


CENTRE FOR ARCHITECTURE | THEORY | CRITICISM | HISTORY

View metadata, citation and similar papers at core.ac.uk

brought to you by  CORE

provided by University of Queensland eSpace



Author	Sully, Nicole
Title	'The privileged place of home: place, memory and the disease of nostalgia'
Date	2002
Source	<i>Additions to architectural history: XIXth conference of the Society of Architectural Historians, Australia and New Zealand</i>

The Privileged Place of Home

place, memory and the disease of nostalgia

NICOLE SULLY

University of Western Australia

In the centuries prior to the advent of printing, scholars who practised the *ars memorativa*, often undertook travel specifically in order to expand their repertoires of backgrounds for their memory palaces. Thus the act of travelling became associated with not just the pursuit of knowledge and experience, but also with memory. However, in the eighteenth and nineteenth centuries this association with memory and travel was tragically inverted with the rising incidence of a much feared disease, known as Nostalgia.

Nostalgia was a sometimes fatal bout of homesickness, a form of melancholia, which was essentially a disease of both memory and place, which while now dismissed as psychosomatic, or merely 'nervous humours', was surrounded with such trepidation that impending travellers went so far as to avoid prolonged absences from home in fear of contracting the disease. This paper will investigate the relationship between travel and memory as expressed through the disease of nostalgia. Tracing the disease from its seventeenth century origins through to its twentieth century transformation from 'disease' to 'sentiment', this paper will draw from the thought of Gaston Bachelard and the films of Andrey Tarkovsky to argue that the disease of nostalgia was a pathological connection to place, which, through memory, idealised and problematised one's connection to home.

~

Those who practised the *ars memorativa*, in the centuries prior to the advent of printing, often undertook travel specifically to expand their repertoires of backgrounds in which to 'deposit' memory cues. The act of travelling thus became associated with not just the pursuit of knowledge and experience, but also with memory. However, in the eighteenth

and nineteenth centuries this association of memory and travel was tragically inverted with the rising incidence of a much feared disease, known as Nostalgia.

This paper firstly endeavours to trace the origins of the term nostalgia, from its seventeenth century beginnings, through to its twentieth century demise. Following this examination, the ailment will be discussed in relation to the film *Nostalghia*, written and directed by Andrey Tarkovsky, which deals with the concept of 'Russian nostalgia'. This film emphasises not just the condition itself, but the way in which narrative can embellish architecture, in order to arrive at understanding of the implications that the narrativisation of habitation can have on architecture itself. Finally these two avenues will be discussed in context of the philosophical writings of Gaston Bachelard.

Nostalgia

The disease of nostalgia may at first seem tangential to the overall discussion of architecture and memory.¹ Nostalgia, being a sometimes fatal bout of homesickness, was a form of melancholia which was essentially a disease of both memory and place. The first incidence of the word nostalgia in the English language is generally dated back to 1770, when it appeared in the journal of Sir Joseph Banks. While aboard *Endeavour*, Banks wrote that the majority of his crew members "were now pretty far gone with the longing for home, which the physicians have gone so far as to esteem a disease under the name of nostalgia."² However, the word itself was actually fashioned almost a hundred years prior to Bank's journal entry, by Johannes Hofer [1688].³ Despite seventeenth century origins, it was during the eighteenth and nineteenth centuries that the disease was most common; a time when transport improvements greatly increased the incidence of travel, and intrepid explorers took to the seas in the quest for commerce, knowledge and colonies. Prevalent among servants, sailors and soldiers, nostalgia besieged the crew of the *HMS Endeavour*, showing little respect for hygiene, class, or intellect. Particularly vulnerable were those who were, by circumstance, forced to travel. A great deal of trepidation surrounded this affliction, with people going so far as avoiding prolonged absences from home in fear of contracting the disease.⁴ Jean Starobinski [1966] cynically observed: "People even died of nostalgia after having read in books that nostalgia is a disease which is frequently mortal."⁵ While not regarded as a mental illness during its diagnostic peak, the disease of nostalgia can retrospectively be labelled as, what Ian Hacking terms, a 'transient mental illness'.⁶

This disease manifested itself physically with symptoms such as: a preference for solitude, digestive problems, and at its most extreme, fever, hallucinations and 'livid or purple spots upon the body'.⁷ It was generally conceded that all symptoms could be cured, almost immediately, upon homecoming. Such was the power of home that in some extreme cases

the afflicted was merely promised that they would return home, at which stage, having procured their recovery their homecoming was judged to be unnecessary.

