THE BOOK, THE BODY AND ARCHITECTURAL HISTORY IN PETER GREENAWAY'S CINEMATOGRAPHY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

SEMRA HORUZ

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF HISTORY OF ARCHITECTURE

SEPTEMBER 2010

Approval of the Graduate School of Social Sciences

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ABSTRACT

THE BOOK, THE BODY AND ARCHITECTURAL HISTORY IN PETER GREENAWAY'S CINEMATOGRAPHY

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September 2010, 237 pages

This thesis is an attempt to explore the "axis of innumerable relationships" of the book which Jorge Luis Borges touches upon. In doing this, it deals with the questions of "whats", "whos", "whens" and "wheres" of the reading activity. While scrutinizing these aspects of reading, the main concern is to reach the "whys" and "hows" of it. Referring to Roger Chartier's definition of reading, there are three main components of this activity, as the content of the book, the material form of the book and the practice itself and they are aimed to be analyzed in detail. In this context, the questions of "wheres" and "whens" and their various answers create an intertwined area of history of reading and history of architecture.

Within this theoretical framework, the scope of the thesis is shaped by Peter Greenaway's cinematography. The questions of "who reads/writes what book", "where and when" are searched in the director's three films; *The Cook, the Thief, his Wife and her Lover* (1989), *Prospero's Books* (1991) and *The Pillow Book* (1996) by devoting one chapter to each film. Accordingly, the question of "who" orients the study to the bodies of the books/readers/writers, and those of "where"

and “when” to architectural history. In connection to the director’s multidisciplinary interests, the thesis seeks to trace how this topic is intertwined not only with history of architecture but also with the history of art and literature. Hence, it is an attempt to utilize Greenaway’s cinematography as a tool to juxtapose the two/three dimensional representations of the book, the body and the spaces onto each other.

Key Words: Architecture and Cinema, Peter Greenaway, History of Reading, The Space, The Book and The Body

ÖZ

PETER GREENAWAY SİNEMATOGRAFİSİNDE KiTAP, BEDEN VE MiMARLIK TARiHi

HORUZ, Semra

Yüksek Lisans, Mimarlık Tarihi Bölümü

Tez Yöneticisi: Yar. Doç. Doktor A. Sevil ENGİNSOY EKİNCİ

Eylül 2010, 237 sayfa

Bu tez okuma faaliyetinin, Jorge Luis Borges' in deyimiyle, "sayısız ilişkiler eksenini" incelemeyi amaçlar. Bu edimle ilişkili olarak "kim", "ne", ne zaman" ve "nerede" sorularıyla ilgilenir. Okumayı bu açılardan irdelerken, konunun "neden" ve "nasıl" larına ulaşmayı hedefler. Roger Chartier'nin okuma tanımına göre, bu faaliyetin üç temel bileşeni olan kitabın içeriği, kitabın formu ve malzemesi ve son olarak, okuma edimini kendisi bu tezde detaylı olarak araştırılır. Bu bağlamda, çalışmadaki "nerede" ve "ne zaman" soruları ve bunların çeşitli yanıtları okumanın tarihi ve mimarlık tarihinin içiçe geçtiği bir alan oluşturur.

Bu kuramsal çerçevede, tezin sınırlarını Peter Greenaway'in sinematografisi çizer. "Kim", "hangi kitabı", "nerede" ve "ne zaman" okur/yazar soruları Greenaway'in *Aşçı, Hırsız, Karısı ve Sevgilisi* (*The Cook, the Thief, His Wife and Her Lover,* 1989), *Prospero' nun Kitapları (Prospero's Books*, 1991) ve *Tuval Bedenler* (*The Pillow Book,* 1996) filmlerinde, her film ayrı bölümlerde ele alınarak tartışılır. Bu bakış açısıyla, "kim" sorusu çalışmayı kitapların/okurların/yazarların bedenlerine yönlendirirken, "nerede" ve "ne zaman" soruları da mimarlık tarihiyle ilişkilendirir. Tez, yönetmenin disiplinlerarası ilgilerine dayanarak, söz konusu kavramların sadece mimarlık tarihiyle değil, edebiyat ve sanat tarihiyle de nasıl

kesiştiğinin izini sürer. Bu nedenle, çalışmanın hedefi, Greenaway sinematografisindeki beden, kitap ve mekânların temsilleri aracılığıyla okumanın tarihinden mimarlık tarihine ulaşmaktır.

