as the connecting link between the elements of water and ⇨ air, featured as Site no. 3 a Water-sample Encyclopaedia, 'some thirty stoppered glass jars each containing water. [...] Water from a certain stream. Water from a nearby river. Water from a wash-tub in a certain village. Water from a certain waterfall, a certain lake, pond, puddle, well, cistern, underground cave, river, stream, ditch' (Greenaway, *Flying Over*, 26). A similar device was employed in Greenaway's site-specific installations *Fort Asperen* and *The Grand Terp*, where numerous bottled samples of Dutch water were exhibited.

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[468] Watching Greenaway's film, the waterlogged landscapes of Tarkovsky, notable in films such as *Ivan's Childhood* (1962) and *The Mirror* (1975), come to mind. Although this may be a coincidence, it is conspicuous that the Russian filmmaker seemed to be equally possessed with water, which represented to him 'a mysterious element' that 'can convey movement and a sense of change and flux' (Tarkovsky quoted in T. Mitchell 75).

[469] In the film we are told that '[t]he waters around the British Isles are among the busiest in the world. Three hundred ships pass daily through the Straits of Dover; five hundred ships daily use the English Channel. [...] No British citizen lives more than sixty miles from salt water, and most live considerably closer. Two million, in fact, can see it from an upstairs window'.

[470] Together with several other paintings devoted to water, including *Water in the House, Sea Samples, The Waves, Waving,* and *Collecting Water-Samples, Oceansand Seas* was among the works displayed in the exhibition *Blackboard Paintings* at the Galerie Fortlaan 17 in Ghent.
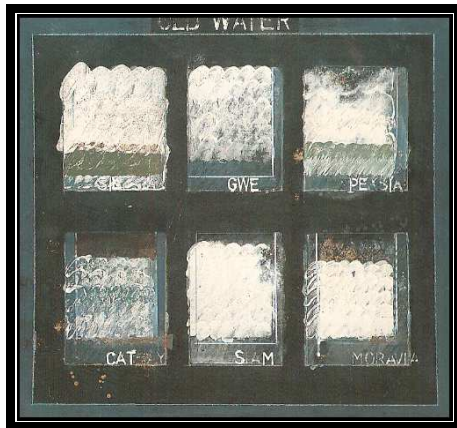
Fig. 231. *Old Water*. 1997.
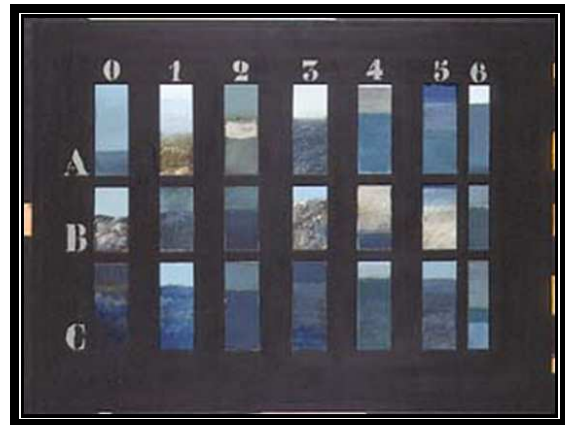
Fig. 232. *Oceansand Seas*. 1999.

It is hardly surprising that, as an enthusiast for water, Greenaway not only furnishes his work with ships and boats,[471] but also has maintained a special relationship with Venice. Whereas in *Intervals*, an early experimental film shot in Venice, water – ironically – was ignored as a visual element of the cityscape, Greenaway has recently returned to the city of canals with his ⇨ book *Luper in Venice*. On the occasion of its release, the artist mounted the exhibition *92 Drawings of Water*, which offered painted variations on the theme of water in Venice. Earlier in his career, in 1993, Venice had been the location of Greenaway's project at Palazzo Fortuny, *Watching Water*. The catalogue to the installation features photographs of lagoons and bridges both by Greenaway and by Mariano Fortuny as well as reproductions of paintings by Canaletto, Turner, and Francesco Guardi. In the installation itself, the theme of water was evoked by the display of some of Greenaway's own paintings and film stills related to water and by the simulation of artificial water in the so-called Canal Room, which 'wishe[d] no more than to recreate the sensations of water by way of fashioning an indoor canal by light' (Greenaway, *Watching*, 83).

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[471] A rowing boat, familiar from the films by Mizoguchi and Renoir as well as from Impressionist paintings, is included in *100 Objects* as no. 87. Boat trips in Greenaway's films, however, like Oliver's and Oswald's in *Zed*, can rarely be read in the idyllic tradition of Manet, but in most cases appearances are deceitful. Drifting on the high seas, the mournful Charlottes des Arbres in *Tulse 3*, for example, recalls Waterhouse's cursed *Lady of Shalott* (1888). Moreover, in *Eight*, Philip and Storey use a rowing boat to dispose of Mio's dead body, and in the final sequence of *Drowning*, the three Cissies sink their boat to abandon poor Madgett to his watery death. From here, it is not a long way off from the shipwrecking in *Prospero*.
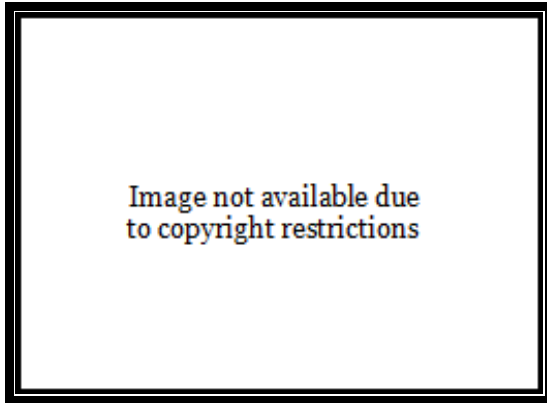
Fig. 233. Photograph from *The Blue Planet.*

Fig. 234. Photograph from *Wash and Travel
(Luper at Lille).*

In several other works by Greenaway, water is conjured up through the use of giant multi-screen video walls, as seen in ⇨ *Writing on Water*, where video sequences of water were inscribed with passages from Coleridge's *The Rime of the Ancient Mariner* (1798), Melville's *Moby Dick* (1851), and Shakespeare's *The Tempest* (1611). In the opera ⇨ *Writing to Vermeer*, however, as well as in the works *The Blue Planet* (Fig. 233), a multimedia oratory devoted to the ⇨ myth of the Deluge, and *Wash and Travel* (Fig. 234), a theatrical installation in Lille (being an addendum to the *TLS* series of films), water was literally present – in the form of a stage flooded (not with light, but) with real water. A similar dramatic staging device is familiar from the theatre of the Baroque, most notably from a performance of *The Inundation of the Tiber* (1638), where Bernini threw his audience into a state of panic by 'seemingly caus[ing] the theater to flood' (Aercke 92). Real water was also involved in the production of Greenaway's aforementioned installation *Fort Asperen*, subtitled *A Peter Greenaway Flood Warning*, where the lower basement of the location was filled with rainwater. Prospective visitors of the installation, which was designed to serve both as a reminder of the effects of global warming and as a reproduction of the biblical ark, were even warned to 'be sure to wear boots' (Fort Asperen Ark).[472]

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[472] Fittingly, Greenaway has chosen the Netherlands, a country permanently threatened by water from the sea, as the location for his personal version of a modern Deluge. Fort Asperen, where the installation was mounted, was originally designed as a fortified tower fort as part of the New Dutch Waterline, a defence system formed in the nineteenth century as a protection – not against water, but – against hostile armies. The land at the periphery of the forts could be flooded in order 'to stop the enemy from marching into the wealthy Dutch cities in the west'

Fig. 235. Still from *8 ½ Women* (detail).

Fig. 236. Still from *European Showerbath* (detail).
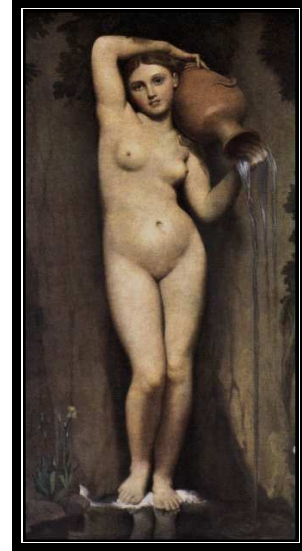
Fig. 237. J. A. D. Ingres. *The Source.* 1820.

It is evident that water is also associated with cleaning and, by way of metaphor, with spiritual cleansing. One of the sites in Greenaway's installation *Flying Over*, which comprised a fountain and a holy-water basin, was thus fittingly named The Purification, and the exhibition *100 Objects* featured as Object no. 49 a Bath 'to demonstrate cleanliness, washing, cleaning, cleansing, bathing, [and] bathe-ing' (Greenaway, *100 Objekte*). Images of bathing and showering, however, are essential elements of the artist's works. In various films, like in *Eight* (Fig. 235) or in the short *European Showerbath*[473] (Fig. 236), people are seen taking a shower, paying some sort of homage to Ingres's *The Source* (1820)[474] (Fig. 237), a painting that has been the source of inspiration for so many artists before, including Seurat, Picasso, and Magritte. As far as baths are concerned, there is hardly a Greenaway film without at least one bath in it,[475] be

(Zijlmans 33). Thus, as noted by Kitty Zijlmans, '[i]t is highly ironic that no one less than the Dutch[,] who have been conquering the water since the eleventh century, thought of resorting to flooding their land in order to protect it' (33).

[473] In the film, a communal shower served as the backdrop for Greenaway's ironic interpretation of the formation of the European Union, with each member state being represented by a naked actor sized relative to the country size.

[474] It goes without saying that Greenaway's figures (which are mostly male and characterised by old and decrepit bodies) are far from Ingres's ideal of the beautiful standing nude – of which his naiad is a perfect example.

[475] Thus, there are bathers in *26 Bathrooms*, *Draughtsman*, *Zed*, *Drowning*, *Belly*, *Prospero*, *Pillow*, *Eight*, *Nightwatching*, and *TLS*. The latter feature the longest list of bathing characters, including Luper himself (note that there is hardly a Luper prison without a bath), Martino Knockavelli, Passion Hockmeister, Julian Lephrenic, the Soviet General Kotchev, as well as Stalin's niece.

it in the form of barrels, traditional Western-style baths (with bathers lying down horizontally), or Japanese-style baths[476] (in which the full ⇨ body can be immersed). Also in some of the artist's paintings, like in *Radiator Language* (1990) or in *Plumber's Universe* (1990) (Fig. 238), baths appear.

In the broadest sense, Greenaway draws on the European tradition of bathers as subjects of art, of which Rubens's *Susanna and the Elders* (1607) (alluded to in *Drowning*) and Rembrandt's *Hendrickje Bathing in a River* (1654) (quoted in *Nightwatching*) are famous early examples. The genre came to full flower at the time of modernist painting, with (post-)Impressionists such as Renoir, Degas, Bonnard, or Cézanne, the German Expressionists, and Picasso, and was revitalised in the 1960s by David Hockney. But whereas Hockney's 'paintings of male nudes climbing in or out of swimming pools, sleeping by the pool's edge or floating on inflatable beds appear to represent a return to a pre-modern world of sensuality and plenty, a second Eden' (Melia & Luckhardt 58), Greenaway's approach is mostly a clinical one. His naked bathers possess – with a few exceptions – no sexual connotations. The documentary *26 Bathrooms*, for example, casts a glance at the various forms of the English domestic bathroom, while at the same time featuring an ironic alphabetical list, including entries like "S is for the Samuel Beckett Memorial Bathroom", which Greenaway has described as 'a very cold, unheated, drafty, inclement space where you could not flush the shit (and cigarette-ends) away till the ice melted in the toilet bowl' (Greenaway, *Afterword*, 228). In marked contrast to *26 Bathrooms*, the installation *Wash & Travel (The Bathroom Series)*, Greenaway's contribution to the architectural exhibition *Rooms and Secrets* in Milan in 2000, displayed a series of baths devoid of human presence, similar to the work of other contemporary artists such as Rachel Whitehead, whose bathtubs are to be seen as 'a solemn and enigmatic memorial to what has been left behind with the

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[476] In *Pillow*, Nagiko's repeated bathing – as well as other forms of contact with water (getting wet with falling rain or washing off ink) – allude to Japanese rituals of purification (such as the Shinto rituals *misogi* and *temizu*). The earliest of these bathing rituals, which can be traced back to the 3rd century, were considered means of 'purification after encountering the pollution associated with death' (S. Clark 19). Obviously, the significance of bathing in Japan, which takes place either in private baths (*ofuro*) or in public bathhouses (*sento*), 'goes far beyond the concept of bodily cleansing', because it 'is one of the most significant rituals in the Japanese day, and one of the most important practices through which interpersonal relations are acted out' (Kobayashi 371).

departure of the human ⇨ body' (Nochlin 146). In the same vein, Site no. 16 of Greenaway's *Flying Over*, The Baths, consisted merely of 'a grouping of three domestic cast-iron baths [...] supplied with running water from metal taps' (Greenaway, *Flying Over*, 53).

Fig. 238. *Plumber's Universe: First Version* (detail). 1990.

Fig. 239. Jacques-Louis David. *Death of Marat* (detail). 1793.

The catalogue to *Flying Over* also features a large reproduction of the (arguably) best known image of a bather in the ⇨ history of art, David's ⇨ *Death of Marat* (1793) (Fig. 239). This not only served to highlight the ambivalence of the motif of the bath, which 'is both constricting and sheltering, suggesting at once the beginning and the ending of life, interuterine bliss (or the baptismal font) and the coffin' (Nochlin 139f.), but also the ambiguity of water itself. [477] Usually, the nature of the relationship of the ⇨ characters in Greenaway's work with water is either that of the Swimmer or of the Drowner, both present in the family of water creatures in *100 Allegories* (as Allegories no. 90 and no. 91, respectively). Among the family's swimmers, figures for whom water seems the most natural element, one finds Neptune, the god of water and the sea, and Noah, who is not seen as an exclusively biblical ⇨ character, but as 'the allegory of the Old Man of the Sea, the ideal navigator, the wet-world sage, the original ancient mariner' (Greenaway, *100 Allegories*, 277). The group

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[477] This ambivalence is also reflected in Old Testament stories of water, where it can be life-sustaining – like in Genesis 21:19, when God saved the lives of Hagar and Ishmael by revealing a well, or in Exodus 17:5, when God told Moses to smash a rock in order to find water – but also life-taking – like in Exodus 14:23, when God drowned the Egyptians in the sea, and in the account of the Deluge, a recurrent topic in Greenaway, where 'every living substance was destroyed which was upon the face of the ground' (KJV Genesis 7:23).

of drowners, on the other hand, includes illustrious names such as Ophelia, Marat, and Hero and Leander. The dichotomy between swimmer and non-swimmer is also central to *Drowning*, a film that started, as Greenaway explained, 'with a speculative drawing – two lovers in twin baths' (Greenaway, *Papers*, 38). While the three Cissies are strongly associated with water,[478] most of the men in the film, like Bellamy and Madgett, are non-swimmers, a fact that is conducive to their violent ⇨ deaths in a bath, a swimming pool, and the sea.

Fig. 240. Still from *8 ½ Women*.

Fig. 241. John Everett Millais. *Ophelia*. 1851–52.

One of Greenaway's favourite drowners is the omnipresent Icarus, whose plunging into the Aegean Sea is reconstructed in the grid-like painting *Icarus Falling into Water* (1997) (Fig. 157, p. 233) as well as in Site no. 29 of *Flying Over*, The Big Splash. The catalogue to *Flying Over* also offers a partial list of other famous drownings, including Sappho's after a leap from the Leucadian cliffs, Virginia Woolf's in the River Ouse, Frederick Barbarossa's in the River Saleph, George, Duke of Clarence's in a barrel of Malmsey wine, and Percy Shelley's in the sea off Leghorn. Another famous example is alluded to in Greenaway's painting *Ways to Drown* (1989), which includes 'a fragment of a statue of Hadrian's lover, Antinous, […] who perished in the Nile' (Steinmetz & Greenaway 140).[479] Altogether there is a hecatomb of men and women in Greenaway's works

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[478] The youngest Cissie, as Amy Lawrence has observed, 'has the most powerful connection to things aquatic. She is training to be an Olympic swimmer and is frequently found in rivers or pools' (Lawrence 101).

[479] One could easily add other famous drowners, both real and fictional ones, such as Victor Hugo's Jean Valjean in *Les Misérables* (1862), who died, like the victims in Greenaway's *Seine*, in the Seine river, the martyrs St. Florian and St. John of Nepomuk, Ludwig II of Bavaria, and Josef Mengele, who allegedly drowned in the Brazilian sea.

who die (or are left dead) in water. In *Water Wrackets*, for instance, we are told that 'the dying Harteaster came to be ceremonially drowned'. In *Falls*, Gandy Ova is presumably killed by Raskado Fallcastle, ⇨ Biography 55, like Marion Crane in Hitchcock's *Psycho* (1960), in the shower, whereas Ashile Fallko, ⇨ Biography 70, who is '[p]ersuaded into the role of a contemporary Marat' (Greenaway, *Falls*, 96), dies in the bath. *Seine*, paying homage to Hippolyte Bayard's ingenious *Self Portrait as a Drowned Man* (1840) (Fig. 83, p. 159), examines the fates of twenty-three corpses retrieved from the river Seine. In *Draughtsman*, both Mr. Herbert and Neville have their lives ended in a pond, and Mio's suicide in *Eight* (Fig. 240) clearly displays a debt to Millais's *Ophelia*[480] (1851–52) (Fig. 241). Moreover, the designated ninth victim in the opera series *The* ⇨ *Death of a Composer*, Corntorpia Felixchange, 'was shot whilst swimming under seven metres of chlorinated water' (Greenaway, *Papers*, 81),[481] which is captured in the drawing *Underwater Shot* (1988). In the novel *Gold*, a certain Daniel Fosser 'drowned like Frederick Barbarossa in less than a metre depth of river water' (Greenaway, *Gold*, 220). In *Tulse 2*, the ⇨ body of Mrs. Haps-Mills was found drowned in a fountain at Vaux, while in *Tulse 3*, Nazi victims are drowned in the Danube. It is falsely reported that Tulse Luper was one of those victims. He did not drown, and yet he was haunted by a life-long fear of ⇨ death by drowning, a fear that was instilled by the image of Bayard's faked suicide. Terrified by the photograph, he wrote 'his own mortuary notice of ⇨ death by drowning in 92 different ways' (Greenaway, *Compton*), stored in Suitcase no. 82, Notes on Drowned Corpses. It is hardly a coincidence that Luper shares his hydrophobia with Joyce's Stephen Dedalus, who, in *Ulysses* (1922), is equally haunted by the image of a drowned man. For Dedalus, just like for Luper (and so many others in Greenaway's world), water, though 'a symbol of renewal and regeneration, signifies [...] [just] another medium for dying' (McBride 41).