The nostalgia sufferer, arguably exhibited a pathological connection to place and its memory. Those afflicted would wallow in their reminiscences and longing for home rather than to seek refuge in distraction. Louis-Jacques Bégin [1834] observed:

The brain concentrates its forces with ever increasing perseverance on an exclusive series of ideas. The sick person looks for solitude, during which he can caress his favourite chimera without any obstacle and feed his pain.⁸

Thus this indulgent meditation of place merely exacerbated one's displacement, compounding the longing for a homecoming. This attachment to place was a connection the afflicted was anxious to maintain, at the expense of the present reality.

Nostalgia idealised home to a degree where those afflicted were unable to adjust to their new-found conditions, as a consequence of their attachment. Yet this attachment to home extended beyond what Bachelard later suggested to be normative. In *The Poetics of Space* [1958], Bachelard, asserted that the childhood abode, as the oneiric house, formed the basis of human experience, and thus occupied a privileged place in one's understanding and consequently memory. Suggesting that the house is experienced through dreams and thought he wrote: "it is because our memories of former dwelling places are relived as day-dreams that these dwelling-places of the past remain in us for all time."⁹ The disease of nostalgia however, saw such daydreaming problematised. For the nostalgic, the memory of home no longer represented the 'encoding' of the experience of place. Rather, lost in reminiscence, memory became a destructive force.

While the nostalgic longing was not confined to the childhood home, it also extended to more general aspects of place and culture. It was such a relationship between the home (as both a concept and a reality) and self which was problematised in the disease of nostalgia. The importance of nostalgia for this discussion lies in this connection between self and place which is evoked through memory. Removed from home, the nostalgic lacked a sense of completeness and identity, which manifested itself in a number of physical and psychological symptoms. The disease thus demonstrates the sentimental attachment to the idea of 'home', and the importance of this to one's sense of identity and well being.

Changing circumstances and the demise of nostalgia

Travellers were overcome by nostalgia for more than two hundred years before developments in psychological thought, and breakthroughs in diagnostic medicine induced a reassessment of this malaise. Bacterial origins were isolated for many of the

symptoms previously attributed to nostalgia. Many cases previously diagnosed were discovered instead to be forms of contagious diseases, such as tuberculosis and meningitis. Now dismissed as psychosomatic or 'nervous humours', the disease, its symptoms and causes were predominantly subsumed by other medical conditions. The disease represents an exemplary case of what Hacking terms 'making up people'.¹⁰ People were no longer afflicted by nostalgia, beyond the early decades of the twentieth century, because it was no longer possible for such a condition to exist. Modern psychology would see such conditions regarded in Freudian terms such as fixation and regression, or behaviour rather than disease.¹¹ The cause of nostalgia was dissociated from place and redirected towards the self, and subsequently treated in terms of adaptation.¹² Nostalgia became a product of the self rather than the environment.

These factors alone were not responsible for nostalgia's demise. Starobinski suggests that urbanisation can be linked to both the prevalence and decline of this condition.¹³ While transport improvements increased the incidence of travel, the changing nature of place induced by urbanisation, to some extent, dulled the sense of separation and loss which incited the pains of nostalgia. Starobinski argues that the most problematic period for this disease was prior to urbanisation irrevocably altering the nature of place; when the distinctive qualities of home continued to exert their influence.¹⁴ When urbanisation and globalisation diminished regionalist identity, incidences of nostalgia also began to decline.¹⁵ This 'theory' of urbanisation acquires momentum in relation to the effects of the condition on the inhabitants of areas with a particularly strong or unique geographical sense of place.

In the search for patterns to explain this apparently indiscriminate condition, Thomas Arnold [1806] asserted that nostalgia was: "the offspring of an unpolished state of society", suggesting that those afflicted were "not uncommonly the inhabitant of dreary and inhospitable climates, where the chief, and almost only blessings, are ignorance and liberty."¹⁶ Medical texts of the time noted that the residents of mountainous countries, such as Switzerland, were more likely to succumb to this disease.¹⁷ Hofer, also inclined to favour a weakness of mind, determined that the Swiss vulnerability to nostalgia was ascribable to their being unaccustomed to separation from the comforts and familiarity of home.¹⁸ This explanation was later challenged by those who attributed their susceptibility to removal from the beneficial atmospheric pressure of mountainous regions, whose healing qualities were well respected at the time.¹⁹ This predisposition for nostalgia was attributed, in Daniel Hack Tuke's *Dictionary Of Psychological Medicine* [1892], to the distinctive nature of the Swiss countryside and the ensuing sentimental attachment its residents had to it.²⁰ Tuke's explanation is perhaps the one most grounded in the regionalist ideal of place, and thus most applicable to the urbanisation theory.