Anahtar Kelimeler: Mimarlık ve Sinema, Peter Greenaway, Okumanın Tarihi, Mekan, Kitap ve Beden

To my family

ACKNOWLEDGMENTS

First of all I want to express my profound appreciation to Assist. Prof. Dr. A. Sevil Enginsoy Ekinci, my supervisor, for her guidance, encouragements and thought-stimulating critics. She is the boost of all the innovative ideas in my thesis, if there is one. I would also like to thank the jury members, Assoc. Prof. Dr. Belgin Turan Ozkaya and Instructor, Dr. M. Haluk Zelef for their insightful suggestions and inspring comments.

I owe to special thanks to my big family for believing in me and for their encouragements not only throghout the thesis but also through all my studies. I am indebted to my father, my mother; our Nebiş, my sisters Selma and Selda. Gökhan, Emre and Mete, my well favored boys, deserve also special thanks for their love and moral boosts. I am also greatful to Armağan Yardım who has always been with me. She is more than a friend and "there is no doubt that this process will not be that easy without her."

I also want to express my sincere thanks to my friends; firstly Melodi Öz, Sema Öz, and Özüm İtez for their interest and suggestions. My flatmates, Yunus Çetin, Can Eyüp Çekiç and the "archive guys" Deniz Özden and Murat Kenan Şentürk also deserve special thanks for their contirubutions.

And my heartfelts thanks go to particularly Çağlayan Efendioğlu Öz and Ümit Efendiğolu. It is difficult to express my gratitude to them for their motivation, continous support and good will in every aspect of my life.

Finally, I would like to extend my dearest thanks to my parents and sisters for their infinite support and constant believe in me.

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CHAPTER 1
INTRODUCTION

1.1 AIM AND SCOPE OF THE STUDY

> *A book is more than a verbal structure or series of verbal structures; it is the dialogue it establishes with its reader and the intonation it imposes upon his voice and the changing and durable images it leaves in his memory. A book is not an isolated being: it is a relationship, an axis of innumerable relationships.*[1]

This thesis is an attempt to explore the "axis of innumerable relationships" of the book as Jorge Luis Borges touches upon. While doing this, the leading questions are "whats", "whos", "whens" and "wheres" about the reading activity. By scrutinizing these aspects of reading, the main concern is to reach the "whys" and "hows" of it.[2] Referring to Roger Chartier's[3] definition of reading, there are three main components of this activity as the content of the book, the material form of the book and the practice itself and they are aimed to be analyzed in detail.[4] In this context, the questions of "wheres" and "whens" and their various answers create an intertwined area of history of reading and history of architecture.

On this ground**,** the scope of the study is shaped by the British director Peter Greenaway's (b. 1942) cinematography. The questions of "who reads/writes which book", "where" and "when" are traced in the director's three selected films, *The Cook, the Thief, his Wife and her Lover* (1989), *Prospero's Books* (1991) and *The*

[1] BORGES, J. L. "Note on (Towards) Bernard Shaw", *Labyrinths: Selected Stories& Other Writings*, New York: New Directions Pub. Corp., p. 214

[2] Here, I refer to Robert Darnton's questions in his exploration of the history of reading. See DARNTON, R. (1991) "History of Reading", *New Perspectives on Historical Writing*. (ed.) Peter Burke. University Park, PA: Pennsylvania State University Press, pp. 140-167