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[480] Ophelia, arguably the most famous watery suicide in literature, was not only a common subject of the Pre-Raphaelites – compare other versions by Arthur Hughes (1852), Rossetti (1864), or Waterhouse (1889, 1894, and 1910) – but has fascinated numerous other visual artists, as seen in the paintings by Delacroix (1838 and 1853), Cabanel (1883), and Redon (1905 and 1905–08), as well as in Gregory Crewdson's untitled photographic pastiche (2001) of the Millais version.

[481] In an unrealised opera project set in a swimming pool, *The Massacre at the Baths*, all participants are drowned after 'enacting three heroic water-stories of self-sacrifice – Hero and Leander, Ophelia, and the Death of Virginia Woolf, with the help of a chorus of Synchronized Swimmers and a master of ceremonies called Marat' (Greenaway, *Flying Over*, 97).

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WRITING.

'Writing is a strange invention', Lévi-Strauss comments in *Tristes Tropiques*. Its possession 'vastly increases man's ability to preserve knowledge. It can be thought of as an artificial memory, the development of which ought to lead to a clearer awareness of the past, and hence to a greater ability to organize both the present and the future' (Lévi-Strauss, *Tristes*, 298). When we also consider the role of writing in our everyday lives, as a powerful instrument for communicating with others and noting down thoughts, it may seem a truism to say that a world without writing is hardly imaginable. But even though in modern society 'writing has become such an essential component of all our activities', it is also true that 'we do not need to go back far before we come to periods in which writing was limited to a small elite, so much so that literacy itself could be considered something like magic by the common people' (Hock & Joseph 66).

Conjuring up a time before the letter press was invented, Greenaway's *Hell and Heaven*, an exhibition devoted to medieval Netherlands, featured a room designed as a scriptorium, putting chirographs, manuscripts, quills, and inkhorns on display. But the presence of writing material, which apparently serves as a synecdoche for writing itself, can be observed throughout Greenaway's complete work. Thus, Object no. 38 of *100 Objects* is Ink,[482] which re-emerges in Tulse Luper's Suitcase no. 85, a Suitcase of Ink and Blood,

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[482] The catalogue includes photographs of people engaged in the process of writing, depicting writers such as Hugo von Hofmannsthal, Robert Musil, and Anaïs Nin, as well as politicians such as Trotsky, Khrushchev, and Willy Brandt.

representing both 'the act of writing and all hand written and printed texts' and 'demonstrat[ing] the purveyance of knowledge and the channels of communication through ink' (Greenaway, *Compton*). Writing implements are also rendered in detail in the study room in *Prospero* and in various scenes in *Pillow*, which, entering into a short ⇨ history of writing (Keesey 150), display antique and modern instruments to produce writing, including 'collection[s] of ink-stones of ancient design, prosaic bottles of French ink normally seen in school classrooms, a drawer of cheap school pens, bundles of crimson pencils each identically sharpened, a lacquered box of oriental ink-sticks, [...] trays of bamboo splinters' (Greenaway, *Pillow*, 39), as well as airbrushes and typewriters. The typewriter, as the symbol of modern writing, is also the content of Tulse Luper's suitcase no. 89 and appears every now and then in the *TLS* series of films, most prominently in a scene in *Tulse 1* that involves a great army of female stenographers, one of them being Cissie Colpitts, who has to record all the statements and notes made by Luper.

Examples of ⇨ characters seen engaged in writing are legion in Greenaway's films: Nagiko in *Pillow*, for instance, writing intimate journal entries, [483] Kracklite in *Belly*, writing soliloquy postcards to Boullée, [484] Madgett in *Drowning*, writing a love letter to the elder Cissie,[485] or Prospero in *Prospero*, writing down Shakespeare's words on paper. The frequent close-ups of writing hands, which have become a signature element of Greenaway's works, most effectively display the act of writing as an aesthetic experience and physical performance. Illustrating his deep fascination with the act of writing, Barthes once explained that '[w]riting is the hand and thus the ⇨ body: its impulses, controlling mechanisms, rhythms, weighings, slidings, complications, [and]

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[483] The text of Nagiko's entries, mostly rendered in Japanese, remains largely hidden from the (uninitiated Western) viewer of the film. Translated excerpts from her journal, however, have been included in the published script. See Greenaway (*Pillow*, 113–116).

[484] Only seven examples of the "correspondence" between Kracklite and Boullée appear in the film, but Greenaway has included 121 of these postcards in the published script. These should have been presented in a (never realised) compendium film called *Dear Boullée*. See Greenaway (*Belly*, 115–181).

[485] Letters also come up in Suitcase no. 4 of *TLS*, 'a suitcase of 92 [love] letters written by Luper's father, Ivor, to Luper's mother, Carrie Ashdown' (Greenaway, *Compton*). Furthermore, Story 49 of Greenaway's novel *Gold* tells the fate of a family from Lausanne who had the reputation of being great letter-writers, writing 'in Italian to their relatives in Friuli and the Veneto' (Greenaway, *Gold*, 119).

evasions' (quoted in Culler 131f.). In the case of Greenaway, his subjective shots of writing also invite us to identify with the writer and suggest, as it becomes most obvious in *Prospero*, a scrutiny and direct experience of the creation of a text,[486] thus 'blur[ring] the ontological boundary line between life and art' (Schatz-Jacobsen 135). The close-ups of Prospero's hand (Fig. 242) are all the more impressive as they evoke Holbein's sketches of the hands of Erasmus (Fig. 243), preparatory studies for a portrait of the great Northern humanist, marking Greenaway's protagonist as being deeply imbued with the Renaissance spirit of learning and writing.
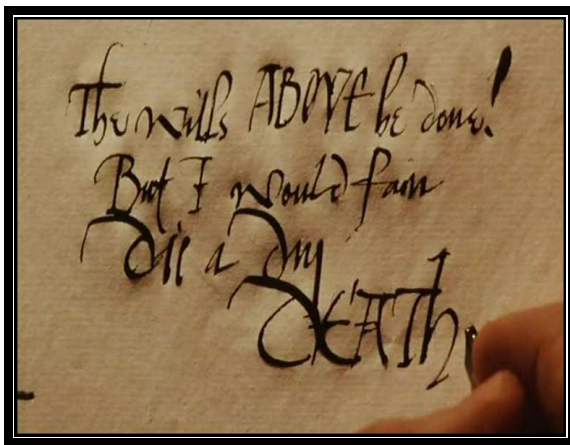
Fig. 242. Still from *Prospero's Books* (detail).

Fig. 243. Hans Holbein the Younger. *Three Studies of Hands*. Ca. 1523.

As in Greenaway the act of writing so often becomes emblematic of the creative process of the artist, it is no surprise that among the many artist figures in his work there are also all sorts of writers – of fiction, poetry, (natural) ⇨ history, and others. The prime example of a professional writer is Tulse Luper,[487] Greenaway's alter ego, who has not only authored an ornithological ⇨ book, but also, as we learn from *Falls*, several of (Greenaway's own) short stories: "The Cassowary", "The Photographer's Dog", "Sparrow-Week", and "Quadruple

[486] In *Prospero*, however, Greenaway not only illustrates the process of creating a work of art, but also points to the fact that artists always appropriate the works of previous artists. Just like Borges's narrator in *Pierre Menard, Author of the Quixote* (1939) appropriates the original Cervantes text, Greenaway's Prospero uses a text by Shakespeare (who himself returned to themes and ideas from other writers) to create something "new".

[487] Other writer-characters in Greenaway are Venus de Milo in *Zed*, who is striving to become a professional writer of pornographic stories, and several of the VUE victims in *Falls*, including Stachia Fallari, Biography 17, who is, amongst other things, a writer of children's books, and Combayne Fallstoward, Biography 82, 'who wrote the "Boulders of Flight"[,] [...] the definite text on the prime epicentre sites of the Violent Unknown Event' (Greenaway, *Falls*, 112).

Fruit". In the *TLS* films, he not only becomes a journalist and writer of children's ⇨ books and erotica, but he is also given credit for various other scenarios by Greenaway. Furthermore, as a "Gulag Scheherazade" in *Tulse 3* he sees himself confronted with the task of producing a contemporary version of the *Arabian Nights*, 1001 stories that are contained in Suitcase no. 86, Luper Story Manuscripts, in order 'to stave off ⇨ death and obscurity for as long as he could' (Greenaway, *Compton*).

The emphasis on writing and storytelling in *TLS* may be surprising in view of Greenaway's ferocious invectives against text-based cinema. He has never tired of criticising film's dependence on the "tyranny of the text", arguing that 'literature is superior to cinema as a form of storytelling. It empowers the imagination like no other. If you want to be a storyteller, be an author, be a novelist, be a writer, don't be a film director' (Greenaway, *105 Years*). The artist always seems to emphasise that, other than film, 'literature is not exhaustible', as Borges once claimed, but 'an axis of innumerable narrations', differing from each other 'not so much because of the text as for the manner in which it is read' (Borges, *Other*, 164). It is thus no coincidence that Greenaway chose the motif of Scheherazade and her 1001 stories as a reference point for the *TLS* films. The overabundance and multiplicity of narration in the *Arabian Nights* – involving multiple narrators and stories-within-stories(-within stories) – has often been seen as a precursor to the multiple-story approach of authors such as Perec or Calvino (Weiss 187), and Scheherazade herself has hence been claimed, especially by John Barth, for postmodernism.[488] The multiplication of stories is a strategy that has also been used in earlier works by Greenaway, like in *Falls*, which has been described as 'an equivalent of Perec's *Life: A User's Manual* [(1978)]' (Greenaway quoted in Willoquet-Maricondi, *Interviews*, 306). What is more, in *House*, there are three short stories (written and) narrated by Greenaway woven into the "narrative" ("The Naturalist", "Binocular Woman", "Battery Eyes"), and in *Act of God*, ten "apocryphal stories" both complement

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[488] Scheherazade appears in Barth's ironic retellings of the *Arabian Nights*, as, for example, in the first story of his collection of stories *Chimera* (1972) and in his novel *The Last Voyage of Somebody the Sailor* (1991). In the latter work, however, she is eliminated from the narrative and reckoned as dead. 'From her absence in my story's wrap-up', Barth has his narrator argue, 'we may infer that old Scheherazade achieved her narrative end' (Barth, *Last*, 573).

and distract from the case reports on people being struck by lightning. These examples show that even in his early non-narrative films Greenaway's aim has never been the exclusion of story, but, as Elliott and Purdy have argued, 'to have it implode upon itself' (*Architecture*, 29). In his feature films this is achieved through the use of storytelling ⇨ characters, epitomised by *Zed*'s Venus de Milo, providing various anecdotes and tales that, functioning as 'elliptical asides' (Greenaway quoted in Woods, *Being*, 243), do not move the plot forward. *TLS*, however, can be seen as an extreme attempt to transfer the multiple-story approach to cinema. Greenaway (*Re-invention*) has argued that, other than conventional cinema, which always tries to conceal its textual origin, the *TLS* films readily expose and overemphasise the artifice of their narration.[489] Alert to the possibility of different viewpoints and perspectives within a text, Greenaway was anxious to cram them 'so full of narratives that narrative is often negated by excess[;] and certainly narrative is constantly interrupted and fragmented by side-bars and listings and sub-narratives, as to make conventional narrative continuity problematic' (Greenaway, *Re-invention*). Actually, it is the fragmentary character of Scheherazade's storytelling that John Barth considers the most appealing aspect of the *Arabian Nights*, 'that she would typically quit in mid-sentence, she would quit at the first light of dawn before the muezzin cried' (Barth, *Interview*). Even though there is also some sort of Scheherazade-like female narrator in *TLS* (starting each story, like a fairy-tale, with "once upon a time"), selected examples of Luper's 1001 stories are told by numerous narrators throughout the films. None of the stories – some of which can be seen scrolling as text over the screen – is completed; they remain fragmentary, and in most cases only their beginnings are told.

When stories and writing are allowed to enter – as image-texts – the realm of Greenaway's cinema, this is not only to reveal the artifice of the production of a film, but also to elaborate on the relation between words and pictures. *Pillow*, for example, abounds with visual text, as it exposes calligraphic signs 'on paper, wood, and flesh, on flat and curved surfaces, vertically and horizontally, on both living and dead flesh, in neon, on screens, in projection, as sub-title, inter-title,

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[489] In this respect, it is telling that the typewriter contained in Suitcase no. 89 is specified as 'the typewriter that manufactured Luper and his world' (Greenaway, *Compton*).

and sur-title' (Greenaway, *105 Years*). For Greenaway, the ubiquity of writing in the film is 'a mocking challenge. You want text? Cinema wants text? Cinema pretends to eschew text? Then we can give you text to mock that smug suggestion that cinema thinks it is pictures' (Greenaway, *105 Years*). Writing was also integrated into many of the artist's earlier films, as, for example, in *Intervals*, in the form of posters, signboards, and inscriptions and graffiti on walls (Fig. 244), and in *Dear Phone*, in the form of extracts from the film script (Fig. 245), which, disguised as letters, alternate with images of telephone boxes. In the latter film, Greenaway pushed the letters, which are often handwritten and marred by annotations, to the limit of readability, blurring the boundaries between image and text by allowing his writing to take on a visual character in its own right. With the same intent, Greenaway later produced several series of collages, including those for his project *Prospero's Creatures*, which are composed of discarded pages of another (unrealised) project, handwriting, drawings, paintings, and found images, as well as those created from images from *Drowning* and text from the film script (Fig. 250). Alan Woods considers these works to be in 'the modernist tradition of text as image, contrasting handwriting with typewritten and printed text, legibility with illegibility, what is approved with what is erased [...], reading with looking' (Woods, *Fields*, 27).

Fig. 244. Still from *Intervals*.
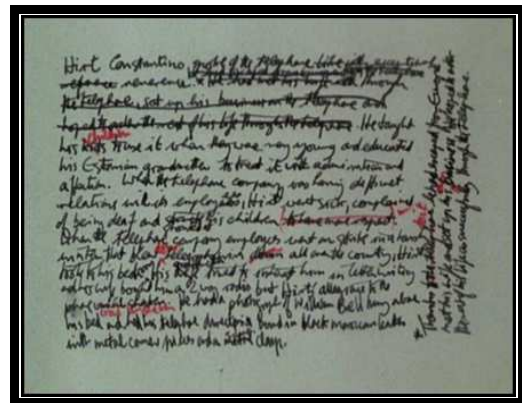
Fig. 245. Still from *Dear Phone*.

As is known, the modernist idea of the pure form of the image, 'at least in Clement Greenberg's classic formulation[,] sought to evacuate language, literature, narrative, and textuality from the field of visual art' (W. Mitchell, *Picture*, 244). Thus, when Cubism started to integrate written text in paintings, this was not an innocent attempt to integrate words into pictorial

art. In Braque's and Picasso's *papiers collés* a text is often 'still decipherable, but [mostly] its original function and meaning have vanished', so that 'it is seen purely as a graphic design, an image' (Warncke 210). A similar ironic commentary on the relation between sign and signified is provided in Magritte's *The Treachery of Images* (1928–29), which has been interpreted as the use of 'literalism to undermine itself' (Harkness 9).

Fig. 246. Still from *The Cook, the Thief, His Wife and Her Lover* (detail).

Fig. 247. Joseph de Bray. *Still Life in Praise of the Pickled Herring* (detail). 1656.

However, the frequent display of (the act of writing) letters, postcards, contracts, and menus in Greenaway's works may also be read against the backdrop of Dutch seventeenth-century art, in which inscribed words were a common feature of paintings, in the shape of inscriptions on walls, instruments, or painted ⇨ books, ⇨ maps, documents, or letters. Svetlana Alpers argues that in most pre-modern Western art, 'with the exception of the painter's signature, we do not normally expect words to intrude on the picture itself. […] A clear distinction is made between visual representation and verbal sign' (Alpers, *Describing*, 169). Even though inscriptions could also be found in Renaissance paintings, Alpers claims that in Dutch art '[t]hey take their place among other objects represented in the pictorial world and like them are to be seen as representations rather than as objects for interpretation' (*Describing*, 207). Greenaway's use of menus in *Cook* (Fig. 246) is, as Sylvia Karastathi (214) has observed, reminiscent of paintings such as Joseph de Bray's *Still Life in Praise of the Pickled Herring* (1656) (Fig. 247), in which image and words are complementary to each other. In both instances, a written text is framed by still-life objects, ⇨ food, referring to the text and vice versa. Furthermore, the

recurrent depiction of letters (Fig. 248) and postcards in Greenaway's films evokes the presence of letters in works by Gabriel Metsu, Gerard Ter Borch, and, especially, in those by Vermeer (Fig. 249),[490] whose letter paintings have also been the starting point for Greenaway's opera *Writing to Vermeer*.[491] Alpers emphasises that, in contrast to the 'ironic and deconstructive pictorial mode' of modernist painters, the emergence of writing in the works of these Dutch seventeenth-century artists is part of 'a tradition that had long permitted words and images to join and jostle each other on the surface of an illuminated manuscript and then a printed page' (Alpers, *Describing*, 172).

Thus, although some of Greenaway's (early) works are clearly indebted to the modernist notion of text as image, much of his later art seems to point beyond the dialectic of words and images – towards a synthesis. Writing appears as superimposed text on the surfaces of film images, on paintings and collages, and on the multiple screens used in installations, operas, and VJ events. An evidence of Greenaway's effort to escape the limitations of a strict separation of image and text is the collection of animated ⇨ books in *Prospero*. Similarly, in *Writing on* ⇨ *Water*, the artist amalgamated video sequences of ⇨ water with excerpts from Coleridge's *The Rime of the Ancient Mariner* (1798), Melville's *Moby Dick* (1851), and Shakespeare's *The Tempest* (1611) into a thematically bound composition of images and words. Another interesting example is Greenaway's project *100 Allegories*, for which he used borrowed images of all kinds, his own graphic works, and the photographs of nude models to create electronic collages, perfect fusions of image and writing. In Allegory no. 13, for instance, The Inkmistress (Fig. 251), a nude standing female is digitally dunked in ink, surrounded by words that issue the proclamation, "I must not spill ink on my knees or bite my pen". The frequent occurrence of hybrids of images and words in Greenaway's oeuvre

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[490] Even though Vermeer did not invent the genre, which is thought to have started with Dirck Hals and Pieter Codde (Sutton 16), his letter paintings are, arguably, the most famous ones in Dutch art of the seventeenth-century. Vermeer's paintings depicting letters include *A Girl Reading a Letter by an Open Window* (ca. 1657–59), *Woman in Blue Reading a Letter* (ca. 1662–65), *A Lady Writing a Letter* (ca. 1665–66), *Mistress and Maid* (ca. 1666–67), *The Love Letter* (ca. 1667–70), and *Lady Writing a Letter with her Maid* (ca. 1670–71).
[491] Greenaway's libretto is based on eighteen invented letters to Vermeer, written by his wife, Catharina Bolnes, his mother-in-law, and a fictive model of the painter.

undisputedly runs counter to modernism's view of the purity of images, but this does not mean that the differentiation between word and image is always fully abolished. The artist seems to remind us, however, that we should overcome our 'compulsion to conceive of the relation between words and images in political terms, as struggle for territory, a contest of rival ideologies' (W. Mitchell, *Iconology*, 43). Every so often Greenaway provides in his artworks common spaces for '[t]he interplay of image and text' (Lawrence 156), in which they are not only allowed to coexist but often merge into something that is beyond conventional categorisation.
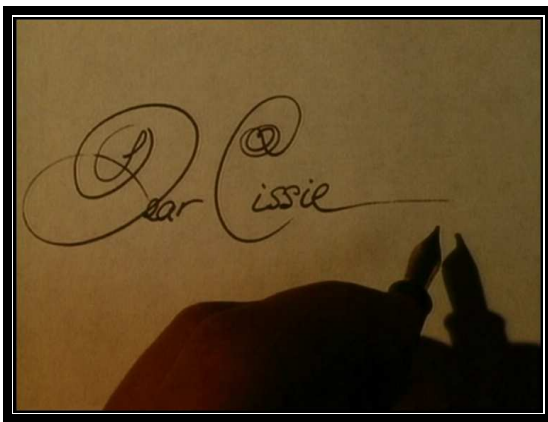
Fig. 248. Still from *Drowning by Numbers*.