The disease of nostalgia had predominantly disappeared in the early twentieth century, with the word itself being adapted from its medical origins and absorbed into vernacular usage. Accompanying the internalisation of nostalgia, with its cause being shifted from place to the self, the meaning of the word itself also began to change. Nostalgia was transformed from a disease to a sentiment, employed less in reference to a fatal illness and more in relation to a state of mind; the “regretful or wistful memory or recall of an earlier time.”²¹ This shift in meaning represents a shift not just from the pathological, but also from the spatial to the temporal. The modern incarnation of nostalgia refers chiefly to the longing for a *time* rather than a *place*. It is in this context that nostalgia is now most consistently employed in relation to discussions of memory, particularly in relation to architecture.

Nostalghia

Despite Thomas Arnold’s belief that the disease of nostalgia was indicative of weak characters and unpolished society, some of the more renowned cases afflicted those who are known as a consequence of their academic and artistic achievements; Darwin, Flaubert, and Dostoevsky were all reputedly troubled with this affliction. However it is a lesser known twentieth century figure, who succumbed to this complaint, whose work which will here be considered.

Decades after the disease of nostalgia had transformed into its ‘modern’ conventionalisation, Russian director, Andrey Tarkovsky [1932-1986], embarked on a film which sought to capture the idea of what he termed ‘Russian Nostalgia’, which was somewhat akin to the earlier medical understanding of nostalgia. While many of Tarkovsky’s films were characterised by sentiments of personal and cultural memory, it is his film *Nostalghia* [1983] which is of greatest interest to this discussion.²² *Nostalghia* is predominantly of interest for its narrative, enhanced by the director’s own, well documented battle with nostalgia and its consequential influence upon the film. The film employs architecture to evoke sensibilities of nostalgia; connecting architecture and narrative, and subsequently accommodating a tangible elucidation of the association between memory, in the context of nostalgia, and architecture.

The film traces Andrei Gorchakov (Oleg Yankovsky), a Russian poet visiting Italy to research a compatriot composer Pavel Sosnovsky, who studied in Italy, in the late eighteenth century. During his seven year exile in Italy, Sosnovsky was overcome with nostalgia, choosing eventually to return to Russia, at the cost of being restored into slavery, and eventually committing suicide. *Nostalghia* follows the relationships of Andrei, his translator Eugenia (Domiziana Giordano) and Domenico (Erland Josephson) who is dismissed by all but Andrei as a madman. The fate of Sosnovsky serves as an initial foil to

the character of Andrei, foreshadowing his own surrender to the disease of nostalgia and eventual death, a role which is in the second half of the film transferred to Domenico.²³ The film is characterised by a series of reflections and interrelations, both literal and implied, through which, a series of relationships are established between, Andrei and Sosnovsky, Tarkovsky, and most powerfully Domenico.

It is initially unclear that Andrei is the film's main protagonist, alluding to his cultural estrangement and growing alienation which are essential to the development of his character. With an anonymity reflective of his loss of identity, and inability to assimilate, Andrei is predominantly referred to as 'the Russian' or 'the Russian poet'. It is only the promise of his homecoming that reinstates his identity, when for the first time he is referred to as Mr. Gorchakov. It is also at this time that he verbalises his homesickness.