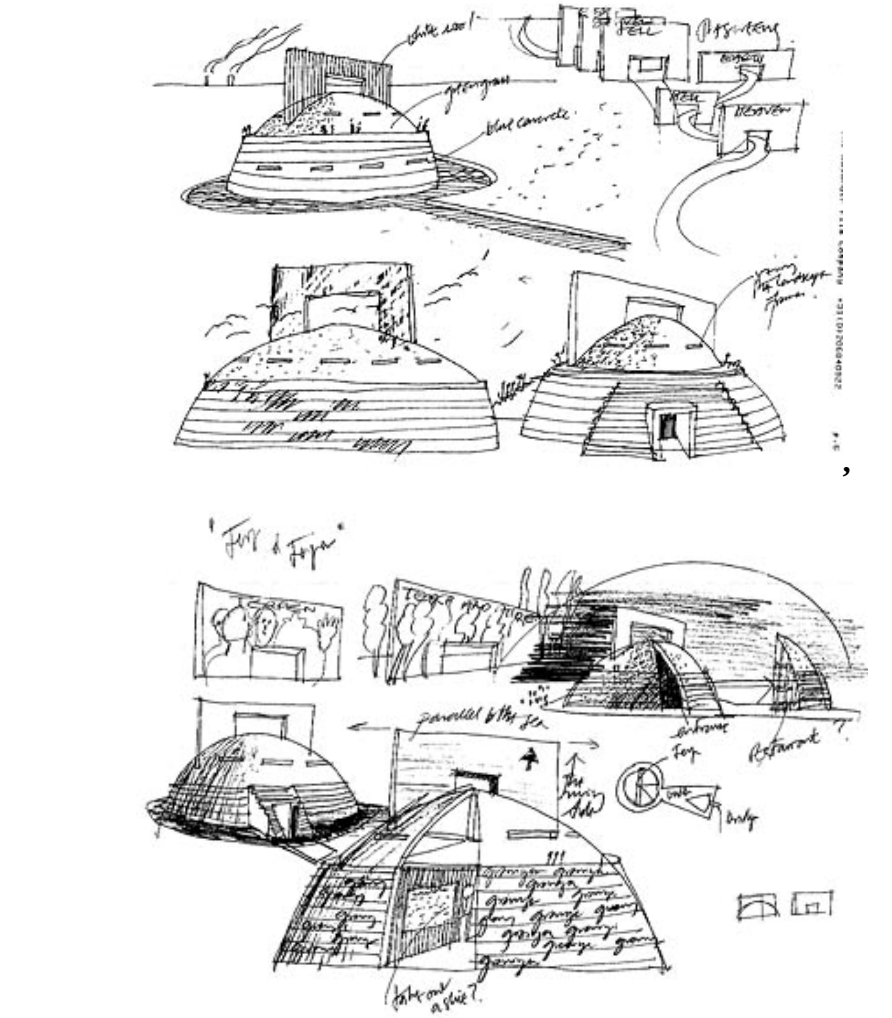
[3] Roger Chartier is an historian who focuses on the issues like written culture, books, texts and reading.

[4] CHARTIER, R. (1992) "Labourers and Voyagers: From Text to the Reader", *Diacritics*, 22/2, pp. 49- 61

Pillow Book (1996). In this approach, the question of "who" orients the study to the bodies of the books/readers/writers with the bodies of the director/actors/audience. Thus, physical aspects of reading are the dominant themes for each question. As discussed in Karin Littau's book, titled *Theories of Reading: Books, Bodies, and Bibliomania*, reading is a physical activity which involves mainly the bodies of books and of readers/writers. Within this theoretical framework, this study is directed towards the analysis of these three films by intersecting history of reading with history of architecture and by focusing on **the book** and **the body** that lie at their intersection. This interdisciplinary framework covers, to a certain extent, history of art and history of literature as well to explore the director's multidisciplinary interests.

Trained as a painter, Peter Greenaway has always been interested in cinema since his undergraduate years. After working as a muralist, he made his first film *Death of Sentiment* (8 min.) in 1962, by recording churchyard furniture, crosses and typography in four London cemeteries. Since that time, he has directed 12 feature films, 50 short films and documentaries and 19 TV works, such as series. In addition to these, he has executed 4 exhibition projects, and furthermore, has written 13 literary works. Hence, Greenaway is a filmmaker, a painter, a novelist, a book illustrator, a curator and an opera director. He is currently a professor of cinema studies at the European Graduate School in Saas-Fee, Switzerland.[5] Moreover, the director is involved in architectural projects by actively designing buildings, pavilions or small scale products like screens, and lighting designs, such as the Pavilion of the *Via Dorkwerd* festival in the Groninger Museum, titled *Hell and Heaven: the Middle Ages in the North.* (Figure 1.1)

[5][data based online] at *http://en.wikipedia.org/wiki/Peter_Greenaway,* [Accessed 01.02. 2010] See also Bibliography, Appendix CI and CII.



Source: *http://www.classic.archined.nl/news/0103/greenaway_eng.html* [Accessed: 10.04.2010]
Figure 1.1 Sketchs, design for pavilion of the *Via Dorkwerd* festival in the Groninger Museum titled *Hell and Heaven: the Middle Ages in the North* (19.04.2001)

With no doubt, there is a vast literature on Greenaway, especially in film and visual studies, and to a certain extent, in architectural theory. Naturally, his particular interest in books has a significant place in this immense literature. However, there is not any comprehensive study which places the book at the focal point and which focuses on his multidisciplinary works through the lens of architectural history. Actually, this is rather surprising, if we consider that the book, architecture and history have always played crucial roles in his artistic productions.