Fig. 249. Johannes Vermeer. *A Lady Writing a Letter* (detail). 1665–66.

The ubiquity of Brody Neuenschwander's calligraphy, which has been incorporated in films such as *M Is for Man, Prospero*, and *Pillow*, exhibitions and installations such as *Bologna Towers 2000* (Fig. 32, p. 99), *Hell and Heaven,* and *Peopling*, and in operas and orchestral works such as *Christopher Kolumbus* (Fig. 252) and *Writing on ⇨ Water*, sheds some further light on how Greenaway views the relationship between image and text in his work. Calligraphy in China and Japan, where it can still be considered an intrinsic element of writing itself, is different from in Western society, where it 'has become a denigrated parasite, a hobby consigned to the ancillary role of adding nearly meaningless optical frills to the bedrock of working signs' (Elkins, *Domain*, 96). Whereas, from a Western point of view, the 'destructive ⇨ violence of calligraphy' (Elkins, *Domain*, 108), its power to dissolve words into mere pictures, is foregrounded, calligraphy in China and Japan is viewed in terms of its harmonising ability, enabling a convergence of image and word.

It is this view of calligraphy 'as a completely synthesised notion of text and image' (Greenaway quoted in Woods, *Being*, 266) that continues to fuel Greenaway's fascination with it.

Fig. 250. *Crossing Smut*. 1988.

Fig. 251. *100 Allegories to Represent the World*: The Inkmistress (detail).

Greenaway's use of calligraphy in *Pillow*, where the inscription of words on the human ⇨ body serves as a guiding theme, is significant in so far as the film not only takes literally Barthes's notion of text as a 'fetish object' (Barthes, *Pleasure*, 27), to make a statement about the association between literature and ⇨ sex, but it is also fundamentally concerned with the representative and appropriative force of writing. As early as in the beginning of *Pillow*, we witness Nagiko's father painting his daughter's name on her face (Fig. 253), accompanied by a solemn speech that associates him with godlike authority: 'When God made the first clay model of a human being, He painted in the eyes... and the lips... and the sex' (Greenaway, *Pillow*, 31). The father's 'creation rite' (Fischer 173) is modified on different occasions throughout the film, as, for example, when Jerome writes the Yiddish term "brusten" on Nagiko's breasts, or when Nagiko 'writes the name of a human anatomical part on each of ten pieces of Japanese rice paper and [...] places them on her client's ⇨ body – heart, belly, eyes, legs, ribs, head, genitals, knees, feet, hands' (Greenaway, *Pillow*, 69). In this way, it is suggested that the act of writing can be exercised as an act of power, because the ⇨ body marked by writing (being inscribed *and* described) becomes objectified and appropriated by the writer.

Fig. 252. Photograph from *Christopher Kolumbus*.

Fig. 253. Still from *The Pillow Book* (detail).

This leads us back to Greenaway's implicit critique of the author's absolute authority in *Prospero*. By writing, his Prospero/Shakespeare figure 'conjure[s] the action that is then played out in the world beyond his study; enacted before his, and our, eyes. All other ⇨ characters in the play are, therefore, his imaginative constructs, and the action and dialogue are seen to follow the whims and determinations solely of his dramatic imagination' (Buchanan 45). The figures Prospero has created are, first and foremost, subjects under his control, which is emphasised by Greenaway having his protagonist speak the other ⇨ characters' parts in the film. His critique of the author can also be seen against the backdrop of Lévi-Strauss's view of writing as an instrument of social power and domination. For, contributing to the "strangeness" that the French anthropologist attributes to writing, its use 'for disinterested purposes, and as a source of intellectual and aesthetic pleasure, is [only] a secondary result, and more often than not it may even be turned into a means of strengthening, justifying or concealing the other' (Lévi-Strauss, *Tristes*, 299). Lévi-Strauss argues, while still acknowledging its role in the acquisition and preservation of knowledge, that writing has always been concomitant with 'the creation of cities and empires, that is the integration of large ⇨ numbers of individuals into a political system and their grading into castes or classes', from which he concludes 'that the primary function of written communication is to facilitate slavery' (Lévi-Strauss, *Tristes*, 299). Most ironically, as James Kearney has observed, it is Shakespeare's (and Greenaway's) Caliban, the illiterate slave, who seems fully aware of this, as he, '[a]nticipating the lesson Lévi-Strauss learns about writing, [...] explicitly figures Prospero's ⇨ books as instruments of tyrannical control' (Kearney 211).

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Z

ZOO/LOGY.

The human fascination with the animal kingdom can be dated back to
Palaeolithic times, to the cave paintings at Lascaux, which – as the earliest
records of human attempts of animal cataloguing and representation – were
referred to by Bataille as 'the birth of art' (*Lascaux*, 11). As with so many artists,
the wealth of possibilities of symbolic interpretation associated with animals has
always appealed to Greenaway, together with the fact that animals neatly serve
the purpose of revelling in some of his private obsessions, namely the acts of
representation and classification. In the artist's oeuvre, animals become
manifest in various forms and ways: free or caged, alive or dead (decomposing,
taxidermied, or as ⇨ food – captured in still life), on photographs and
documentary film footage, in language and songs, as well as in the form of (toy)
models. Consequently, in many of his works we find collections and catalogues
– quite varying in size and ambition – of different animals and animal imagery.
While ⇨ birds – class *aves* – are explored in an encyclopaedic manner
(especially) in *Walk* and *Falls*, representatives of diverse other classes of the
animal world are found, for instance, in Greenaway's *100 Objects*, which
displayed *mammalia* (a Stuffed Horse, a Cow, a Pig), *reptilia* (a Serpent), and
insecta (the Model of a Fly), or in Tulse Luper's collection of suitcases, which
contains *pisces* (a Suitcase of Fish), *amphibia* (a Suitcase of Frogs),
malacostraca (a Suitcase of Crab-claws), and *cephalopoda* (a Suitcase of

Squids)[492]. Moreover, there are collections of ⇨ water animals in *Making a Splash* and *The Coastline* and extensive lists of insects and worms (hemiptera, homoptera, hookworm, hornet, etc.), ⇨ birds (halcyon, harrier, hawfinch, hedge sparrow, etc.), and mammals (hedgehog, heifer, hog, etc.) – all grouped together under the letter H – and a small visual catalogue of domestic animals – a cat, horses, and cows – in *House*. Cows also appear as road ⇨ deaths in *Drowning* and in the peasant scenes in *Nightwatching*, where they conjure up the painted ⇨ landscapes of Dutch artists such as Hendrick ten Oever, Aelbert Cuyp, and Paulus Potter (some of which are also included in the catalogue to *100 Objects*).

Among those animals with great symbolic significance in Greenaway, there are sheep, 'as the mimetic-sacrificial animal[s] par excellence' (Smyth 120). As omens foreboding ritual murder, they can be seen flocking the ⇨ landscapes in *Draughtsman* and *Drowning*, where they evoke the paintings of Claude Lorrain and the pastoral scenes of the Pre-Raphaelites, works such as *The Hireling Shepherd* (1851) and *Our English Coasts* (1852) by William Holman Hunt or *The Pretty Baa Lambs* (1851–59) by Ford Madox Brown. Especially in *Drowning*, sheep are met virtually everywhere: on pastures, at the seaside, as elements of ⇨ games (Sheep and Tides), or – in miniature – in Madgett's house, 'grouped in a plastic flock on a glass table-top close to his telephone' (Greenaway, *Fear*, 51).[493]

Even though Greenaway claims to 'know nothing about horses' (quoted in Cody), they also appear regularly in his work. An encounter with 55 equestrian paintings at Wilton House, Salisbury, seat of the Earls of Pembroke, is said to have inspired his preoccupation with horses, of which the painting *55 Men on Horseback* (1990) is an early example. The Wilton House paintings, which are in Greenaway's view, 'modest mid-eighteenth-century gouaches, more instruction than excellent aesthetic' (Steinmetz & Greenaway 52), re-emerged in *TLS*, both in

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[492] The Suitcase of Squids, however, no. 93, is listed as one of three 'fake, apocryphal & unauthenticated suitcases' (Greenaway, *Compton*).

[493] In *Eight*, where sheep are not visible at all, the close association of the English with sheep husbandry is addressed ironically when Philip feels urged to clarify that there are no sheep in Japan. His claim that '[o]nly the English know about sheep' is "substantiated" by the fact that 'there are over 300 phrases and proverbs in the English language about sheep and wool' (Greenaway, *Eight*, 49).

Madame Moitessier's room in *Tulse 2* and as the content of Luper's Suitcase no. 52. In *Prospero*, 'fine white horses, saddleless and bridleless' (Greenaway, *Prospero*, 121), remind us of the grey horses in Jan Brueghel's paradise ⇨ landscapes, a breed that was, according to Arianne Faber Kolb, 'the highest class of horse and [was] therefore associated with royalty' (quoted in Brienen 288). The symbolism of the horse, of course, is manifold, and horses 'can have both positive meanings (faith and virtue) and negative ones (unbridled lust, for instance)' (P. Smith 222). As a rule, there is nothing innocent about Greenaway's horses, which often become objects of fetishisation (like in *Zed*, *Eight*, and *Rosa*) and/or harbingers of ⇨ death.[494] Not only is Mr. Herbert killed whilst on horseback in *Draughtsman*, but so is Rosa, the protagonist of Greenaway's eponymous opera, subtitled *A Horse Drama*, who is shot, impaled through his anus, and burnt posthumously together with his horse, called by the ominous name of Ebola. In the novel *Gold*, we are told that the life of the absent hero, the fugitive Nazi Gustav Harpsch, comes to an end when he crashes with his black Mercedes, license plate ⇨ number TL9246, into a rider on a white horse – corresponding to the first of the Four Horsemen of the Apocalypse, who are seen as 'divine instruments of judgment on the enemies of God's people' (Steffler 112).

Dogs are also frequent in Greenaway's work, making an early appearance in his 1971 short *Erosion*, which includes 'a number of dog-corpses washed up on beaches and thrown over cliffs' (Greenaway quoted in Lawrence 204). The motif of the dead dog is taken up, for instance, in Greenaway's short ⇨ story "The Photographer's Dog" (which is also referred to in *Falls*), in *Zed* (Fig. 214, p. 295), and in *TLS*[495]. In general, dogs are far from being a symbol of faithfulness in the artist's work, but often have a strongly negative connotation and are associated with faeces, stench, grief, and ⇨ death. The view of the dog as a filthy, scavenging animal traces back to antiquity and Scripture, where it 'was not man's closest friend and constant companion', as seen from 'the descriptions of the dog given in the Bible [which] are of vagrant, half-wild, homeless animals' (Møller-

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[494] It is a curious irony of fate that Géricault, one of the most devoted painters of horses, died, at the early age of 33, after a fall from a horse.
[495] In the *TLS* project, a dead dog refers to the content of Suitcase no. 86 and to the name of one of the games in episode 13 of *Tulse 3*.

Christensen & Jorgensen 34). Accordingly, there are stray dogs eating vomit and carrion in several of Greenaway's films, like in *Belly*, *Baby*, and – as if taken from Ferreri's *The Grande Bouffe* (1973) – in *Cook*: 'dogs with many coats, matted hair and fierce teeth. Dogs dragging ragged leads, dogs with bloodied haunches, dogs with scarred backs' (Greenaway, *Cook*, 10).

Fig. 254. Still from *Drowning by Numbers* (detail).

Fig. 255. Rachel Ruysch. *Still Life with Fruit and Insects* (detail). 1711.

Greenaway's fascination with insects (and non-insect invertebrates), an interest he shares with Buñuel,[496] is most evident in *Prospero* and *Drowning*. But while the insects in the first of these films, including 'exotic butterflies, dragonflies, fluttering moths, [and] bright beetles' (Greenaway, *Prospero*, 21), which can be seen crawling on the pages of ⇨ Book no. 15, "End-plants", metonymically juxtapose flora and fauna, similar images in *Drowning*, a film stuffed with bees, beetles, butterflies, crickets, moths, and snails, are also portents of coming evil. Images of insects amid flowers and ripe fruit in *Drowning* (Fig. 254) evoke Dutch still-life paintings of the seventeenth and early eighteenth centuries, for example, by Ambrosius Bosschaert and Rachel Ruysch (Fig. 255), where 'the ominous presence of snails, butterflies and other insects reminds the viewer of their imminent ⇨ death' (Karastathi 209).[497] The butterfly is, due to 'its light,

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[496] As with Buñuel, who had been a student of entomology prior to his career as an artist, there is a biographical side to Greenaway's interest in the subject matter. Like Smut in *Drowning*, Greenaway was a keen collector of insects as a child, for whom '[t]rying to identify them and sticking them neatly in boxes was […] as important […] as finding and catching them. […] The listing and cataloguing probably started here' (Greenaway quoted in Hacker & Price 210). Thus, professional and amateur entomologists, like those in the short stories "The Fast Hover-Fly" and "The Insect Priest", appear every now and then in Greenaway's work.

[497] Thus, as noted by Sylvia Karastathi, the evocation of Dutch still lifes of insects in the opening scene of *Drowning* most 'effectively anticipates Jake's becoming *nature morte*' (211).

airy ⇨ flight, and its dramatic life cycle' (Werness 63) a universal symbol of the soul. At the same time, it is a prime example of man's general zeal for collecting, as becomes evident from the beautiful cases of butterflies hanging on the walls of Madgett's house in *Drowning* (several butterfly collections were also exhibited in Greenaway's exhibition *Some Organising Principles*). Snails are – like butterflies – also symbols of Resurrection in Christian iconology (Impelluso 341), but in Greenaway they are employed to signify man's inevitable decay. This is shown most impressively in the closing sequence of *Zed*, where myriads of snails are seen covering the corpses of the twin zoologists, an image reminiscent of a scene in Buñuel's *The Diary of a Chambermaid* (1964) and, as pointed out by Alan Woods, of Dalí's installation *Mannequin Rotting in a Taxicab* (1938), 'in which three hundred Burgundy snails lived for a month with a wax mannequin in a "rainy taxi"' (Woods, *Being*, 58). The death's head moth, appearing every now and then in *Drowning* (alive or in Smut's entomological textbooks), is also a classical 'emblem of mortality' (Greenaway quoted in Pascoe 35), familiar from Hunt's *The Hireling Shepherd* – hiding inside the shepherd's hand – or – in an uncomfortable, threatening close-up – from Buñuel's *Un Chien Andalou* (1929).

As suggested before, Greenaway's interest in animals is not limited to their visual and symbolic significance, but in many of his works he takes a naturalist perspective of some sort, expressed by the plethora of references to both modern and early discourses on zoology, to zoos and their historical antecedents. Zoos may be seen, in Greenaway's words, as 'three-dimensional encyclopaedias, living dictionaries of animals' (quoted in Hacker & Price 218), but also as metaphors of 'the intentions and actions of human societies towards wildlife and in, a more general sense, towards nature' (Baratay & Hardouin-Fugier 9). Even though the zoo – in our modern sense of the term – may be an invention of the nineteenth century, its ⇨ history is more far-reaching, 'dating from antiquity, perhaps even from the Neolithic period, when people kept animals, mostly ungulates, for hunting and ⇨ food' (Baratay & Hardouin-Fugier 10). In Europe, one of the immediate forerunners of modern-time zoos was the *seraglio*, which emerged, inspired by Byzantine and Muslim rulers' habits of

collecting wild (exotic and indigenous) animals,[498] at royal and princely courts of thirteenth-century Italy, spreading from there to other European countries (Baratay & Hardouin-Fugier 19). In the Renaissance and the Baroque, these accumulations of live animal specimens, which were referred to as menageries from the seventeenth century onwards, were part of a more general culture of collecting, seen as 'extensions of the *Kunstkammer* outdoors. Menageries with European, New World and Asian animals mirrored in microcosmic fashion the collections of rarities indoors' (Pérez de Tudela & Gschwend 420).