The Russian Nostalgia

The making of *Nostalghia* was paralleled with Tarkovsky's own experience of nostalgia, as documented in his writings.²⁴ Underlying the film is an expression of the particular nostalgia collectively experienced by Russian artists at that time who were exiled from their country. Tarkovsky, describing his motivations behind *Nostalghia*, wrote: "Russians are seldom able to adapt easily, to come to terms with a new way of life.... everyone knows their tragic incapacity to be assimilated".²⁵ Earmarking Russian nostalgia as the "real illness of Russian character,"²⁶ Tarkovsky's description bears many similarities to the documented fate of Swiss travellers in the eighteenth and nineteenth centuries, yet grounded in modern psychology, with its causes attributed to an inability to adapt. Russia, at the time of the film's production, was politically protected from globalisation and thus had a more defined sense of regionalist identity, arguably rendering its inhabitants more susceptible to nostalgia. Interestingly, while Tarkovsky discusses Russian nostalgia as a longing for the home, in terms of *Russia*, throughout *Nostalghia* this sickness is predominantly portrayed through a longing for simply *home*.

Andrei's 'condition', which can be called 'Russian nostalgia', denotes an integration of the nineteenth century conceptions of the disease of nostalgia into twentieth century psychological discourses. Andrei exhibits symptoms which were pathognomonic for an earlier diagnosis of the disease, yet his nostalgia is clearly induced by twentieth century notions regarding his inability to adapt. Referring to this notion of Russian nostalgia – particularly the need to escape the artistic oppression of the Communist regime, yet being unable to adapt to life outside of Russia - in an impassioned indictment Eugenia proclaims: "You all seem to want freedom but when you get it you don't know what to do with it." Andrei, isolated from his homeland, experiences alienation, loss of identity and an unwillingness to assimilate into Italian life. His nostalgia symbolically consumes his character, in his death during the final scenes. His apparent heart attack creates doubts as

to whether Eugenia's enquiries after his heart, in their final conversation, referred to his health or his state of mind. This ambiguity contributes to the poignancy of Andrei's demise, allowing his death to be attributed to his longing for home.

Irreconcilable Worlds

Andrei's nostalgia is predominantly communicated through imagery of the landscape of his home in Russia, to which he returns in a number of haunting dream sequences dispersed throughout the narrative. These sequences can, for convenience, be labelled as dreams, however they hover ambiguously between dreams, memories, hallucinations and meditations. Frequently dissolving, blurring and emerging from the existent world, their aesthetic qualities eventually penetrate reality powerfully signifying Andrei's psychological state. The dreams afflict and overcome him in a manner reminiscent of Antoine Roquentin's nausea in Sartre's existential novel *La Nausée* [1938].²⁷

The dream sequences, in formal terms, serve as transitional devices between scenes. Andrei frequently drifts from reality into these meditations only to emerge in a different reality, such as a new location or a later period. The reminiscences are visual, yet underscored by the soundtrack of reality. External dialogues and noises continue throughout these sequences, giving the impression of a wandering mind in retreat from the external world, and struggling with a sense of balance between his longings and his realities. They illustrate Andrei's psychological state through unspoken language, consequently giving these insights into his nostalgia a sense of intimacy, empowering their effect in portraying his mental state. They are an addictive indulgence and a meditative retreat for the homesick Russian. Thus these reminiscences, following that written of by Bégín in the early nineteenth century, are counter-productive mental exercises which draw him further into his nostalgia, rather than offering any relief.

These sequences, portrayed in muted colour, reveal an aesthetic tension between his memory and reality, with the focus shifting between these in portrayal of his inner conflict and struggle to find a balance between the two.²⁸ These tensions culminate in the final scene when, following Andrei's death, the monochromatic dream landscape reappears. As the camera slowly retreats, the reflection of a cathedral becomes noticeable in a pool of water and the house is revealed to be framed and seemingly consumed to insignificance by the ruins of a cathedral, signifying a reconciliation between Andrei's two previously irreconcilable worlds.

The dream sequences detail a traditional Russian farmhouse situated within a bucolic landscape of lush, undulating hills. The scenes appear both idyllic and idealised and have a Felliniesque quality to them. The dacha is occupied by his wife, children and mother who hauntingly inhabit the house and landscape. These sequences predominantly depict

the exterior of the house, nestled in the hillside. This house is the only building in the duration of the film to be shown fully to all its picturesque potential, in this manner. While Domenico's home is shown in elevation this is always interpreted as fragmented. There is a sense of wholeness and completion distilled in the portrayal of his Russian home which is not present in any other space in the film. Andrei himself is predominantly portrayed in enclosed or enveloping spaces,²⁹ which imply a sense of suffocation and imprisonment in his homesickness.