Greenaway persistently underlines that "for architecture write film; for architect write filmmaker."[6] Seen in this light, the architect, the author or the owner of a book/library in his movies can be considered as a metaphor of the director, himself. According to him, the capital A combines the Architect/Author/Artist together. (Figure 1.2) Similarly, Manuela Ghergel thinks that "he [Greenaway] is inspired by the Renaissance-type artist: one who possessed encyclopaedic knowledge along with manifold talents and aptitudes."[7]

Source: GREENAWAY, P. (1991b) cover page
Figure 1.2 The collage of works by Peter Greenaway as an Architect/Author/Artist

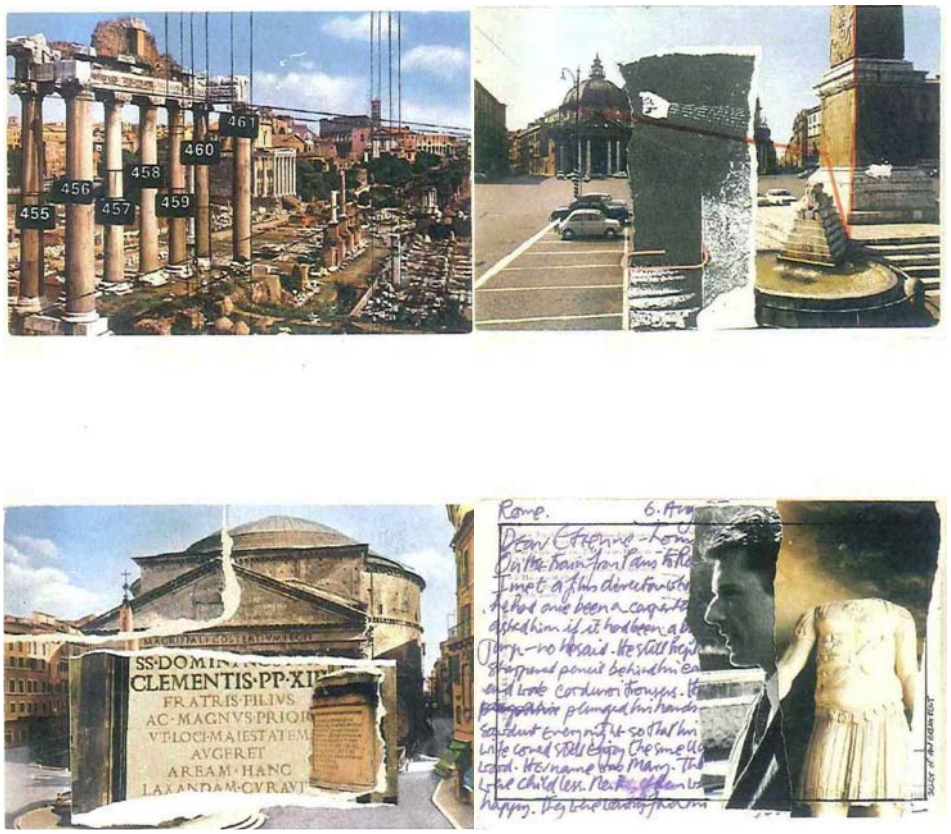
[6]Quoted in BRUNO, G. (2006) *Atlas of Emotions Journeys in Art, Architecture, and Film*, New York: Verso, p. 285

[7] GHERGEHEL, M. (2003) 'Inside Peter Greenaway's Kitchen: CTH&L' (Universite de la Reunion) From: *http://homepage.mac.com/dodille/Manuela_Gherghel/MemoireVO.pdf* [Accessed 12.02. 2010]

On the other hand, while producing works on books and architecture, the director himself produces the books of his works literally. Namely, each movie in this study has a published screenplay in the format of a book. These books contain not only the textual descriptions but also the drawings, sketches, spatial plans and other three dimensional articulations of the spaces and characters. In addition, the formats of the screenplays are designed compatible to the films as if they are printed two dimensional presentations of the movies. The covers of the books are in specific colours and sizes and have specific illustrations that they can depict each film best in one piece of paper. Thus, an investigation of these books mediates the inquiries on the movies. That is to say, Greenaway's engagement with the books, bodies and architecture is not restricted to the cinematic representations but embraces two dimensional textual and visual features; he covers his ideas both with books, films, exhibitions, and performances. (Figures 1.3a-c)