The culture of collecting in the fifteenth and sixteenth centuries coincided with the emergence of scientific publications on natural ⇨ history and visual catalogues about the animal word, which, assisted by the invention of the letterpress, surpassed the corresponding works of previous centuries in wealth and refinement. For, even though it might be true that already in medieval times, 'attempts had indeed been made to assemble compendia of visual information about the world of nature, [...] they were mostly sporadic and scant in comparison with those that appeared in the wake of the printing revolution' (Freedberg 3). Examples of early zoological discourse, again, date back to the ancient world, influential examples being Aristotle's *Historia Animalium* (fourth century BC), Pliny the Elder's *Naturalis Historia* (ca. 77–79 AD), and the *Physiologus* (second century BC). The latter work, 'a compilation of material gathered from Greek, Roman, Egyptian and other ancient Near Eastern nature ⇨ writings, folk tales, ⇨ myths, and superstitions, to which was added lore from and references to the Bible' (W. Clark 8), is commonly regarded as the ancestor of medieval bestiaries, a tradition of compiling descriptions of real and mythical animals that, 'always trying to draw a moral lesson from the depravity of beasts' (Gould 148), survived into the time of the Renaissance. The term bestiary is today often used, by extension, to refer to any kind of animal collection, but the medieval tradition has been revisited again and again by

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[498] The origins of the *seraglio* can be seen in terms of earlier historical records of animal collections, which are related to ancient Egypt and China. In Egypt, for example, 'as far back as the fifth and fourth millennia BC, sacred beasts were kept in or near temples, and captured herbivores (gazelles, antelopes and others) grazed in enclosures', and in fourteenth century BC China, emperors 'collected animals from various regions and gathered them together in their palaces' (Baratay & Hardouin-Fugier 17).

modern-period authors, for example by Lewis Carroll, whose series of *Zoological Papers* consisted of nonsense sketches of fictional creatures, some of which should make appearances in his later novels, and by Borges, whose ⇨ *Book of Imaginary Beings* (1957) supplements the inventory of medieval bestiaries (antelopes with six legs, chimeras, manticores, unicorns, etc.) by adding literary animals as imagined by Kafka, C. S. Lewis, and Edgar Allan Poe.[499]
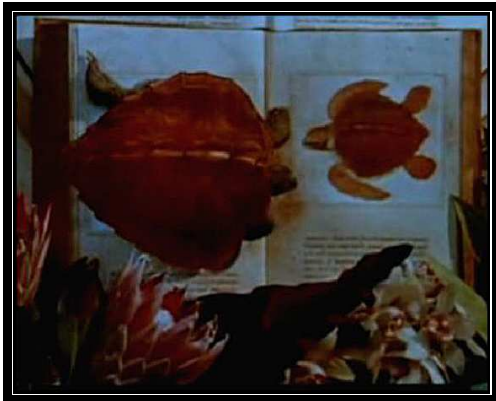
Fig. 256. Still from *Prospero's Books* (detail).
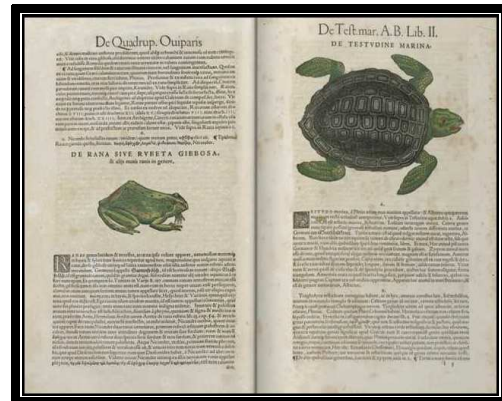
Fig. 257. From Conrad Gesner. *Historiae Animalium*. 1551–87.

Greenaway's painting *Animal ⇨ Game* (1988) (Fig. 262) depicts some sort of minimal bestiary of chimerical creatures that could have easily emerged from a painting by Bosch or from the bestiary of the Surrealists, which, according to André Breton, 'gives pride of place, above all other species, to animals that are sui generis and have an aberrant or decadent appearance such as the platypus, the praying mantis, or the anteater' (129). Moreover, in *Prospero* the magical island in the film is peopled by '100 creatures invented by Prospero in the fifteen years of his exile', as 'a mixture of the sacred and the profane, the Judo-Christian and the Romano-Greek, with a ⇨ number of eccentricities' (Greenaway, *How*, 172). Unsurprisingly, several volumes of Prospero's ⇨ library bear a resemblance to bestiaries, as, for example, no. 3, "A ⇨ Book of ⇨ Mythologies", which is 'the template for Prospero's imaginings' (Greenaway, *Prospero*, 57), no. 13, "The Ninety-Two Conceits of the Minotaur", which also includes centaurs, harpies, sphinxes, vampires, and werewolves, all of which

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[499] In the preface to the 1957 edition, Borges points to the boundaries of imagination by claiming that '[a]nyone looking into the pages of the present handbook will soon find out that the zoology of dreams is far poorer than the zoology of the Maker' (Borges, *Imaginary*, 14).

are – like Caliban – 'the offspring of bestiality' (Greenaway, *Prospero*, 21), as well as ⇨ Book no. 17, which is named "A Bestiary of Past, Present and Future Animals" (Fig. 256). This volume, on whose pages animals materialise in front of the audience's eyes, is considered 'a thesaurus of animals, real, imaginary and apocryphal', enabling Prospero to 'recognise cougars and marmosets and fruitbats and manticores and dromersels, the cameleopard, the chimera and the cattamorrain' (Greenaway, *Prospero*, 21). Though referring to medieval knowledge by its title, ⇨ Book no. 17's accurate illustrations point to the works of Renaissance naturalists like Ulisse Aldrovandi and Conrad Gesner, whose endeavours are generally seen to mark the emergence of zoology as a ⇨ science. Unlike in bestiaries, the descriptions of animals in compendia such as Gesner's *Historiae Animalium* (1551–87) (Fig. 257) were to some extent based on the author's own scientific observations and anatomical ⇨ dissections, although they also included references to popular belief and earlier descriptions.[500] Renaissance zoology was thus, despite growing incredulity towards inherited knowledge, still dependent on 'the literary tradition of classical antiquity. The authorisation of zoological knowledge by Aristotle, Pliny, [and] Athenaeus [...] forms in fact one of the fascinating features of early modern zoology' (Enenkel & Smith 7).[501] In this respect, it is not unlike Greenaway's own mode of zoological practice, which also draws from natural ⇨ history, ⇨ religion, ⇨ myth, and fable – as more or less equal sources of knowledge.

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[500] In his account on the sea turtle, for example, Gesner refers to descriptions by Aristotle, Pliny, and Albertus Magnus, and juxtaposes accurate information about habitat and nesting behaviour with references to the savouriness of its meat. For a virtual edition of a copy of Gesner's *Historiae Animalium*, see the website of the Unites States National Library of Medicine: http://archive.nlm.nih.gov/proj/ttp/flash/gesner/gesner.html.

[501] Gesner's work includes mythical creatures such as the unicorn, whose existence is not doubted at all, and, with due scepticism, the satyr, sea monsters, and the hydra. In *The Order of Things*, Foucault refers to the discrepancy between early and modern zoology, reporting that Buffon was bewildered at Aldrovandi's mixing 'of exact descriptions, reported quotations, fables without commentary, remarks dealing indifferently with an animal's anatomy, its use in heraldry, its habitat, its mythological values, or the uses to which it could be put in medicine or magic' (Foucault, *Order*, 39). Rather than siding with Buffon, Foucault explains that in writing a history of animals 'one has to collect together into one and the same form of knowledge all that has been *seen* and *heard*, all that has been *recounted*, either by nature or by men, by the language of the world, by tradition, or by the poets. [...] Aldrovandi was [thus] neither a better nor a worse observer than Buffon; [...] [h]is observation was simply not linked to things in accordance with the same system or by the same arrangement of the *episteme*' (Foucault, *Order*, 40; original emphasis).

The growing curiosity about the animal world, which manifests itself in menageries of live animals and in various zoological compendia, was also reflected in the works of Renaissance artists: exotic species appeared in Leonardo's and Pisanello's sketches, in Dürer's prints, just as they did later on in the painted ⇨ landscapes of Cuyp, Rubens, and members of the Brueghel family. One of the most impressive paintings of this kind is Jan Brueghel the Elder's *Entry of the Animals into Noah's Ark* (1613) (Fig. 258). The subject had been similarly explored by, for example, Lucas Cranach and Hans Jordaens, but Brueghel gave the animals a much more prominent place in the painting and provided a realistically detailed portrayal of a vast array of different species. Arguing that Brueghel had been able to study animals in menageries in Brussels and Antwerp and that he was well familiar with the works of Gesner and Aldrovandi, Arianne Faber Kolb refers to his painting as 'a visual catalogue of animals and ⇨ birds function[ing] as a type of microencyclopedia' (quoted in Enenkel & Smith 7).

Fig. 258. Jan Brueghel the Elder. *The Entry of the Animals into Noah's Ark* (detail). 1613.

Fig. 259. Photograph from *Fort Asperen Ark*.

Noah's ark itself is conveniently identified as the first archive/museum, the first exemplary collection of representative things of the world, at the level of both metaphor and metonymy (Ernst 41–44). For Greenaway, who is fascinated by the idea of 'the Ark as a storehouse of animal life, as a catalog of all the species united in one place' (Greenaway quoted in Ciment, *Zed*, 29), it seems to be an ideal playground for his obsessive collecting activity. One of his earliest allusions to Noah's selection of animals is found, ironically, in Tableau 10 of *Darwin*, 'in which Darwin considers some principles of evolution', when live animals, camels, cows, goats, and sheep, are led into a hall stuffed with artefacts

and relics related to natural ⇨ history (like fossils, dinosaur skeletons, and taxidermied animals). Later references are discovered in ⇨ Story 80 of *Gold* in the form of a collection of gold and crystal ornaments 'consist[ing] of 46 pieces, most of them in the shape of animals entering Noah's ark' (Greenaway, *Gold*, 186), and in *TLS*, where Suitcase no. 32, '[a] suitcase of miniature animals' (Greenaway, *Compton*), is named Zoo Animals Ark. A similar device was used in *Fort Asperen*, Greenaway's site-specific installation near Leerdam, The Netherlands, where, together with 'Noah's memory-lists of animals calligraphed on the walls'[502] (Fort Asperen Ark), a suitcase of toys (Fig. 259) was used to symbolise the ark's animal cargo.

Greenaway's use of the ark motif is not so much associated with any divine mission for the preservation of endangered animal species, a metaphor readily used by contemporary zoos, but rather with imprisonment and appropriation, reminding us of Barthes's notion that, '[i]n mythic terms, possession of the world began not with Genesis but at the Flood' (Barthes, *Plates*, 222). Greenaway's ambivalence about the ark, or rather about its modern equivalent, the zoo, is manifested in *Zed*, where the zoo, '[s]een mostly at night, [...] is a location associated with ⇨ death. The first image we see inside the zoo is the rotting head of a zebra as another zebra (both behind bars) paces in the background' (Lawrence 92). In *Zed*, Greenaway utilises the modern ⇨ architecture of Diergaarde Blijdorp in Rotterdam for a claustrophobic portrait of both animals and humans trapped in their environment.[503] Conveying the drabness and monotony of incarcerated life, the film displays an uneasiness that is akin to that voiced by animal photographer Britta Jaschinski: 'I felt it as a child. It was some indefinable feeling, a sense of hopelessness staring out from behind the glass. Perhaps as children, standing on the brink of understanding, we have all felt a vague embarrassment' (Jaschinski 69). In fact, the zoo in *Zed* is also a

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[502] In his accompanying art book of the same title, Greenaway renders one of Noah's lists, scribbled in almost illegible handwriting, including – amongst others – elephants, polar bears, bats, hippopotami, opossums, rhinoceros, rats, giraffes, cranes, squirrels, lions, reindeer, tigers, crocodiles, llamas, bison, pumas, buffalos, lizards, gorillas, archaeopteryxes, chimpanzees, frogs, oysters, blackbirds, mandrills, swallows, emus, dogs, cats, sparrows, goldfish, pigeons, eagles, koala bears, penguins, and grizzly bears (Greenaway, *Asperen*, 91).

[503] As observed by Amy Lawrence, 'Greenaway's ambivalence toward zoos is divided according to gender in the film' (92). Neither do the wives of the zoologists Oliver and Oswald like the zoo, nor do Alba and Venus de Milo.

meeting place for voyeurs (though no audience from outside the zoo is present), bringing together animal and human grotesque figures – a one-legged gorilla, separated Siamese twins, the legless Alba and Felipe – reminiscent of some ⇨ writings of early naturalists, for example, Fortunio Liceti's *De Monstrorum Natura* (1616) and Aldrovandi's *Monstrorum Historia* (published posthumously in 1642), juxtaposing imaginary monsters like centaurs or goose-headed men with limbless humans, and of the menageries of the eighteenth and nineteenth centuries, which exhibited at the same time rare and exotic beasts and unusual and deformed humans. 'Freaks and rarities used to be kept in circuses', as Oliver states in *Zed*, '[n]ow we're all civilized, they're kept in zoos' (Greenaway, *Zed*, 80).

When the first zoological ⇨ gardens were opened in the first half of the nineteenth century, they were actually not designed as sites of entertainment for the masses but of scientific research, as 'instrument[s] of power and prestige for the discipline of natural ⇨ history' (Baratay & Hardouin-Fugier 135). Thus, for example, London Zoo in Regent's Park, which is generally seen as the earliest scientific zoo in the world,[504] was opened in 1828, but was not made publicly accessible before 1847. It is London Zoo which provides the setting for Greenaway's short ⇨ story "The Obscene Animals Enclosure" (which is also told by Venus de Milo in *Zed*), 'a hypothetical adventure' in the 1860s about an alleged 'roped-off animal house [...][,] temporary home of certain exotic species sent from Africa to London by, amongst others, [Samuel] Baker, [Richard F.] Burton and [John Hanning] Speke' (Greenaway, *Papers*, 75). Amsterdam Zoo, on the other hand, as is mentioned in *Falls* and *Walk*, had been the workplace of Luper's arch-fiend Van Hoyten prior to his appearance in *Zed*. There, the idea of the zoo's utility for ⇨ science is taken up by the twin zoologists Oliver and Oswald, not to provide any contribution to questions of classification or ethology, but to pursue the conundrum why their wives have been killed in a crash with a swan. The dubious scientific validity of their experiments with

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[504] Schönbrunn Zoo in Vienna, founded in 1752 by order of Francis I, is generally considered the oldest existing zoo in the world. However, it was not established as a scientific institution, but rather as a Royal menagerie for Maria Theresia, and the term menagerie was not replaced by zoological garden until 1926.

time-lapse photography of decomposing organisms as well as the protagonists' freeing of animals, a juvenile passion Leonardo used to indulge in from time to time,[505] only seem to question the raison d'être of zoos and ⇨ science.

Fig. 260. Eadweard Muybridge. Plate 710 (detail) from *Animal Locomotion* (1887).

Fig. 261. Still from *A TV Dante* (detail).

The use of time-lapse photography in *Zed* was an implicit homage to the work of Eadweard Muybridge, another cataloguer of animal images, whose zoopraxiscope had been a milestone in the development of animal photography and of photographic cinema in general. Originally hired to solve a bet about a racing horse, Muybridge produced for the 781 plates of his *Animal Locomotion* (1887) some 20,000 negatives of humans and animals in motion, including antelopes, baboons, camels, cats, cockatoos, crows, dogs (Fig. 260), eagles, elks, elephants, falcons, gazelles, goats, horses, kangaroos, lions, marabous, mules, ostriches, oxen, pigs, pigeons, racoons, rhinoceroses, sloths, storks, swans, tigers, and vultures. Given the vastness of his work, it is easy to assess it – with Hollis Frampton – as 'a unique monument that is clearly the work of a man obsessed' (Frampton, *Circles*, 70). In the same vein, Greenaway, at once reverential and derisive, looks upon Muybridge's work as just another 'project that mocks human effort – record[ing] all the movements of the human ⇨ body and of most of Noah's ark as well' (quoted in Woods, *Being*, 57). Muybridge has been an inspiration for the works of several artists, in particular for many of Bacon's paintings, for which he, '[i]nstead of [...] drawing from nature, [...] relied on

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[505] According to Vasari, Leonardo, 'when passing by places where birds were being sold, [...] would often take them out of their cages with his own hands, and after paying the seller the price that was asked of him, he would set them free in the air, restoring to them the liberty they had lost' (286).

ready-made images. If he wanted to include a dog or an ape in a painting, he resorted to [...] [Muybridge's] sequential photographs' (Schmied 104). Whereas Greenaway used direct quotes from Muybridge in *Prospero* and *Dante* (Fig. 261), in *Zed*, though, his 'intention was to make a double-take quote – quoting Francis Bacon quoting Muybridge's Animal Locomotion studies – with the animal specimens – this time not alive but locomoting with the movements of decay' (Greenaway quoted in Woods, *Being*, 250).

For the chronology of ⇨ deaths in *Zed* evolutionary theory was loosely adapted, with Darwin's (alleged) eight stages of evolution providing the scientific backdrop of the recorded putrefactions of an apple, prawns, fish, a crocodile, a swan, a Dalmatian dog, a gorilla, a zebra, and – though halted – two male humans.[506] Much earlier, in *Making a Splash*, Greenaway pursued a similar strategy by organising the various images of ⇨ water animals according to a mock-evolutionary chain of beings, from ⇨ water striders, fish, and frogs, to dolphins, manatees, and hippos to swimming humans (infants, juveniles, and adults). An appropriation of another classificatory system is found on the website related to Greenaway's *TLS* project, where, parodying binomial nomenclature, the Suitcase of Frogs also includes toy frogs bearing apocryphal names like Rana mechanica germanica, Rana smilagra, or Rana hoppipula. Evidently, the grand systems of natural ⇨ history have great appeal to us; Linnaeus's nomenclature, for example, 'had made it possible [...] to assign each animal [...] its own unique position in his comprehensive system, and therefore by implication to offer an objective, rational, and complete analysis of the apparently chaotic and infinitely varied products of nature' (Ritvo 15). But, as Greenaway constantly reminds us, any attempt in the ⇨ history of animal classification and taxonomy, from Adam naming the animals in Genesis 2:19 to Aristotle and Linnaeus and Darwin, is an arbitrary, man-made construct. His

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[506] Obviously, evolution cannot be limited to any definite number of phases, so that – as so often with numbers in Greenaway – eight is a conceptual rather than a factual number. On one occasion, the artist has tried to explain the evolutionary development in the film: 'an apple [...] – an easy poke at Genesis but a nod towards the primary division of the animal and plant kingdoms [...][,] shrimps (invertebrates), angelfish (water vertebrates), a crocodile (reptiles), and then in an uneasy chronology that makes no great evolutionary leaps – but implies at least a growth in size and exotica – a bird and four mammals – a swan, a dog (a Dalmatian), and a zebra [...] – moving to a black ape and finally to [...] man' (Greenaway, *How*, 167).

mockery of the human urge to systemise nature is best expressed by the use of alternative classifications of animals, having a famous predecessor in Borges's much-quoted account of a fictional Chinese encyclopaedia (Lawrence 80).[507] An example of this is Greenaway's painting *Epsilon's Agricultural Bestiary* (1990) (Fig. 263), which 'put domestic animals in a ⇨ number count of priority' (Greenaway, *Papers*, 112). By means of a bogus mathematical procedure, '[i]t took all things into consideration – cheapness, ability to feed, aspiration, wish-fulfilment and the correspondence of the ⇨ number's own shape to the shape and mien of the animal... thus the ⇨ number 2, among other reasons, [...] is a chicken' (Greenaway, *Papers*, 112). In *Zed*, it is the minimal zoo of Alba's daughter Beta that offers 'a brand new taxonomy' (Greenaway, *Zed*, 94) by grouping animals – brown insects, white bugs, green grubs, or yellow ones – together according to criteria of colour (rather than of morphology or lifestyle). The significance of such alternative systems is, according to Foucault, commenting on Borges's encyclopaedia, that from what 'is demonstrated as the exotic charm of another system of thought' we can apprehend 'the limitation of our own' (*Order*, xv).
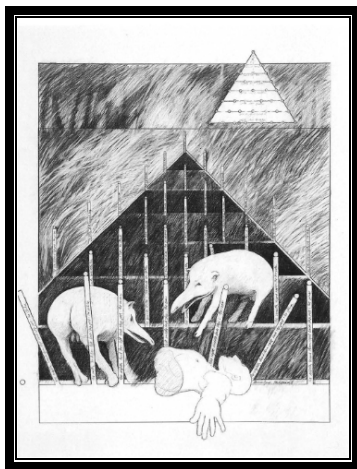
Fig. 262. *Animal Game*. 1988.
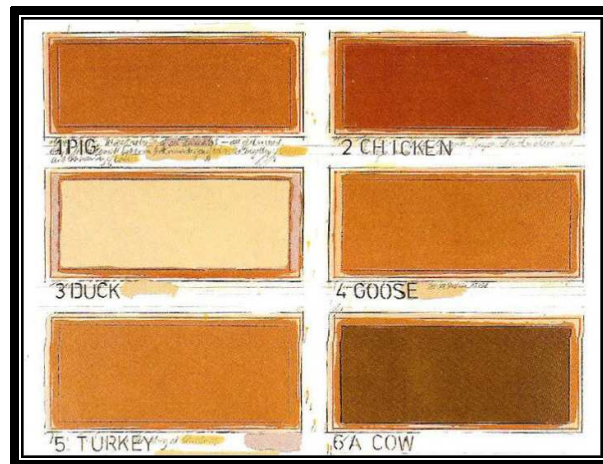
Fig. 263. *Epsilon's Agricultural Bestiary* (detail). 1990.