Tarkovsky's cinematic language

The soundtrack to the film is characterised by a series of isolated noises which have the quality of mnemonic cues. Andrei's indulgence in reminiscences are usually accompanied or evoked by the sounds of water. While Tarkovsky emphatically denied symbolic content in his films, water, both visually and aurally, is a fascinating and recurring motif in his films. In *Sculpting in Time* [1986] Tarkovsky discusses rain as typifying the landscape of his youth,³⁰ thus it is possible to read water as representational of either Russia or memory, adding poignancy to it inducing nostalgic reflection.

The presence of buildings themselves in this film is largely evocative of memory, particularly the ruin. Domenico's house is a pervious ruin, speaking more of landscape than enclosure. His house serves as a reflection of his character, which itself has been eroded and reduced to fragmented debris. To borrow from the thought of Alois Riegl, Domenico's home possesses 'Age value', which while holding universal validity, ultimately contributes to its own demise,³¹ a trait which can easily be extended to the character.

The Privileged Place of Home

This film is particularly interesting as it illustrates the effects of nostalgia, as problematising the connection to place, on the home itself. Andrei's sentiment not only induces these sequences but also characterises them. The Russian house in his reflections has a largely nostalgic (in the modern sense of the word) quality. This timber house, or dacha, conforms to the idealised romantic notion of the quaint Russian farmhouse.

Nostalghia's Russian dacha develops the cinematic language, already established in a number of the director's earlier films, where the 'home' occupies an important position.³² The narrator's childhood home in *Mirror* [1975] was reconstructed (for the film) upon its original foundations from personal recollections and old photographs of Tarkovsky's mother's childhood home.³³ Yet this is not the only such circumstance, *Nostalghia's* dacha was based on photographs of Tarkovsky's own house in Russia.³⁴ This reproduction of Tarkovsky's own home as the locus of Andrei's nostalgia emphasises the deeply personal,

autobiographical nature of the film, localising the source of the director's, and Andrei's, malady in that home.

The home as it is portrayed in *Nostalghia*, occupied a privileged position with regard to Andrei's homesickness. It was predominately the home with which the director, and subsequently the character, fixated in the elucidation of his nostalgia. Consequently the home and habitation are tangibly associated with self and identity. While the illness of nostalgia referred to culture and people, its origins were principally attributed to be place, in terms of a country, town or region, and more importantly home. Often the longing for of a number of factors was distilled into the longing for home, as demonstrated in Andrei's wistful reminiscences in *Nostalghia*. This pathological connection to home (as a concept and a reality) becomes more interesting when examined in the context of the thought of Bachelard.

Bachelard's thought becomes of relevance to a discussion of both the film and the disease of nostalgia with regard to the importance it places on the oneiric home. Just as Bachelard asserted that the home encodes all future experiences of place, Andrei's perception of place and self are characterised by his feelings for his Russian home. It is such preconceived notions of place, as a consequence of this attachment to home, which is an important and problematised factor in the disease of nostalgia.

The house, as discussed in *The Poetics of Space*, is treated typologically in order to penetrate the collective memory of the readers, while still enabling profound personal revelations. Bachelard's construction of home is firmly entrenched in a preconceived, Eurocentric model of the house occupied by a family, in the most conventional sense. It is an idealised model assumed to be ingrained in the collective memory of his readers, which seems to be perfectly exemplified by the imagery of Andrei's dacha.

Tarkovsky's films seem to fixate on the home, particularly the homes of his own experience: depicting and recreating his childhood home, his adult home and even his mother's childhood home. Unlike Bachelard, who avoided writing of the specificities of his own dwelling, Tarkovsky seemed unable to conceptualise the home in terms other than those of his personal experience. While, the home in *Nostalghia* is based on Tarkovsky's home, as Andrei's it remains undescribed beyond his hallucinations, giving his nostalgia more gravity by remaining unspoken. Arguably, Tarkovsky's use of his own homes can be seen as symptomatic of the defected Russian's personal nostalgia, as is most certainly the case in *Nostalghia*.³⁵ Furthermore, his attachment to home is likely to have rendered him more susceptible to such an affliction.