Source: GREENAWAY, P. (1989), GREENAWAY, P. (1991), GREENAWAY, P. (1996) cover pages
Figures 1.3a-1.3b-1.3c Cover pages of the screenplays

Furthermore, Greenaway assigns his works the role of scrutinizing history, more specifically history of art and architecture, and he gives meaning to the information on the past by overlapping it with the present. This role played by architectural history reveals itself in his films, starting with *The Draughtsman's Contract* (1981), and especially in *The Belly of an Architect* (1986), in which the whole story is based almost exclusively on the themes derived from architectural history. (Figure 1.4)



Source: ELLIOT, B. and ANTHONY, P. (1997) p. 52

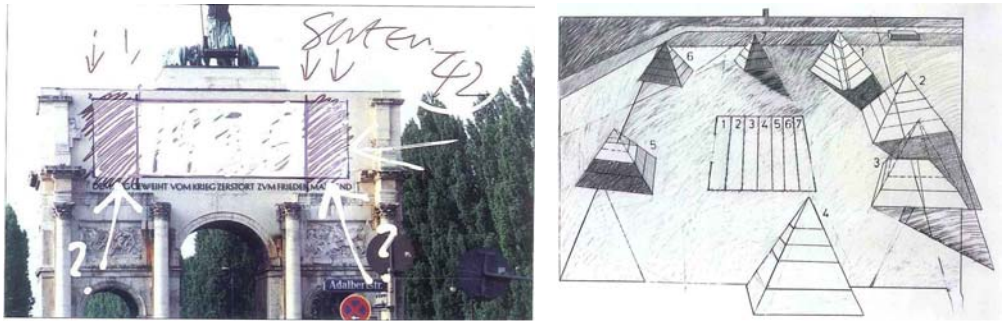
Figure 1.4 Postcard designs by the architect in the film *The Belly of an Architect* (1986)

Accordingly, the rich textures of the surfaces in Greenaway's screen and screenplay complement the architectural characteristics such as symmetry, light or depth. Consequently, the sense of space in Greenaway's works becomes the hallmark of him and it works as "an amalgamation not just for geographical placing in architecture or landscape but of a sense ... of history"[8] in Giuliana Bruno's words.

[8]BRUNO, G. (2006) p. 310

Moreover, “Greenaway uses camera movement to construct scenography, in traversals that often enable spectators touch different historicities of architecture.” [9] That is to say, his cinematography is a way reading and also writing history; specifically a part of architectural history. Hence, the phrase “Greenaway’s cinematography” denotes not only the lighting and camera choices but also references to or artistic quotations from specific architectural periods, buildings or architects. Indeed, the word “cinematography” comes from the Greek words *kinema*, meaning movement, and *graphein*, meaning to record.[10] It is directly related to the motion pictures, to the photography, and in this case, particularly to architecture with its three dimensional and two dimensional cinematic representations.