In *Zed*, Darwin has been proven worthless for the purposes of the zoologists, and they speculate whether sometime in the ⇨ history of mankind evolutionary theory might be looked upon as another man-made ⇨ myth, like Genesis. This

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[507] There, 'animals are divided into (a) those that belong to the emperor; (b) embalmed ones; (c) those that are trained; (d) suckling pigs; (e) mermaids; (f) fabulous ones; (g) stray dogs; (h) those that are included in this classification; (i) those that tremble as if they were mad; (j) innumerable ones; (k) those drawn with a very fine camel's-hair brush; (l) etcetera; (m) those that have just broken the flower vase; (n) those that at a distance resemble flies' (Borges, *Library*, 231).

is not to say that Greenaway himself seriously disputes the plausibility of evolutionary theory, which remains a highly valuable construct for him. What he might contend is that no theoretical system in biology is an objective representation of nature and irrefutable knowledge. '[T]hese systems share', thus Stephen Jay Gould, 'only one common property – and it is neither objectivity nor superior wisdom. They are, at base, attempts to resolve a [...] cardinal question of intellectual ⇨ history: What is the role of and status of our own species, *Homo sapiens*, in nature and the cosmos?' (Gould 241). Whereas Linnaeus, for example, a proponent of the invariability of species, attributed the 'progenitorial unity to some Omnipotent and Omniscient Being, namely *God*, whose work is called *Creation'* (Linnaeus 18; original emphasis), with humans set apart from the other creatures by virtue of their intelligence, Darwin put humans into a new perspective.[508] His evolutionary theories have forced us, the narrator in Tableau 16 of Greenaway's *Darwin* concludes, 'to look at our animal origins and our physical selves with new eyes. [...] Now that we are no more or no less than a naked ape, our connections with our animal heritage make us severely doubt notions of there being any purposes to our existence other than that we can ascribe to animals'. This lesson learnt from Darwin runs like a thread through Greenaway's complete work, for, also to the artist's 'cool, zoologist eye, human beings are merely another species of mammal' (J. Siegel 82).

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[508] God, obviously, is absent from Darwin's theories. Although he 'had no intention to write atheistically', as he stated in a letter to the American botanist Asa Gray, Darwin could not persuade himself 'that a beneficent and omnipotent God would have designedly created the Ichneumonidae with the express intention of their feeding within the living bodies of Caterpillars, or that a cat should play with mice' (Darwin 105).

3. EPILOGUE

By presenting a selective compendium of the recurring subjects and themes in Peter Greenaway's works, I have tried to design a tentative, subjective, and necessarily incomplete outline of the artist's oeuvre. My main purpose was to demonstrate that the totality of Greenaway's art offers itself as an intricate web of knowledge, an impressive collection of images and ideas, whose content is distributed across different media forms. This web, in which, in Eco's sense, 'every point can be connected with every other point' (Eco, *Semiotics*, 81), does not expose its contents within a coherent and strictly logical framework, but combines associative, linear, and various (seemingly) rationalist modes of organisation to create meaning and knowledge. Thereby it does not engage in a systematic investigation of the knowledge in the world, but provides a picture of Greenaway's *own* private world, which is, nonetheless, never completely cut off from the outside, for it evidences a concern with universal themes in human experience and existence. What counts as knowledge in this world, however, is not determined by objective and explicit criteria, but by the subjective taste of the artist, who absorbs, as a collector, bits and pieces from the infinite repertoires of culture and from a wide array of fields and disciplines, takes them out of their original context, and then infuses them with new meaning. It is Greenaway's reckless eclecticism and relentless acquisitiveness, his ironic affiliation to the great collector-artists/scientists (ranging from sixteenth- and seventeenth-century exponents like Gesner, Aldrovandi, and Kircher to modern ones like Muybridge, Joyce, and Duchamp), that eventually collapses the idea of knowledge itself into a great wealth of information, mere series of accumulated lists, itemised catalogues, and a sheer excess of visual data.

Having said that, it is important to note that in the context of Greenaway's work, of course, knowledge must never be understood as "justified true belief", as it is in traditional epistemology (Schmitt 2). As is implied in Foucault critique of order in *The Order of Things*, what counts as knowledge is always dependent on a particular time and place. Knowledge, which can only be constructed within the limits of an episteme, is defined by Foucault elsewhere as all 'that of which one can speak in a discursive practice, [...] [in] the domain

constituted by the different objects that will or will not acquire a scientific status' (Foucault, *Archaeology*, 182). In a similar vein, springing from a profound scepticism towards metanarratives such as science, religion, humanism, and history, Greenaway's work even issues what Paul Melia calls 'an epistemological nihilism', because 'any act of understanding or representation is necessarily provisional, contingent, temporary, relative, incomplete, and will be marked by accident, chance and randomness' (Melia, *One*, 37). Not only does Greenaway seem to emphasise that knowledge is always mediated by forms of representation (be it film, painting, photography, or writing), but, in works such as *100 Objects* or *Prospero*, he also challenges the assumption 'that the acquisition and accumulation of knowledge about the world, and the subsequent use of this knowledge to effect changes in the world, is a progressive endeavor' (Willoquet-Maricondi, *Prospero's*, 178).[509] It would probably go too far to see Greenaway's work in the tradition of anti-encyclopaedias such as the surrealist *Encyclopaedia Acephalica*, which boldly states that 'an encyclopaedia worthy of the name cannot trouble itself with realistic considerations' (Bataille et al. 124), but, free from claims to truth, the artist readily conflates relevant information and misinformation, fact and fiction, and does not differentiate between common knowledge and expert knowledge, or between scientific and metaphysical discourses. Such a pluralist strategy of knowledge production seems to be closely akin to the epistemological anarchism of Paul Feyerabend, who argued that '[t]here is no idea, however ancient and absurd, that is not capable of improving our knowledge' (33). Guided by Feyerabend's motto of "anything goes", Greenaway tries to communicate "knowledge" by means of verbal and visual information on subjects related to science, non-science, and bogus-science. It is evident that, by questioning the gathering of knowledge and by exposing the problems of truth and understanding, the artist severely undermines the encyclopaedia's claim to offer a collection of reliable, trustworthy, and useful information.

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[509] The illustrated catalogue to *100 Objects* resembles early didactic textbooks like Comenius's *Orbis Sensualium Pictus* (1658), with which it shares the inclusion of entries like God, water, clouds, earth, fire, tree, soul, bath, artwork, carriage, book, musical instruments, game, head, and serpent. The parodic intent of Greenaway's installation is even more obvious in the prop-opera version, where Adam and Eve are guided by an educating figure, Thrope, through the "achievements" of mankind.

Nevertheless, despite its ironic detachment from the striving of the Encyclopaedists, Greenaway's work cannot be seen completely outside the Enlightenment tradition, for it is never fully detached from the encyclopaedia's concern with the 'strong hope in its cultural, educative role' (Pombo 64). In this respect, it is significant to note that the great encyclopaedias conceived of its model reader as 'an already lettered public – "un publique éclairé"[,] as D'Alembert says, a "curious and intelligent reader", as stated in the Preface of the [*Encyclopaedia*] *Britannica'* (Pombo 64). In a similar vein, Greenaway insists that, though he hopes that his audience is 'across the board and [brings in] many layers of perception and education' (quoted in Ford), it is his desire to create a kind of art that 'explores ideas and makes them approachable to very sophisticated audiences' (Greenaway, *92 Faces*, 28). In this regard, the artist's frequent recourse to parody is of special significance, for postmodern parody can certainly have 'a didactic value in teaching or co-opting the art of the past by textual [and visual] incorporation and ironic commentary' (Hutcheon, *Parody*, 27). It is Greenaway's syncretisation of 'the Western visual tradition by creating a confluence of old-masterly painting and filmic modality', as Ingeborg Hoesterey claims, that 'actually carries the potential of promoting cultural literacy in a spectacular fashion, one that thrives in healthy contrast to pedagogical programs and to the positivist discourses of our digital culture' (Hoesterey 76). Greenaway himself leaves no doubt that he considers himself a messenger and promoter of culture, a missionary for visual literacy and '[a] provocateur for the visual image' (Greenaway quoted in Walters). Repeatedly he has expressed his desire 'to get people to look again at art. Most people are visually under-educated', he claims, 'and after the age of 11 schoolchildren are encouraged to concentrate on texts while visual arts are regarded as simply decorative and entertaining' (Greenaway quoted in Booth, *Coda*). Unfortunately, the artist never elucidates what exactly he means by visual literacy, which is a term suffering from a variety of definitions.[510]

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[510] In the main, Greenaway's position seems to coincide with that of critics such as James Elkins, who calls attention to the fact that, in spite of the text-based character of our modern information culture, '[t]here is a claim, often repeated, that this is the most visually literate period in history. We see more images per month or per year, so the argument goes, than people in the past (Elkins, *Visual*, 129). Yet, on the other hand, it may be argued that 'we lack

According to one definition, visual literacy can be viewed as 'the skill to understand and critically interpret the function and meanings of different visual representations and orders' (Seppänen 4). [511] James Elkins, who remains reluctant to define the term itself, emphasises that visual literacy should not be mistaken for the mere 'ability to recognize artworks and engage in some minimal interpretation' (Elkins, *Visual*, 140). Elkins and others thus consider visual literacy not in terms of 'a solitary, individual act, but [as] part of a wider set of social practices. To find meaning is to negotiate with the visual text, to engage with it on any number of levels, and to be involved in discovering how that act of negotiation itself is constructed' (Crouch 196). Based on this assumption, Greenaway's repeated call for visual literacy has nothing in common with Leonardo's dictum 'Saper vedere, "to know how to see"' (Van Doren 137) – which suggests the possibility of objective knowledge of the world *through* art – and, at best, it also extends the aim of "simply" communicating knowledge *about* art. The idea of Greenaway's work as knowledge-production can only make sense on the precondition that, today, the 'understanding of art as knowledge has taken on an explicit meaning of providing viewers with sensual experiences that allow them (or, if particularly successful, force them) to rethink intellectual conclusions about the general patterns shaping aspects of their lives' (R. C. Smith 196). Greenaway's attempt to embrace the (visual) records of (Western) culture, his recurrent quotations of paintings, and his numerous references to discourses in the histories of art, science, and technology can be seen as parts of a continuous investigation of 'the means through which humanity has sought to represent itself and the world' (Willoquet-Maricondi, *Fleshing*). Thereby the artist's knowledge becomes manifest in the creation of a private encyclopaedic cosmos in which viewers (and readers) may discover their own unique course by engaging in an active process of interpretation.

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the kind of literacy that would allow us to comprehend slower and more complex images, making us nonvisual in a particular sense' (Elkins, *Visual*, 133).

[511] A similar definition is offered by John Hortin, who sees visual literacy as 'the ability to understand (read) and use (write) images and to think and learn in terms of images' (25). Deborah Curtiss, on the other hand, defines the term as 'the ability to understand the communication of a visual statement in any medium *and* the ability to express oneself with at least one visual discipline' (3; original emphasis).

Thus, on entering Greenaway's encyclopaedia, one is confronted with the artist's personal knowledge, his images, objects, and ideas appropriated from the databases of culture. The collections thus gathered, which unfold before the eyes of visitors, are – like the artist's overall work – not meant to be seen as completed, closed entities, but are open and updatable, in the sense that they are always re-organised, and new elements may be brought in. Nevertheless, Greenaway has a strong proclivity to use some elements again and again, for, as he himself explains, 'there is no end to the permutations and variations on a given theme' (Woods, *Being*, 244). However, from the perspective of the recipient, the consistency of Greenaway's topics and concerns can be blessing and curse at the same time. On the one hand, each of his works may be seen as a further contribution to the artist's web of knowledge, but, on the other hand, they always bear the danger of being viewed solely as empty repetition. John Orr, for example, has argued that sometimes 'the compulsion to collect merely arouses suspicions of the director's own monomania, which leads at times, it must be said, to an intellectual dead-end' (Orr 118). Therefore, one of the greatest challenges the collector Greenaway faces is how to make his personal obsessions, which are, as he comments in an interview, 'much more interesting to me than other people's' (quoted in G. Smith 95), equally interesting to his audience.

One important aspect of this is the artist's repeated effort to find new ways of communication with audiences and to experiment with new modes of representation. 'To represent', Stephen A. Tyler poignantly writes, always 'means to have a kind of magical power over appearances, to be able to bring into presence what is absent' (131). Juggling with images and ideas, transferring them back and forth between different media forms, Greenaway is anxious to generate (explicit and implicit) cross-references, thus inducing emotions and thoughts in the viewers. His frequent use of multi-and split-screen technology, which is inspired by the experiments of the early cinema of attractions, is only one method for multiplying the visual impact of his works. The use of mechanical aids for a visual representation of knowledge, however, goes back as far as to the *Wunderkammern*, where perspective glasses, prisms, magic lanterns, *camera obscuras*, and distorting mirrors were employed as "devices of

wonder", to produce 'perceptual, imaginative, and intellectual intensification' (Stafford 6). Not without reason, the gadgets of scientist-collectors like Kircher and Aldrovandi have often been mentioned as the predecessors to the new media object's multiple-windowed screens and pop-up frames (Stafford 1f.). Other than the keepers of the *Wunderkammern*, however, Greenaway never fails to draw attention to the artifice of his works; he is indeed a 'magician showing his tricks: no fear of the techniques of simulation or of simulacrum' (Bolz). Especially the use of digital media – in films, exhibitions, installations, and on the stage – provides him with the opportunity to create intermedial forms of art, which demonstrate the interplay between "old" and "new" forms of expression and can induce audiences to reflect on the perception of art itself. The experimentalism of Greenaway's work can thus be seen as both a deliberate assault on the assumptions and viewing habits of audiences and an attempt to capture their attention in novel and exciting ways, 'to educate [...] as entertainingly as possible' (Greenaway quoted in Povoledo). This is why in his recent work, Greenaway has openly embraced the possibilities of computer-based media forms, arguing that he firmly believes 'in the visual literacy that the new visual technologies are unleashing' (Greenaway, *Flying Over*, 18).

Certainly, the computer, as a characteristically postmodern tool, provides the facility to link 'the concept of information and art together' (Lovejoy 139), by combining images, sound, and text, while at the same time increasing the capacity of storing great quantities of information. Nevertheless, the excessive use of state-of-the-art technology for the display of data and information is always a two-edged sword. On the one hand, it can optimise the presentation of knowledge, but, on the other, it involves the danger that media lose their functional value as distinct means of communication and are perceived as pure spectacle, merely there to elicit wonder. But '[w]hen we wonder', Stephen Greenblatt has argued, 'we do not yet know if we love or hate the object at which we are marveling; we do not know if we should embrace it or flee from it' (Greenblatt 20). This had already been observed in the great collections of the Renaissance and the Baroque, whose objects, at their best, possessed 'semiotic virtuosity as bearers of knowledge', and, at their worst, were merely regarded as

'triumphal display of plundered riches' (S. Campbell 60), intended only for the pleasure of the collector. Actually, among the most frequent charges against Greenaway's works is that they are interested more in their aesthetics than in their content. Though applauding the skilful use of technologies, many critics argue that his cinema of ideas so often turns, like the cinema of attraction – which 'base[d] itself on film's ability to show *something'* (Gunning 41; my emphasis) – into 'sensory overload' (Carr; Löhndorf; my translation). This can be considered to be one of the main reasons for the growing resistance to Greenaway's work during the 1990s, when the specific style of his works, their visual superabundance and density of quotations, was increasingly disparaged as being overused, not seen as revolutionary any longer, but as rigid, bathetic formulae. In this regard, the decline of the artist's popularity appears to be closely related to what some critics see as 'the decline of postmodern aesthetics' (Hoffmann 624). Other than in the late 1980s and early 1990s, which marked the heyday of postmodern cultural production and also the height of Greenaway's fame, later postmodern art was frequently accused of 'overstrain[ing] the capacity and the patience of the recipient with an overcoded, unfocused, self-serving experimentality that, instead of creating the impulse to decode the text, [...] [lead] viewers rather to resistance and boredom' (Hoffmann 624f.). In the same vein, Greenaway's works have frequently been accused of being self-indulgent, obscurantist, and completely hermetical. It may suffice to mention here Hal Hinson, who has complained that Greenaway 'is almost pathologically reluctant to communicate his ideas in a manner that's accessible to his audience. To do so, it seems, would be a violation of his artistry, a concession to the unenlightened masses' (Hinson, *Prospero's*).

Naturally, in the first place every collector 'strives to reconstitute a discourse that is transparent to him, a discourse whose signifiers he controls and whose referent *par excellence* is himself' (Baudrillard, *Objects*, 114). But this, as Baudrillard reminds us, 'always bears the stamp of solitude', because it can fail 'to communicate with the outside' (Baudrillard, *Objects*, 114). It is the hyperbolic aspect of Greenaway's work, the excess and extravagance of imagery and text, that forces audiences into a direct engagement involving the use of strategies and procedures that aim 'at catching information through the

senses and, afterwards, diluting it with the intellect', which can 'lead to various interpretations, depending on each viewer's knowledge and interpretation process' (Garcia 183). The success of the endeavour to engage audiences in an active process of meaning-making and thoughtful reflection about the nature of (artistic) representation and aesthetic experience is, of course, always dependent on the artist's ability to make the content of his private collections not only exciting, but also accessible and intelligible.