Beyond this fascination with the childhood home, the relation between Tarkovsky and Bachelard becomes more potent in consideration of the role that the latter attributes to

dreaming. In *The Poetics of Space*, Bachelard asserts that the house is experienced through dreams and thought,³⁶ resonating with Andrei's nostalgic meditations in the film *Nostalghia*. He argues that the house is "one of the greatest powers of integration for the thoughts memories and dreams of mankind". Bachelard's conception of the house as a locus for daydreaming correlates with the Heidegger's notion of 'dwelling'. The house is regarded as a site of contemplative thought, not dissimilar to the meditative hallucinations of his home experienced by Andrei in *Nostalghia*. Andrei clearly revels in and seeks refuge in these acts of daydreaming. It is through these nostalgic reflections that he reaffirms his sense of identity and character. He defines himself as a product of this environment, yet these daydreams rather than benefiting his sense of well being, exacerbate his estrangement from this.

In conclusion, the now extinct disease of nostalgia is significant for the importance it attributes to home, both in terms of house and the broader idea of place. A sickness which is linked to the absence of home, is indicative of the importance that home has in relation to character and identity. The house as exemplified by Andrei's Russian dacha in the film *Nostalghia*, became the locus of the disease of nostalgia. The pathological connection to place, which the disease procured, idealised the home as the locus of identity. Consequently, the disease problematised the privileged place of home in memory. Thus by examining this disease of both memory and place it is possible to ascertain a connection between memory and home and subsequently to broader aspects of place.

Nicole Sully is a postgraduate student in the Faculty of Architecture, Landscape and Visual Arts at the University of Western Australia. Her research focuses on the interdisciplinary relationship between architecture and memory, and the employment of concepts of memory in contemporary architectural discourse and practice.
nsully@cyllene.uwa.edu.au

¹ For a thorough historical account of nostalgia, see Jean Starobinski, 'The Idea of Nostalgia' or George Rosen 'Nostalgia: A 'Forgotten' Psychological Disorder'.

² Sir Joseph Banks, *Journal of the Right Hon., Sir Joseph Banks*, ed. Joseph Hooker, London, 1896, p. 329. Cited in "nostalgia", n.1 *Oxford English Dictionary*, J. A. Simpson & E. S. C. Weiner (eds.). 2nd edition, Oxford: Clarendon Press, 1989. OED Online: Oxford University Press, 4 April, 2000. <http://oed.com/cgi/entry/00159815>. Also cited in Nicholas Dames, 'Austen's Nostalgics' in *Representations*, 73 (Winter 2001):117-143. p. 118.

³ Jean Starobinski, 'The Idea of Nostalgia', (transl. William S. Kemp), *Diogenes*, 54 (Summer 1966): 81-103. pp.84-5. Starobinski's source for his discussion of Hofer's thought is Johannes Hofer, *Dissertatio medica de nostalgia*, Basel, 1688, English Translation in *Bulletin of the History of Medicine*, Baltimore, IL, (1934): 379.

⁴ Starobinski, 'The Idea of Nostalgia', p. 86.

⁵ Starobinski, 'The Idea of Nostalgia', p. 86.

⁶ Ian Hacking, *Mad Travelers: Reflections on the Reality of Transient Mental Illnesses* Charlottesville and London: University Press of Virginia, 1998, p. 1. Hacking defines a transient mental illness as: "an illness that appears at a time, in a place, and later fades away."

⁷ William Falconer, 'A Dissertation on the Influence of the Passions upon Disorders of the Body', 1788 cited by Dames, 'Austen's Nostalgics', p. 122.

⁸ Louis-Jacques Bégin's entry for 'Nostalgie' in his *Dictionnaire de Médecine et de Chirurgie pratique*, 1834, cited by Michael S Roth, 'Returning to Nostalgia', p. 32. in Suzanne Nash (ed.), *Home and Its Dislocations in Nineteenth Century France*, Albany: State University of New York Press, 1993. pp. 25-43.

⁹ Gaston Bachelard, *The Poetics of Space*, (transl. Jolas, Maria), Boston: Beacon Press, 1994. First published *La poétique de l'espace*, 1958. p. 6.

¹⁰ Ian Hacking, 'Making Up People' in Thomas C. Heller, Morton Sosna & David E. Wellery (eds.) *Reconstructing Individualism: Autonomy, and the Self in Western Thought*, California: Stanford University Press, 1986. pp. 222-236.

¹¹ Starobinski, 'The Idea of Nostalgia', p. 101.

¹² Starobinski, 'The Idea of Nostalgia', p. 101.

¹³ Starobinski, 'The Idea of Nostalgia', p. 101

¹⁴ Starobinski, 'The Idea of Nostalgia', pp. 101-2.