The perceived aloofness of Greenaway's work confirms the presumption that his encyclopaedia, like the encyclopaedias of the Enlightenment, often seems to be intrinsically bound to the vision of an "ideal" user, who is educated and trained and possesses a certain level of commitment and competence to fully participate in the artist's aesthetic games with quotations and traditions of representation. From this perspective, one could consider Greenaway's repeated complaints about the general lack of visual literacy merely an expression of his dissatisfaction with spectators rather than a self-imposed educational mandate, a lack of confidence in their knowledge of art and their ability to actively create meaning from what they see. Concerning this matter, it may be useful to refer to Umberto Eco's suggestion that any text (in the broadest sense of the term) always produces 'a double Model Reader' (Eco, *Limits*, 92), a "naïve" (or semantic) and a critical (or semiotic) reader. Whereas the first simply 'uses the work as semantic machinery and is the victim of the strategies of the author who will lead him [...] along a series of previsions and expectations', the second 'evaluates the work as an aesthetic product and enjoys the[se] strategies' (Eco, *Limits*, 92). A naïve (linear) reading of Greenaway's encyclopaedia is complicated, though not always made impossible, by the diminishment (or absence) of narrative form and the very nature of the internal and external structures of his works. Only a critical reading could appreciate the artist's repetitive and at times overlapping systems of organisation – by seeing them not as serious attempts to organise knowledge but, more often than not, as 'self-deconstructing taxonomies' and an 'ironic way of turning the logic of the encyclopedia against itself' (Elliott & Purdy, *Architecture*, 98). Moreover, it is also abundantly clear that, as a complex system of quotations, self-references, and ideas from the archives of

culture, Greenaway's oeuvre largely 'depends upon an "Aha" reception for the pleasure of recognition, whereas its absence may frustrate the viewer' (Hoesterey 75f.). For a "successful" critical reading of an intertextual encyclopaedia like Greenaway's, audiences must 'have not only a knowledge of the texts but also a knowledge of the world, of circumstances external to the texts', which are, as Eco argues, 'only two chapters of the encyclopedic knowledge possible' (Eco, *Limits*, 89).[512]

Hence, Greenaway's ideal audience is, like the ideal reader referred to in Joyce's *Finnegans Wake* (1939), one 'suffering from an ideal insomnia' (Joyce 120), always aware of the encyclopaedic possibilities of his works and prepared to explore the explicit and implicit paths through the artist's web of knowledge. But although this web is characterised by 'a process of unlimited semiosis' (Eco, *Limits*, 144), this is not to suggest that there are no limits set to the audiences' acts of meaning-making and interpreting. Any process of interpretation is, as Eco claims, 'a dialectic between openness and form, initiative on the part of the interpreter and contextual pressure' (Eco, *Limits*, 21). In this sense, Greenaway (quoted in Woods, *Being*, 248) has admitted that one reason for his providing self-interpretations and extensive commentary on his work is his fear that audiences might misread (or even ignore) his artistic intentions. This, obviously, carries with it a certain ambivalence. On the one hand, it is true that his comments and explanations are insightful and offer plenty of additional information, and by openly exposing his source material and the nature of his artistic research, Greenaway has his audience participate in the conditions under which his works are produced. On the other hand, he always remains a guiding figure who, at worst, can counteract the audiences' attempts to find new meanings and produce knowledge that is independent of what the artist wants to convey. But therein lies the paradox of Greenaway's encyclopaedia, which seems to be torn between emancipatory praxis and an all-pervasive paternalism. It is anxious to encourage its users to see themselves as active participants rather than passive recipients, inviting them to produce multiple new readings

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[512] This is why the postmodern use of quotation/parody is often criticised as an elitist device, which 'select[s] the happy few' (Eco, *Limits*, 27) and addresses those 'who meet certain requisite conditions, such as ability or training' (Hutcheon, *Parody*, 95).

and fill in gaps in the knowledge collected, but, at the same time, it always remains dependent on its creator's claim to discursive authority.

However, in spite of Greenaway's self-fashioning as a knowledge-giving authority and the often didactic tone of his works, one must never forget that his encyclopaedia, though being informative and exploratory, is certainly not didactic in the sense that it merely promotes the extension of knowledge about art, especially as it presupposes much of the knowledge it contains. Yet it tries to be educative in some other sense, as it seeks to make aspects of art and, by extension, culture relevant and meaningful to (certain) users by offering sensual experiences that invite them to engage in a critical reading of the artist's work. To achieve this, it is indispensible for Greenaway to provide a general framework for the engagement of audiences by setting his collections in a broader cultural context that allows and helps us to make sense of them. If this fails, then there often is – especially when the possibility of a "naïve" reading is absent – not much left for audiences. Against this backdrop, it is doubtful whether, for example, the transitory and ephemeral experience of a VJ performance, which Greenaway expects to become the 'present-tense live cinema' (Greenaway quoted in Ebiri) of the future, can ever induce audiences to a further engagement with culture.

In the immediate past, most notable was the artist's failure to communicate with his audiences in the films of the *TLS* project, in which the possibilities of both naïve and critical reading were largely doomed to disappointment. Although seemingly set within a framework of the life of their protagonist (and the history of the twentieth century), the three *TLS* films were, other than Greenaway's previous features, almost completely stripped of storyline and mostly limited themselves to a list of random self-quotations and a pure collection of Greenaway's own obsessions – disguised as suitcases of Luper memorabilia. While the emphasis on the objecthood of the artist's material may work (and has worked) in the context of exhibitions and installations,[513]

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[513] This is why Jonathan Romney argues that Greenaway's *Compton*, the exhibition which was part of the *TLS* project, 'has a lucidity and wit that his recent films conspicuously lack; it shows that Greenaway can still raise sparks as a showman […]. As for […] his dream of cinema as an infinite cyber-Gesamtkunstwerk-in-progress, he may have to rely on 92 committed viewers to follow him all the way' (Romney).

where audiences are allowed to activate their own existing knowledge and use the objects as vehicles of meaning, it was, as Greenaway had to acknowledge, 'quite a disaster in the cinema' (quoted in Ebiri). Unsurprisingly, the artist attributed the failure of the *TLS* films mainly to the unwillingness of his audience to participate in novel forms of communication; according to his view, the whole project was 'far too ahead of its time' (Greenaway quoted in Walters).[514]

Even though it would be wrong to consider Greenaway's return to a more conventional form of storytelling in his latest feature *Nightwatching* a deliberate attempt to suit the taste of the "average" filmgoer, there is some reason to see the film, as one critic put it, as an expression of the artist's 'desire to become rediscovered' (Zander; my translation). As a matter of fact, not only was *Nightwatching* Greenaway's best-reviewed feature film in many years, but, coincidentally or not, his recent work was generally looked upon with increasing sympathy, or benevolence, at least. A case in point is critic Peter Bradshaw, who once ridiculed the great enthusiasm and veneration for Greenaway in the 1980s (cf. Bradshaw, *Number*). But when *Nightwatching* was officially selected for the Venice Film Festival in 2007, Bradshaw commented that

> for sheer shake-up value, giving Greenaway the Golden Lion would probably be the most gratifying. Whatever your view of him and his work, it is pretty ridiculous that this important film-maker [...] does not make mainstream cinema releases in this country. [...] A Golden Lion for Greenaway would at least compel some sort of UK distribution for his latest film and allow British filmgoers to make up their own minds.[515] (Bradshaw, *Golden*)

It is conspicuous that Greenaway's recent installation works have managed to arouse even more interest than *Nightwatching*. In the wake of the artist's digital installation *Wedding at Cana*, for instance, a *Guardian* editorial in June 2009

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[514] It is telling that Greenaway is fond of quoting John Cage's statement that '[i]f you introduce 20 per cent of novelty into a new art work you are immediately going to lose 80 per cent of your audience' (Greenaway, *How*, 165).

[515] *Nightwatching* did not win the Golden Lion, but Greenaway received the festival's Open Prize and the Mimmo Rotella Foundation Award. Nevertheless, after its premiere at the London Raindance Film Festival in 2008, in 2010 *Nightwatching* became the first Greenaway film to be released in the UK since the 1999 film *Eight*.

was entitled "In praise of … Peter Greenaway". It argued that, although 'Greenaway has characterised his career as a constant zigzag between the commercial and the obscure[,] this latest achievement indicates that he has gone beyond such binary positions to something genuinely new' (The Guardian Editorial). However, it may be too early to speculate whether the relative success of Greenaway's latest productions can be seen as a true watershed in his career resulting in a revival of interest in his work. We'll have to wait whether the artist will have to content himself with the prospect that – after the "death of cinema" – his experiments excite more interest outside of cinema than they do within, or he will be able to attract people to his films again.[516] Greenaway has emphasised that he sees all of his works infused with a sense of mission and purpose, and that as such they are not apt to remain forever locked in an ivory tower, cut off from public discourse. 'I want the largest possible audience that I can find', he states, 'but, of course, on my terms' (Greenaway quoted in Cody).

It is self-evident that, in order to share his private collections with the public as widely as possible, Greenaway will always have to perform a delicate balancing act between satisfying his own expressive needs and the demands of his audiences, for, as Roger Cardinal puts it, '[i]f there is any "moral" to the narrative of collecting, it must be that the collector who allows his desires free sway risks becoming the lonely inhabitant of a narrow corridor along which his finds are arrayed' (Cardinal 96). Thus, in the end one may ask, perhaps presumptuously, about the relative merits of Greenaway's encyclopaedism. At best, the artist's encyclopaedia can be viewed as an ever-expanding project with multiple entries and entrance points, which invites its users to delve into the depths and richness of cultural traditions, while at the same time allowing them to discover their own unique course in an intellectual exploration of the relations between Greenaway's art and the culture of the past and the present. At worst, however, it remains as the encyclopaedia of a solipsist, a mere 'labyrinth of interrelating self-conscious citations' (Degli-Esposti 71).

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[516] In this regard, it may be surprising to hear that Greenaway has recently announced to write and direct his first romantic comedy, *4 Storms and 2 Babies*, 'an unconventional love story about two men and a woman who becomes pregnant after a night of three-way sex with them' (Lodderhose).

Catalogue of Works

Film and Television

All written and directed by Peter Greenaway except where indicated.

Death of Sentiment. 1962. 8 min.

Train. 1966. 5 min.

Tree. 1966. 16 min. Music: Anton Webern.

Revolution. 1967. 8 min. Music: The Beatles.

5 Postcards from Capital Cities. 1967. 35 min. Music: Michael Nyman.

Intervals. 1969. 7 min. Music: Vivaldi.

Erosion. 1971. 27 min.

H is for House. The Reincarnation of an Ornithologist. 1973. 10 min. Re-edited 1978.
    Narrator: Colin Cantlie, Peter Greenaway, Hannah Greenaway. Music: Rameau, Vivaldi.

Windows. 1975. 4 min. Narrator: Peter Greenaway. Music: Rameau.

Water. 1975. 5 min. Music: Max Eastley.

Water Wrackets. 1975. 12 min. Narrator: Colin Cantlie. Music: Max Eastley.

Goole by Numbers. 1976. 40 min. Music: Michael Nyman.

Dear Phone. 1977. 17 min. Narrator: Peter Greenaway.

A Walk through H. 1978. 41 min. BFI. Narrator: Colin Cantlie. Cinematography:
    Bert Walker. Music: Michael Nyman.

Vertical Features Remake. 1978. 45 min. Arts Council of Great Britain. Narrator:
    Colin Cantlie. Music: Michael Nyman. Additional Music: Brian Eno.

This Week in Britain: Eddie Kid.1978. 5 min. COI.

This Week in Britain: Cut above the Rest. 1978. 5 min. COI.

1–100. 1978. 4 min. Music: Michael Nyman.

Insight: Zandra Rhodes. 1979. 15 min. COI.

This Week in Britain: Women Artists. 1979. 5 min. COI.

This Week in Britain: Leeds Castle. 1979. 5 min. COI.

This Week in Britain: Lacock Village. 1980. 5 min. COI.

The Falls. 1980. 185 min. BFI. Cinematography: Mike Coles, John Rosenberg. Music:
    Michael Nyman. Voices: Colin Cantlie, H. Thompson, S. Canfield.

This Week in Britain: Country Diary. 1980. 5 min. COI.

Act of God. 1981. 25 min. Thames TV. Cinematography: Peter George. Music: Michael Nyman.

Insight: Terence Conran. 1981. 15 min. COI.

The Draughtsman's Contract. 1982. 108 min. BFI in association with Channel Four.
Cinematography: Curtis Clark. Music: Michael Nyman. Cast: Anthony Higgins,
Janet Suzman, Anne-Louis Lambert, Hugh Fraser.

Four American Composers. John Cage, Robert Ashley, Phillip Glass, Meredith Monk.
1983. 55 min. each episode. Channel Four Television, Transatlantic Films.
Cinematography: Curtis Clark.

The Coastline (The Sea in Their Blood). 1983. 30 min. COI.

Making a Splash. 1984. 25 min. Media Software International, Mecca Leisure
Productions, Channel Four Television. Music: Michael Nyman.

A TV Dante, Canto 5. 1985. 10 min. Co-director: Tom Phillips.

A Zed and Two Noughts. 1985. 115 min. BFI, Film on Four International, Allarts
Enterprises, Artificial Eye Production. Cinematography: Sacha Vierny. Music: Michael
Nyman. Cast: Brian Deacon, Eric Deacon, Andréa Ferréol, Frances Barber, Joss Ackland.

Inside Rooms – 26 Bathrooms. 1985. 25 min. Channel Four Television.
Cinematography: Mike Coles. Music: Michael Nyman.

The Belly of an Architect. 1986. 118 min. Callender Company, Film Four International,
British Screen, Sacis, Hemdale. Cinematography: Sacha Vierny. Music: Wim Mertens,
Glen Branca. Cast: Brian Dennehy, Chloe Webb, Lambert Wilson.

Death in the Seine. 1988. 40 min. Erato Films, Allarts TV Productions, Mikros Image,
La Sept. Music: Michael Nyman. Cast: Jim Van der Woude, Jean-Michel Dagory.

Fear of Drowning. 1988. 30 min. Allarts Enterprises, Channel Four Television.
Co-director: Vanni Corbellini.

Drowning by Numbers. 1988. 119 min. Allarts Enterprises, Film Four International,
Elsevier Vendex. Cinematography: Sacha Vierny. Music: Michael Nyman.
Cast: Bernard Hill, Joan Plowright, Juliet Stevenson, Joely Richardson.

Hubert Bals Handshake. 1989. 5 min. Allarts Enterprises. Music: Michael Nyman.

A TV Dante. Cantos 1–8. 1989. 88 min. KGP Productions in association with Channel
Four Television, Elsevier Vendex, VPRO. Co-writer and Co-director: Tom Phillips.
Cinematography: Mike Coles, Simon Fone. Cast: John Gielgud, Bob Peck.

The Cook, The Thief, His Wife and Her Lover. 1989. 120 mins. Allarts
Enterprises, Erato Films, Films Inc. Cinematography: Sacha Vierny. Music: Michael
Nyman. Cast: Richard Bohringer, Michael Gambon, Helen Mirren, Alan Howard.

Prospero's Books. 1991. 123 min. Allarts, Cinea, Camera One, Penta Film, in association
with Elsevier Vendex, Film Four International, VPRO, Canal Plus, NHK.
Cinematography: Sacha Vierny. Music: Michael Nyman. Cast: John Gielgud, Isabelle
Pasco, Michael Clark, Michel Blanc.

Man Is for Man, Music, Mozart. 1991. 29 min. BBC, AVRO Television, Artifax. Music: Louis Andriessen. Cast: Ben Craft, Astrid Seriese, Kate Gowar.

A Walk through Prospero's Library. 1992. 23 min. Intervall Film. Narrator: Peter Greenaway. Music: Phillip Glass.

Rosa. 1992. 15 min. La Monnaie de Munt, Rosas Production. Cinematography: Sacha Vierny. Choreography: Anne Teresa de Keersmaeker in association with Jean-Luc Ducourt. Music: Béla Bartók. Cast: Fumiyo Ikeda, Nordine Benchor.

Darwin. 1992. 52 min. Telemax Les Editions Audiovisuelles, Allarts, in association with Antennae 2, Channel Four Television, RAI 2, Telepool, Time Warner. Cinematography: Chris Renson, Reinier van Brummelen. Cast: Bert Svenhujsen.

The Baby of Mâcon. 1993. 120 min. Allarts Enterprises, UGC-La Sept, in association with Cine, Electra II, Channel Four Television, Filmstiftung Nordrhein-Westfalen, Canal Plus. Cinematography: Sacha Vierny. Cast: Julia Ormond, Ralph Fiennes, Philip Stone, Jonathan Lacey, Don Henderson.

The Stairs. Geneva. 1994. 107 min. Apsara Production. Cinematography: Patrick Monoud. Narrator: Peter Greenaway. Music: Patrick Mimran.

Lumière et compagnie. 1995. Segment: "Peter Greenaway". 1 min.

The Pillow Book. 1995. 120 min. Kasander & Wigman Productions, Woodline Films, Alpha Films, in association with Channel Four Films, Studio Canal Plus, Delux Productions. Cinematography: Sacha Vierny. Cast: Vivian Wu, Ken Ogata, Yoshi Oida, Hideko Yoshida, Ewan McGregor.

La Colmologia di Piazzo del Popolo. 1996. 14 min. Narrator: Peter Greenaway. Music: Patrick Mimran.

The Bridge. 1997. 12 min.

Eight & a Half Women. 1999. 120 min. Woodline Productions, MovieMasters, Delux Productions, Continent Film GmbH. Cinematographer: Sacha Vierny. Music: Frank Loesser, Giuseppe Verdi. Cast: John Standing, Matthew Delamere, Vivian Wu, Toni Collette, Amanda Plummer.

The Death of a Composer. Rosa, a Horse Drama. 1999. 90 min. NPS Dutch Television, The Netherlands Opera. Music: Louis Andriessen.

The Man in the Bath. 2001. 7 min. Les Productions Carle-Lamy. Music: Philip Glass.

The Reitdiep Journeys. 2001. 53 min. Kasander Film Company.

The Tulse Luper Suitcases, Part 1: The Moab Story. 2003. 126 min. Kasander Film Company, Delux Productions, Seagull Productions, Focus Film Kft., Gam Films, 12A Film Studios, Net Entertainment. Cinematography: Reinier van Brummelen. Music: Borut Krzisnik. Cast: JJ Feild, Valentina Cervi, Raymond J. Barry, Jordi Molla.

The Tulse Luper Suitcases: Antwerp. 2003. (Re-edit of *The Moab Story*.) 107 min. Kasander Film Company, Delux Productions, Seagull Productions, Focus Film Kft., Gam Films, 12A Film Studios, Net Entertainment. Cinematography: Reinier van Brummelen. Music: Borut Krzisnik. Cast: JJ Feild, Valentina Cervi, Raymond J. Barry, Jordi Mollà.

The Tulse Luper Suitcases, Part 3: From Sark to Finish. 2003. 120 min. Kasander Film Company, Delux Productions, Seagull Productions, Focus Film Kft., Gam Films, 12A Film Studios, Net Entertainment. Cinematography: Reinier van Brummelen. Music: Borut Krzisnik. Cast: Roger Rees, Stephen Billington, Ornella Muti, Jordi Mollà.

The Tulse Luper Suitcases, Part 2: Vaux to the Sea. 2004. 108 min. Kasander Film Company, Delux Productions, Seagull Productions, Focus Film Kft., Gam Films, 12A Film Studios, Net Entertainment. Cinematography: Reinier van Brummelen. Music: Borut Krzisnik. Cast: JJ Feild, Valentina Cervi, Raymond J. Barry, Jordi Mollà.

Visions of Europe. 2004. Segment: "European Showerbath". 5 min. Kasander Productions Limited, Zentropa Entertainment7. Cinematography: Reinier van Brummelen.

Tulse Luper. A Life in Suitcases. 2005. 120 min. Kasander Film Company, Delux Productions, Focus Film Kft., Gam Films, 12A Film Studios, BS Production-Barcelona. Cinematography: Reinier van Brummelen. Music: Borut Krzisnik. Cast: JJ Feild, Valentina Cervi, Raymond J. Barry, Jordi Mollà.

Nightwatching. 2007. 125 min. Kasander Film Company, in association with No Equal Entertainment, Yeti Films, Gremi Film Production. Cinematography: Reinier van Brummelen. Cast: Martin Freeman, Eva Birthistle, Jodhi May, Emily Holmes.

Peopling the Palaces at Venaria Reale. 2007. 180 min. Volumina Associazione Culturale, Film Commission Torino-Piemonte. Cast: Ornela Muti, Remo Girone.

Rembrandt's J'Accuse. 2008. 86 min. Submarine, Kasander Film Company, VPRO Television, WDR, YLE. Cinematography: Reinier van Brummelen. Cast: Martin Freeman, Eva Birthistle, Jodhi May, Emily Holmes.

The Marriage. 2009. 40 min. Change Performing Arts.

Opera and Theatrical Work

Rosa, A Horse Drama. 1994. Libretto: Peter Greenaway. Director: Saskia Boddeke, Peter Greenaway. Music: Louis Andriessen. Premiered: Musiektheatre, Amsterdam.

100 Objects to Represent the World – A Prop-Opera. 1997. Libretto: Peter Greenaway. Director: Saskia Boddeke, Peter Greenaway. Music: Jean-Baptiste Barriere. Premiered: Zeitfluss Festival, Salzburg.

Christopher Kolumbus. 1998. Libretto: Paul Claudel. Director: Saskia Boddeke, Peter
Greenaway. Music: Darius Milhaud. Premiered: Deutsche Staatsoper, Berlin.

Rosa, A Horse Drama. A Revival. 1998. Libretto: Peter Greenaway. Director: Saskia
Boddeke, Peter Greenaway. Music: Louis Andriessen. Musiektheatre, Amsterdam.

Writing to Vermeer. 1999. Libretto: Peter Greenaway. Director: Saskia Boddeke.
Music: Louis Andriessen. Premiered: Musiektheatre, Amsterdam.

Gold. 92 Bars in A Crashed Car. 2001. Text: Peter Greenaway. Director: Saskia
Boddeke. Premiered: Schauspielhaus, Frankfurt.

Wash & Travel. Tulser at Lille. 2004. Text: Peter Greenaway. Director: Saskia
Boddeke. L'Eglise de Saint Madelaine, Lille.

Writing on Water. 2005. Libretto: Peter Greenaway. Music: David Lang. Premiered:
Queen Elizabeth Hall, London.

Children of Uranium. 2005. Libretto: Peter Greenaway. Director: Saskia Boddeke.
Music: Andrea Liberovici. Museum of Contemporary Art, Villa Croce, Genoa.

Children of Uranium. 2006. Libretto: Peter Greenaway. Director: Saskia Boddeke.
Music: Andrea Liberovici. Palace of the Arts, Naples.

Rembrandt's Mirror. 2007. Libretto: Peter Greenaway. Director: Saskia Boddeke.
Music: Vincent van Warmerdam. Premiered: Rotterdamse Schouwburg, Rotterdam.

A Survivor from Warsaw. 2008. VJ: Peter Greenaway. Director: Saskia Boddeke.
Music: Arnold Schönberg. Teatro del Maggio Musicale Fiorentino, Firenze.

The Blue Planet. 2009. Libretto: Peter Greenaway. Director: Saskia Boddeke. Music:
Goran Bregovic. Premiered: Teatro Nazionale, Rome.

Curated Exhibitions and Installations

1991   Rotterdam, Boymans-van Beuningen. ***The Physical Self***.

1992   Vienna, Academy of Fine Arts, Hofburg Palace & Semper Depot. ***One Hundred
Objects to Represent the World***.

Paris, Louvre. ***Le Bruit des Nuages – Flying out of this World***.

1993   Venice, Palazzo Fortuny. ***Watching Water***.

Swansea, Glynn Vivian Art Gallery. ***Some Organising Principles***.

1994   Geneva. ***The Stairs 1: The Location***.

Geneva, Musée d'art et d'histoire. ***Du Cadrage au Public***.

1995   Munich. ***The Stairs 2: Projection***.

1996   Rome, Piazzo del Popolo. ***Cosmology at the Piazza del Popolo. A History
of the Piazza from Nero to Fellini Using Light and Sound***.

1997 Barcelona, Joan Miró Foundation. ***Flying over Water***.

2000 Bologna, Piazza Maggiore. ***Bologna Towers 2000***.

Ljubljana, Slovenia. ***A Map to Paradise***.

Malmö, Sweden, Malmö Konsthall. ***Flying over Water***.

Milan, Rotonda Della Besana. ***Wash & Travel.***

Parma, Galleria Niccoli. ***A Map to Paradise***.

2001 Dorkwerd, The Netherlands. ***The Grand Terp***.

Groningen, The Netherlands, Groninger Museum. ***Hell and Heaven/ Hel en Hemel***.

2004 Lille, L'Eglise de la Madelaine. ***Wash & Travel. Luper at Lille***. With Saskia Boddeke.

2005 Zwolle, The Netherlands, ArtEZ Institute of the Arts. ***The Falls***. With Saskia Boddeke.

2006 Acquoy, The Netherlands. ***Fort Asperen Ark: A Peter Greenaway Flood Warning.***

Amsterdam, Rijksmuseum. ***Nightwatching the Exhibition***.

2007 Barcelona, Festival Grec. ***The Democracy Speech***. With Saskia Boddeke.

São Paulo. SESC Avenida Paulista.

Milan, Triennale Milano, Design Museum. With Italo Rota.

2008 Milan, Santa Maria delle Grazie Church. ***Leonardo's Last Supper***.

Turin, Palazzo Bricherasio. ***Mole by the Meter***.

2009 Venice, Isola di San Giorgio Maggiore. ***The Wedding at Cana***.

Melbourne, North Melbourne Town Hall. ***Leonardo's Last Supper***.

2010 New York, Park Avenue Armory. ***Leonardo's Last Supper***.

One-man Shows

1964 London, Lord's Gallery.

1976 London, Arts 38.

London, Curwen Gallery.

1982 Edinburgh, Talbot Rice Gallery. ***Plans and Conceits… of doubtful authenticity.***

1988 Canterbury, Broad Street Gallery.

1989 Belgrade, Student's Cultural Centre. ***Peter Greenaway: Drawings and Collages***.

Carcassonne, France, Arcade.

Paris, Palais de Tokyo.

1990 New York, Nicole Klagsbrun Gallery. ***Paintings, Collages, Drawings and Videos***.

Melbourne, Australia Center of Cont. Art. ***Peter Greenaway's Private Speculations***.

Paddington, Australia, Ivan Dougherty Gallery, College of Fine Arts.

Liège, Belgium, Cirque Divers.

Tokyo, Shingawa Space T33.

Fukuoka, Japan, Altium.

Munich, Dany Keller Galerie. ***Zeichnungen, Collagen, Video***.

Copenhagen, Video Galleriet.

Odense, Denmark, Kunsthallen Brandts Klaedefabrick.

Brussels, Galerie Xavier Hufkens.

1991 Brentford, England, Watermans Gallery. ***If Only Film Could Do the Same***.

Dublin, City Art Centre.

1992 Bremen, Gesellschaft für Aktuelle Kunst.

New York, Nicole Klagsbrun Gallery. ***Prospero's Creatures***.

1993 Cardiff, Ffoto Gallery. ***The Audience of Mâcon***.

1994 Tempe, Arizona, Arizona State University Art Museum. ***Peter Greenaway: If Only Film Could Do the Same***.

1995 New York, Nicole Klagsbrun Gallery. ***The World of Peter Greenaway***.

Munich, Dany Keller Galerie. ***Bilder zu "Stairs 2: Projection – Frames"***.

1996 Milan, Le Case d'Arte. ***The World of Peter Greenaway***.

Ghent, Belgium, Galerie Fortlaan 17. ***The Tyranny of the Frame***.

Thessaloniki, Greece, Mylos Art Gallery. ***Peter Greenaway: Paintings, Drawings, Collages***.

1997 Istanbul, Istanbul Film Festival.

Seoul, Doon Soong Art Centre.

Mexico City, Museo Rufino Tamayo. ***Film and Painting: Places and Artifice***.

Toulouse, Galerie Sollertis.

1998 Rio de Janeiro, Centro Cultural Banco do Brasil.

São Paulo, Vila Mariana.

Manchester, Cornerhouse. ***Artworks 63–98***.

Thessaloniki, Greece, Macedonian Museum of Contemporary Art.

1999 Edinburgh, Talbot Rice Gallery. ***Artworks 63–98***.

Santiago de Compostela, Spain, Casa Da Parra. ***Artworks***.

Ghent, Belgium, Caermersklooster. ***Artworks 63–99***.

Ghent, Belgium, Galerie Fortlaan 17. ***Blackboard Paintings***.

2000 Tallinn, Estland, Tallinna Kunstihoone. ***Tulse Luper's Drawings***.

Parma, Palazzo della Pilotta. ***Artworks***.

2002 Turin, Mole Antonelliana. ***92 Drawings of the Mole***.

2003 Ghent, Belgium, Galerie Fortlaan 17. ***Tulse Luper in Ghent***.

2004 Warwickshire, UK, Compton Verney. ***Luper at Compton Verney***.

Venice, Galleria Venezia Viva. ***Drawings of Water***.

2005 Abergavenny, Wales, The Art Shop and Gallery. ***The Tulse Luper Drawings.***

Narva, Estonia, Narva Kunstigalerii. **The Tulse Luper Drawings.**

2006 Venice, Campo Sant'Angelo. **Drawings of Water in Venice**.

2007 Poggibonsi, Italy.

2008 Turin, Palazzo Bricherasio. **Drawings of the Mole**.

Group Shows

1989 Montreal, Musée d'Art Contemporain de Montréal. **The Arts for Television**.

Houston, Texas, Contemporary Arts Museum Houston. **The Arts for Television**.

New York, Nicole Klagsbrun Gallery. **Greg Colson, Peter Greenaway, Nicolas Rule.**

1990 Paris, Centre National des Arts Plastiques.

1992 New York, Nicole Klagsbrun Gallery. **Summer Group Show**.

1994 Salzburg. Gesellschaft für Max Reinhardt-Forschung. **Shakespeare in Film**.

Roskilde, Denmark, Museet for Samtidskunst. **Take One**.

1995 Biel-Bienne, Switzerland, Centre PasquART. **Artistes – Cinéastes/ Filmemacher – Künstler**.

Montreal, Musée d'Art Contemporain de Montréal. **L'effet cinéma**.

New York, Nicole Klagsbrun Gallery. **Selections from 1989 to 1985.**

1996 London, Hayward Gallery. **Spellbound: Art and Film**.

London, Lamont Gallery. **Freezeframe**.

Oxford, Museum of Modern Art. **The Director's Eye**.

1997 Barcelona, Galeria Metropolitana de Barcelona. **Va de Cine**.

Manchester, Cornerhouse. **The Director's Eye**.

2001 Ghent, Belgium. Galerie Fortlaan 17. **Paper**.

2004 Munich, Dany Keller Galerie. **Eine kurze Zeit ... lang**.

2005 Zagreb, Galerija Miroslav Kraljevic.

2006 Ghent, Belgium. Galerie Fortlaan 17. **›cross-reference II‹.**

2007 Brisbane, Australia, IMA Institute of Modern Art. **Grey Water**.

Salvador, Brazil, MAM - Museu de Arte Moderna da Bahia.

2008 Brisbane, Australia, QUT Art Museum. **The Vernacular Terrain**.

Ghent, Belgium. Galerie Fortlaan 17. **Past Present Future.**

2009 New York, Nicole Klagsbrun Gallery. **20 YEARS: We Gave a Party for the Gods and the Gods All Came**.

2010 Marina di Pietrasanta, Italy. **Quattro visioni in linea**.

VJ Performances

2005 Amsterdam, Club 11. Premiere of the *Tulse Luper VJ Tour*.

Amsterdam, MTV Celebration Party.

Antwerp, Belgium, Villa Petrol.

2006 Seville, Zemos98 Festival.

Eindhoven, The Netherlands, STRP Festival.

Zurich, VIDEOEX Festival.

Milan, Hangar Bicocca.

Gdynia, Poland, Heineken Opener Festival.

Amsterdam, CrossMedia Week.

2007 London, Optronica Festival.

Heerlen, The Netherlands, Schouwburg.

Barcelona, Teatro Grec.

Benevento, Italy, Benevento Roman Theatre.

São Paulo, Brazil, Videobrazil.

Krakow, Poland.

Poggibonsi, Italy, FENICE – International Nine Arts Festival.

Bilbao, Spain, Guggenheim.

Aachen, Germany, Ludwig Forum Museum.

2008 Reims, France, La Cartonnerie.

Moscow, GazGallery. Moscow Int. Film Festival.

Bari, Italy, Palestra ex GIL.

Florence, Fortezza da Basso.

Rio de Janeiro, Oi Casa Grande Theater.

2009 Berlin, Collegium Hungaricum Berlin.

Szczecin, Poland, Festival of Visual ARts "inSPIRACJE".

Gijon, Spain, LEV Festival.

Rovereto, Italy, Auditorium Melotti.

Paris, Festival Bains Numériques #4.

Guanajuato, Mexico, Expresión en Corto International Film Festival.

Mantova, Italy, Palazzo Te.

Brisbane, Australia, Brisbane Festival, Gallery of Modern Art.

The Hague, Netherlands, Paard van Troje, State-X New Forms Festival.

2010 Sani, Greece, Sani Festival. Premiere of *Lupercyclopedia Live Cinema VJ Tour*.

Books and Catalogues (selection)

Plans and Conceits … of doubtful authenticity. London: BFI, 1982.

The Draughtsman's Contract. Paris: L'Avant Scène, 1984.

A Zed & Two Noughts. London: Faber and Faber, 1986.

The Belly of an Architect. London: Faber and Faber, 1987.

Drowning by Numbers. London: Faber and Faber, 1988.

Fear of Drowning by Numbers. Règles du Jeu. Paris: Dis Voir, 1988.

The Cook, the Thief, His Wife and Her Lover. Paris: Dis Voir, 1989.

Papers. Paris: Dis Voir, 1990.

The Physical Self. Rotterdam: Museum Boymans-van Beuningen, 1991.

Prospero's Books. A Film of Shakespeare's The Tempest by Peter Greenaway.
        New York: Four Walls Eight Windows, 1991.

Prospero's Subjects. Japan: Yobisha Co., 1992.

Hundert Objekte zeigen die Welt – Hundred Objects to Represent the World.
        Stuttgart: Hatje, 1992.

Flying out of this World – Le bruit des nuages. Paris: Louvre, 1992.

Watching Water. Milan: Electa, 1993.

Rosa. Paris: Dis Voir, 1993.

Some Organising Principles. Swansea: Glyn Vivian Art Gallery & Wales Film Council, 1993.

The Baby of Mâcon. Paris: Dis Voir, 1993.

The Audience of Mâcon. Cardiff: Ffotogallery & Wales Film Council, 1993.

The Falls. Paris: Dis Voir, 1993.

Du Cadrage Au Public. Geneva: Musée d'art et d'histoire, 1994.

The Stairs. *Genève: Location*. London: Merrell Holberton, 1994.

The Stairs. *Munich: Projection*. London: Merrell Holberton, 1995.

The World of Peter Greenaway. Boston: Journey Editions, 1995. With Leon Steinmetz.

The Pillow Book. Paris: Dis Voir, 1996.

Spellpound. London: Hayward Gallery, 1996.

Flying over Water. London: Merrell Holberton, 1997.

Cine y pintura: Ubicaciones y artificios: Mexico City: Museo Rufino Tamayo, 1997.

100 Objects to Represent the World. A Prop-opera by Peter Greenaway. Milan:
        Change Performing Arts, 1997.

100 Allegories to Represent the World. London: Merrell Holberton, 1998.

Christopher Kolumbus. Berlin: Staatsoper Unter den Linden, 1998.

Blackboard Paintings. Ghent: Galerie Fortlaan 17, 1999.

Eight and a Half Women. Paris: Dis Voir, 1999.

Writing to Vermeer. Amsterdam: De Nederlandse Opera, 1999.

Flying over Water – Flyga over vatten. Malmö, Sweden: Malmö Konsthall, 2000.

Gold. 92 Bars in a Crashed Car. Frankfurt: Schauspielhaus Frankfurt, 2001.

The Grand Terp. Groningen, The Netherlands: Groninger Museum, 2001.

Hel en Hemel. Groningen, The Netherlands: Groninger Museum, 2001.

Tulse Luper in Turin. Turin: Volumina, 2002.

Tulse Luper in Venice. Turin: Volumina, 2004.

Luper at Compton Verney. Warwick: Compton Verney House Trust, 2004.

The Children of Uranium. Milan: Charta, 2006.

Nightwatching. Paris: Dis Voir, 2006.

Nightwatching: A View of Rembrandt's The Night Watch by Peter Greenaway. Rotterdam: Veenman Publishers, 2006.