¹⁵ It was not only the departure from quaint provincial life which activated the disease; the transition from civilisation to comparative 'savagery' often induced a severe bout of nostalgia in explorers.

¹⁶ Thomas Arnold, *Observations on the Nature, Kinds, Causes and Prevention, of Insanity*, vol. 1, London: Richard Philips, 1806. p. 208.

¹⁷ Daniel Hack Tuke, *A Dictionary of Psychological Medicine*, London: J. A. Churchill, 1892, p. 858.

¹⁸ Starobinski, 'The Idea of Nostalgia', p. 87.

¹⁹ Starobinski, 'The Idea of Nostalgia', pp. 88-9. The proposed treatments for such victims included a period of convalescence on a hill or in a tower.

²⁰ Tuke, *A Dictionary of Psychological Medicine*, p. 858.

²¹ Simpson & Weiner, *Oxford English Dictionary*, "nostalgia", n.2.

²² Also known by its English translation of *Nostalgia*. It was the director's first film made outside of Russia.

²³ Both the characters of Andrei and Sosnovsky foretell the fate of the director himself who was not only plagued by nostalgia but also died comparatively soon after the completion of the film.

²⁴ Tarkovsky writes of his nostalgia in both *Sculpting in Time* and *Time Within Time: The Diaries 1970-1986*.

²⁵ Andrey Tarkovsky, *Sculpting in Time*, (transl. Kitty Hunter-Blair), London: The Bodley Head Ltd. 1986, p. 202. Originally published in Russian As *Sapetschatljonnoje Wremja*, 1986.

²⁶ Anders Olofson, "Nostalgia" in M. Bergh and B. Munkhammar (eds.) *Tanken på en Hemkomst*, Stockholm: Alfa Beta Bokförlag, 1986, p. 152. Cited by Juhuni Pallasmaa 'Space and Image in Andrei Tarkovsky's *Nostalgia*: Notes on a Phenomenology of Architecture', pp. 144-166. in Alberto Pérez-Gómez & Stephen Parcell (eds.), *Chora I: Intervals in the Philosophy of Architecture*, Montreal & Kingston: McGill-Queen's University Press, 1994. p. 145. In this same interview, Tarkovsky stated with regard to Russian nostalgia: "It robs mental strength, it takes away the ability to work and even the desire to live. It is like a handicap, the absence of something, a part of oneself."

²⁷ Translated into English as *Nausea*, 1963. There also seem to be a number of arguable parallels between narrative elements in *Nostalghia* and Thomas Mann's [1912] *Death in Venice*, in addition to the later Peter Greenaway film *The Belly of An Architect* [1987].

²⁸ The colour of these scenes can clumsily be described as black and white with an oily greenish quality.

²⁹ Vida T. Johnson & Graham Petrie, *The Films of Andrei Tarkovsky: A Visual Fugue*, Bloomington & Indianapolis, Indiana University Press, 1994, p. 161. The authors note, if not shown in an enclosed space, Andrei is always filmed using a confining camera angle.

³⁰ Tarkovsky, *Sculpting in Time*, pp. 212-3.

³¹ Alois Riegl, "The Modern Cult of the Monuments: Its Character and Its Origin" (transl. by Kurt W. Forster and Diane Ghirado), *Oppositions* 25, (Fall 1982): 21-51. p. 33.

³² In the science fiction film *The Stalker* [1979], "the room" which is a site of pilgrimage for those who have lost all hope, resembles Domenico's home in *Nostalghia*, while the house in *Solaris* [1972] resembles Andrei's dacha.

³³ Tarkovsky, *Sculpting in Time*, p. 132.

³⁴ Johnson & Petrie, p. 310, n11. The authors cite the set designer for the film, Andrea Crisanti, as the source of this information. They also assume that it was Tarkovsky's present day home that it was based upon, and not his childhood home. Cited from 'Andrei Tarkovski', in Ciment, Gilles [1988] *Dossier Positif*, Paris: Editions Rivages, p. 137. There is some academic dissension regarding where these scenes were filmed. The most convincing argument is by Johnson & Petrie p. 158, which asserts that they were filmed in Italy.

³⁵ However this argument is weakened by his use of such houses in films prior to his defection; instead these houses are ingrained in his cinematic language.

³⁶ Bachelard, *The Poetics of Space*, p. 5.