Fort Asperen Ark. Rotterdam: Veenman Publishers, 2007.

The Historians Book 39: The Rise & Fall of Gestures Drama. Paris: Dis Voir, 2007.

Peopling the Palaces. Turin: Volumina, 2007.

Leonardo's Last Supper. Milan: Charta, 2008. Edited by Franco Laera.

Goltzius & The Pelican Company. Paris: Dis Voir, 2009.

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http://www.tulselupernetwork.com
http://www.tulseluperjourney.com
http://www.tulseluperinturin.net
http://www.tulseluperinvenice.net

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List of Illustrations

Appendix

Prospero's Books

1	*The Book of Water*
2	*A Book of Mirrors*
3	*A Book of Mythologies*
4	*A Primer of the Small Stars*
5	*An Atlas Belonging to Orpheus*
6	*A Harsh Book of Geometry*
7	*The Book of Colours*
8	*The Vesalius Anatomy of Birth*
9	*An Alphabetical Inventory of the Dead*
10	*A Book of Travellers' Tales*
11	*The Book of the Earth*
12	*A Book of Architecture and Other Music*
13	*The Ninety-Two Conceits of the Minotaur*
14	*The Book of Languages*
15	*End-plants*
16	*A Book of Love*
17	*A Bestiary of Past, Present and Future Animals*
18	*The Book of Utopias*
19	*The Book of Universal Cosmography*
20	*Love of Ruins*
21	*The Autobiographies of Pasiphae and Semiramis*
22	*A Book of Motion*
23	*The Book of Games*
24	*Thirty-Six Plays*

Table adapted from *Prospero's Books. A Film of Shakespeare's The Tempest by Peter Greenaway*. New York: Four Walls Eight Windows, 1991.

The Tulse Luper Suitcases

1	*Coal*	47	*Children*
2	*Luper's Toys*	48	*Dead Roses*
3	*Luper's Photos*	49	*Toy Trains*
4	*Love Letters*	50	*Needles*
5	*Lover's Clothes*	51	*Showerheads*
6	*Lover's Clothes*	52	*55 Men on Horseback*
7	*Vatican Pornography*	53	*China Dogs*
8	*Fish*	54	*Brushes*
9	*Ruby's Pencils*	55	*Drawings of Luper*
10	*Holes*	56	*Musical Instruments*
11	*Moab Photographs*	57	*Smoked Cigars*
12	*Frogs*	58	*Body Parts*
13	*Food Drop*	59	*Ingres Paintings*
14	*Dollar Bills*	60	*Broken Glass*
15	*Coins*	61	*Moitessier Gowns*
16	*Luper's Lost Films*	62	*Crab Claws*
17	*Alcohol*	63	*Feathers and Eggs*
18	*Perfume*	64	*Yellow Paint (Bottle Messages*)*
19	*Passports*	65	*Tennis Balls (Yellow Paint*)*
20	*Bloodied Wallpaper*	66	*Bottle Messages (Tennis Balls*)*
21	*Cleaning Material*	67	*Green Apples*
22	*Dental Tools*	68	*Pig (Foundlings*)*
23	*Cherries*	69	*Spent Matches (Ink and Blood*)*
24	*Honey*	70	*Saucepans (Spent Matches*)*
25	*Numbers and Letters*	71	*Flower Bulbs (Saucepans*)*
26	*Luper's Uniforms*	72	*Restaurant Menus (Flower Bulbs*)*
27	*Dog Bones*	73	*Atomic Elements (Restaurant*
28	*Locks and Keys*	74	*Violin Splinters (92 Atomic*
29	*Light Bulbs*	75	*Fire (Violin Splinters*/ Fossils**)*
30	*Place Names*	76	*Lead (Obelisks*/ Wheels**)*
31	*Boots and Shoes*	77	*Obelisks (Green Figs*)*
32	*Zoo Animals Ark*	78	*Roman Postcards (Holy Earth*)*
33	*Ideas of America (Roman Postcards*)*	79	*Holy Earth (Uranium*)*
34	*Anna Karenina Novels*	80	*Green Figs (Lead*)*
35	*Candles*	81	*Light (Drowned Corpses*)*
36	*Radio Equipment*	82	*Notes on Drowned Corpses (Board*
37	*Clean Linen*	83	*Maps (Measuring Instruments*)*
38	*Water*	84	*Board Games (Memories of Travel*)*
39	*Code*	85	*Ink and Blood (Maps*)*
40	*A Sleeper*	86	*Story Manuscripts (Dead Dog*)*
41	*Erotic Engravings*	87	*Ice (Dog Bones*)*
42	*92 Objects to Represent the World*	88	*Measuring Tools (1000 Story*
43	*Rainbows (Fire*)*	89	*Typewriter*
44	*Prison Movie Film-clips*	90	*Dolls*
45	*Baby of Strasbourg Manuscripts*	91	*The Phrenological Book*
46	*Holocaust Gold*	92	*Luper's Life*

Table adapted from *Luper at Compton Verney*. Warwick: Compton Verney House Trust, 2004.
* Content/order according to the *TLS* films (Suitcases 22–28 and 30–35 do not appear in the films).
** Content/order according to project website: http://www.tulselupernetwork.com/basis.html.

100 Objects to Represent the World

1	A Shadow		51	A Stuffed Horse
2	A Cloud		52	Guns
3	Water		53	Film-Projector
4	Snow		54	A Two-Way Mirror
5	100 Umbrellas		55	Staircase
6	A Rainbow		56	Window
7	Earth		57	Classical Figures
8	Oil		58	Sleep
9	A Fallen Tree		59	Smoking Pipes
10	Mercury		60	Perspective
11	A Funeral Carriage		61	Teeth
12	A Wall		62	Children's Dolls
13	God		63	Fire
14	Adam and Eve		64	Ice
15	A Double Bed		65	A Severed Head
16	The Human Kiss		66	A Cow
17	An Anchor		67	The Phallus
18	A Field-Gate		68	A Dining Table
19	Musical Instruments		69	A Christmas Tree
20	Wind		70	Luggage
21	Chairs		71	A Gibbet
22	A Wheelchair		72	A Large Map
23	A Crashed Aircraft		73	A Body
24	A Cage		74	Loudspeakers
25	A Corpse in a Coffin		75	A Column
26	A Mortician's Knife		76	The Belly
27	A Serpent		77	Holy Books
28	Armour		78	The Haberlein Archaeopteryx
29	Armoured Animals		79	A Collection of Bones of Ears of
30	The Willendorf Venus		80	Blackboards
31	Female Underclothes		81	A Gift
32	An Unplayable Game		82	The Soul
33	A Baby		83	Alcohol
34	Scales		84	Keys
35	Grass		85	A Pig
36	Sound Machines		86	A Few Items from Freud's Study
37	100 Red Books		87	A Rowing Boat
38	Ink		88	Artificial Light
39	100 Spectacles		89	A Colourist's Sample Board
40	A Human Tattoo		90	Feathers
41	Keyboards		91	Fruit, Flowers and Vegetables
42	100 Plaster Cast Busts		92	Newspapers
43	Mozart's Skull		93	A Model of the Domestic Fly
44	A Mozart Score		94	Shoes
45	The Alphabet		95	Gloves
46	Machinery		96	A Conference Table
47	Chainsaws		97	A Rubbish Chute
48	An Artwork		98	The Sun
49	A Bath		99	A Pile of Dust
50	A Pile of Coins		100	The Exhibition Catalogue

Table adapted from *Hundert Objekte zeigen die Welt – Hundred Objects to Represent the World*. Stuttgart: Hatje, 1992.

100 Objects to Represent the World: A Prop-Opera by Peter Greenaway

1	*The Sun*
2	*Adam and Eve*
3	*The Serpent*
4	*A Kiss*
5	*The Double Bed*
6	*The Catalogue*
7	*The Wind*
8	*Cloud*
9	*Water*
10	*Umbrella*
11	*God*
12	*The Rainbow*
13	*The Orchestra*
14	*Chairs*
15	*A Wheelchair*
16	*The Body*
17	*The Head*
18	*The Phallus*
19	*Mozart's Skull*
20	*Mercury*
21	*A Gift*
22	*The Soul*
23	*A Colour Chart*
24	*A Two-Way Mirror*
25	*The Cinema*
26	*Fire*
27	*Cow*
28	*Pig*
29	*Teeth*
30	*A Christmas Tree*
31	*A Dining Table*
32	*The Apple*
33	*Earth*
34	*Grass*
35	*A Mozart Score*
36	*An Art-Object*
37	*A Blackboard*
38	*Perspective*
39	*The Willendorf Venus*
40	*Smoking*
41	*Unplayable Game*
42	*Alcohol*
43	*Sleep*
44	*A Tattoo*
45	*Female Underclothes*
46	*Shoes*
47	*Gloves*
48	*Freud's Hat and Coat and*
49	*Classical Fragments*
50	*Rubbish*

51	*The Chainsaw*
52	*A Fallen Tree*
53	*A Column*
54	*A Staircase*
55	*A Window*
56	*A Map*
57	*The Horse*
58	*The Alphabet*
59	*Coins*
60	*Scales*
61	*Oil*
62	*The Bath*
63	*Luggage*
64	*A Rowing Boat*
65	*An Anchor*
66	*A Doll*
67	*The Belly*
68	*A Baby*
69	*Newspapers*
70	*Keyboard*
71	*Holy Books*
72	*Fieldgate*
73	*Keys*
74	*A Wall*
75	*Prison*
76	*A Gibbet*
77	*A Severed Head*
78	*Natural Armour*
79	*Armour*
80	*The Gun*
81	*The Fly*
82	*A Conference Table*
83	*Ink*
84	*Red Books*
85	*Spectacles*
86	*Artificial Light*
87	*The Birds*
88	*Microphones*
89	*Loudspeakers*
90	*Archaeopteryx*
91	*Feathers*
92	*Machinery*
93	*A Crashed Place*
94	*Knife*
95	*A Coffin*
96	*A Funeral Carriage*
97	*Dust*
98	*Shadows*
99	*Snow*
100	*Ice*

Table adapted from *100 Objects to Represent the World. A Prop-opera by Peter Greenaway*.
Milan: Change Performing Arts, 1997.

100 Allegories to Represent the World

1	*Night*	51	*The Night-Watchman*
2	*Day*	52	*The Door-Keeper*
3	*Europa*	53	*The Still-Woman*
4	*Juno*	54	*The Chronologist*
5	*The Anatomist*	55	*The Keeper of Forbidden Books*
6	*The Juggler*	56	*The Cartographers*
7	*The Simpleton*	57	*The Ambassadors*
8	*The Pedant*	58	*The Runners*
9	*The Prig*	59	*The Spinners*
10	*The Pimp*	60	*Dido*
11	*Silenus*	61	*The Moor*
12	*The Philosopher*	62	*The Queen in Chains*
13	*The Inkmistress*	63	*The King in Bed*
14	*The Allegorists*	64	*The Cyclops*
15	*Adam and Eve*	65	*Hercules*
16	*Venus*	66	*Jupiter*
17	*Callisto*	67	*Narcissus*
18	*Vulcan*	68	*Ganymede*
19	*Mars*	69	*The Hermaphrodite*
20	*The Common Soldier*	70	*Diana*
21	*Pornocrates*	71	*Minerva*
22	*The Inquisitor*	72	*Flora*
23	*The Executioner*	73	*Ceres*
24	*The Exhibitionist*	74	*Medea*
25	*The Epicuress*	75	*The Gorgons*
26	*The Wrestler*	76	*Semiramis*
27	*The Tramp*	77	*Pasiphaë*
28	*The Suicide*	78	*The Minotaur*
29	*Pathos*	79	*The Centaur*
30	*The Midwife*	80	*Castor and Pollux*
31	*The Past*	81	*Icarus*
32	*The Present*	82	*Leda*
33	*The Future*	83	*Phaeton*
34	*The Architect*	84	*Midas*
35	*The Gardener*	85	*Prometheus*
36	*The Greenman*	86	*Agatha*
37	*Apollo*	87	*Lucy*
38	*Orpheus*	88	*Jerome*
39	*Marsyas*	89	*Fate*
40	*Dance*	90	*The Drowner*
41	*Helen of Troy*	91	*The Swimmer*
42	*Painting*	92	*Ophelia*
43	*The Library Urchin*	93	*Marat*
44	*The Page-Turners*	94	*The Raft of Medusa*
45	*The Bell-Woman*	95	*Pharos*
46	*The Maths-Boy*	96	*Hero and Leander*
47	*The Arithmetician*	97	*Noah*
48	*The Book-Carrier*	98	*The Typhon*
49	*The Doomsday-Man*	99	*Neptune*
50	*The Iconoclast*	100	*Bo'sun*

Table adapted from *100 Allegories to Represent the World*. London: Merrell Holberton, 1998.

Peopling the Palaces: 100 Archetypes to Represent the Court

1	Huntsman		51	Nostalgic
2	Duchess		52	Sensualist
3	Priest		53	Music Master
4	Chaperone		54	Traveller
5	Secretary		55	Spinster
6	Cook		56	Historian
7	Virgin		57	Maid of Honour
8	Ambassador		58	Soldier
9	Doctor		59	Femme Fatale
10	Confectioner		60	Musician
11	Architect		61	Innocent
12	Countess		62	Misanthropist
13	Rake		63	Charlatan
14	Ironist		64	Intellectual
15	Apprentice		65	Cynic
16	Flirt		66	Laundress
17	Screw		67	Almoner
18	Hunt Master		68	Sentimentalist
19	Astronomer		69	Controller of the Kitchen
20	Unrequited Love		70	Marshall of the Guard
21	Invalid		71	Poacher
22	Composer		72	Clothes Peg
23	Cardinal		73	Master of Palace Entertainment
24	Fiancée		74	Critic
25	Harridan		75	Beater
26	Alcoholic		76	Valet
27	Courtier		77	Mourner
28	Twins		78	Marquis
29	Paramour		79	Idler
30	Sycophant		80	Scribe
31	Butcher		81	Geographer
32	Baroness		82	Marquise
33	Page		83	Horsewoman
34	Maid Servant		84	Merchant
35	Thief		85	Singer
36	Butler		86	Guard
37	Gossip		87	Melancholic
38	Writer		88	Epicurist
39	Idiot		89	Groom
40	Scullery Maid		90	Actor
41	Dandy		91	Lady in Waiting
42	Governess		92	Tailor
43	Widow		93	Devout
44	Dog Valet		94	Bluestocking
45	Duke		95	Count
46	Correspondent		96	Hypochondriac
47	Kitchen Boy		97	Woman of the World
48	Glutton		98	Adulteress
49	Horseman		99	Messenger
50	Gentleman of the Bedchamber		100	Bravo

Table adapted from *Peopling the Palaces*. Turin: Volumina, 2007.

4. Index of Names

Abstracts

English Abstract

Peter Greenaway can look back on a long and distinguished career that established him as one of the leading artists and filmmakers of our time. Within the last few years, however, his ever-expanding oeuvre, which includes films, paintings, writings, exhibitions, installations, and operas, has largely failed to attract audience interest and scholarly attention. This study not only attempts to fill a considerable gap in the criticism of Greenaway, but also to offer a holistic view that sees his complete work as one homogeneous body, as a system made up of interrelated parts, for which structural theory provides the analytical framework. Greenaway, as an artist with an encyclopaedic range of interests and a strong penchant for collecting, is noted for filling his works with a great variety of images and ideas, borrowed from fields as diverse as biology, medicine, history, mathematics, philosophy, theology, literature, or the fine arts. For an analysis of the wealth of material collected by the artist, his works were disassembled into their constituent parts to identify recurring elements (abstract concepts, material objects, or visual and literary images) that function as unifying/binding forces between the individual emanations of his oeuvre. Grouped together in paradigmatic classes, these recurring elements are presented within the framework of an encyclopaedic collection, which forms the central part of this study. Within this framework, Greenaway's work is further analysed by contextualising and historicising it, by relating it to a wider context of culture, and by establishing connections to the works of other artists. Thus exploring some of the explicit and implicit paths laid out by Greenaway, his work is outlined as an intricate web of knowledge, which invites us to delve into the depths and richness of cultural traditions, while at the same time allows us to discover our own unique course in an intellectual exploration of the relations between Greenaway's art and the culture of the past and the present.

German Abstract

Peter Greenaway kann auf eine lange und erfolgreiche Karriere zurückblicken, die ihn als einen der herausragenden Künstler und Filmemacher der Gegenwart ausweist. Allerdings hat sein stetig wachsendes Gesamtwerk, welches Filme, Gemälde, Ausstellungen, Installationen und Opern gleichermaßen umfasst, in den letzten Jahren zunehmend seine Anziehungskraft auf Publikum und Kritik verloren. Diese Arbeit hat es sich zur Aufgabe gemacht, einerseits Lücken in der kritischen Auseinandersetzung mit Greenaway zu schließen, andererseits eine Gesamtsicht auf sein Werk zu ermöglichen, welche dieses als ein homogenes Ganzes begreift, das durch eine strukturelle Analyse aufbereitet werden kann. Greenaway ist ein Künstler mit einer enzyklopädischen Vielfalt an Interessen und einer ausgeprägten Sammelleidenschaft, der dafür bekannt ist, seine Werke mit einer Vielzahl von Bildern und Ideen auszustatten, die aus so unterschiedlichen Wissensbereichen wie Biologie, Medizin, Geschichte, Mathematik, Philosophie, Theologie oder den Künsten entlehnt sind. Für eine Analyse der Fülle des von Greenaway gesammelten Materials wurden seine Werke in ihre einzelnen Bestandteile aufgebrochen, um so wiederkehrende Elemente (abstrakte Konzepte, materielle Objekte, Bilder oder literarische Motive) zu identifizieren, die als vereinende/bindende Kräfte zwischen den einzelnen Erscheinungen seines Gesamtwerks fungieren. Zusammengefasst in paradigmatische Kategorien werden diese wiederkehrenden Elemente im Rahmen einer enzyklopädischen Sammlung aufbereitet, die gleichzeitig den Mittelpunkt dieser Arbeit bildet. Innerhalb dieses Rahmens wird Greenaways Werk weiter analysiert, indem geschichtliche und kulturgeschichtliche Bezüge sowie Verbindungen zu den Werken anderer Künstler hergestellt werden. Durch die Erforschung einiger der vielen expliziten und impliziten Verbindungen und Pfade, die von Greenaway angelegt wurden, ergibt sich ein Gesamtbild seines Werks als ein verzweigtes Wissensnetz, das uns dazu einlädt, in eine Vielfalt kultureller Formen und Traditionen einzutauchen, und uns dabei die Möglichkeit bietet, bei der Erkundung der Verbindungen zwischen Greenaways Kunst und der Kultur der Vergangenheit und der Gegenwart eigene Wege zu bestreiten.

Curriculum Vitae

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