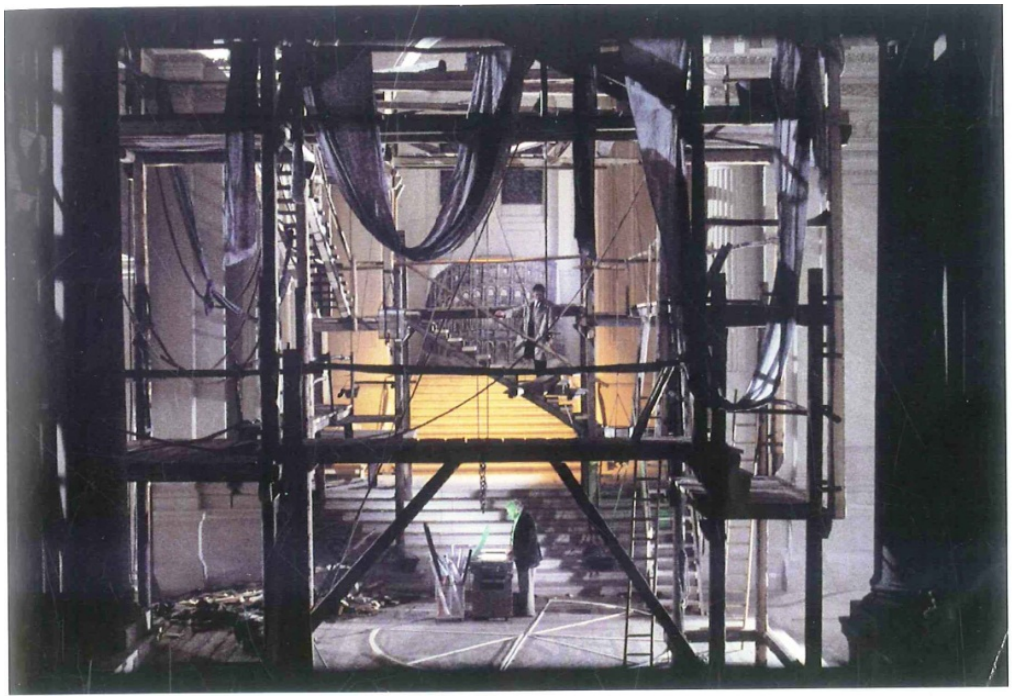
Greenaway’s films are the products of his preparatory designs corresponding to the extensive writing/drawing processes. The director sketches the structure of a film with its all technical details before shooting it. He works on the perspectives, designs the volumes with their dimensions, materials, and textures. On these drawings and architectural specifications, he writes textual details, such as the dialogues of the characters. In other words, his writings and drawings with multiple layers on the pages look like pieces of an art or architectural book. So, not only the final products but also the previous versions of Greenaway’s books are pieces of histories. (Figures 1.5a- d, 1.6)

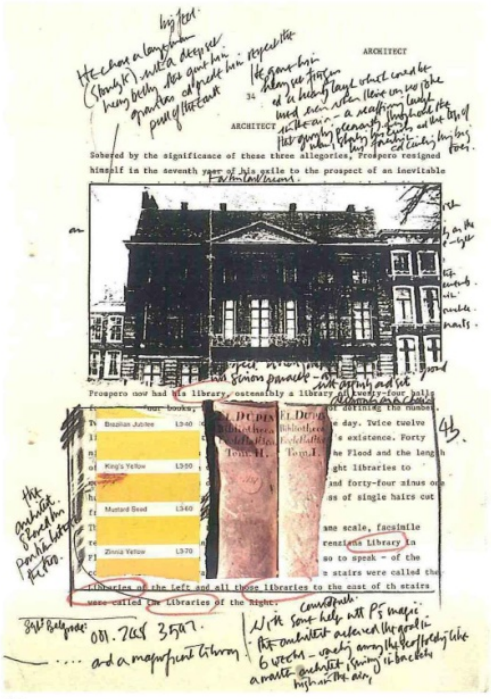


Source: GREENAWAY, P. (1996) p. 15, STEINMEZ, L. and GREENWAY P. (1995) p. 56
Figures 1.5a-1.5b Architectural studies on the page and screen frame by Greenaway

[9]BRUNO, G. (2006) p. 303

[10] BLAIN, B. (2002) *Cinematography Theory and Practice: Image Making for Cinematographers, Directors and Videographers, Burlington:* Elsevier Science, Focal Press, p. ix





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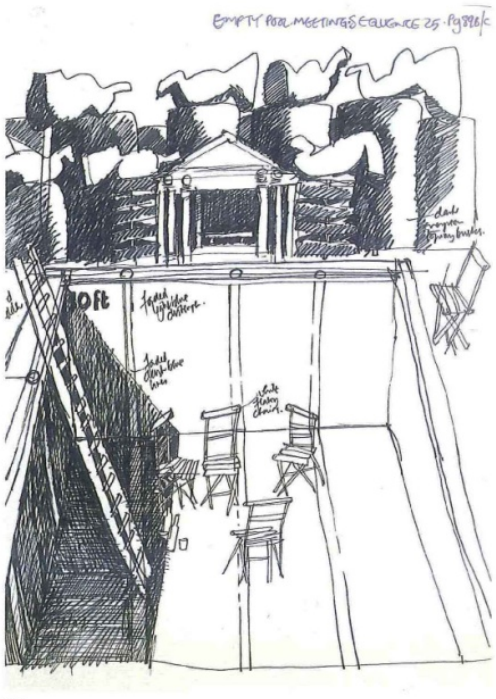

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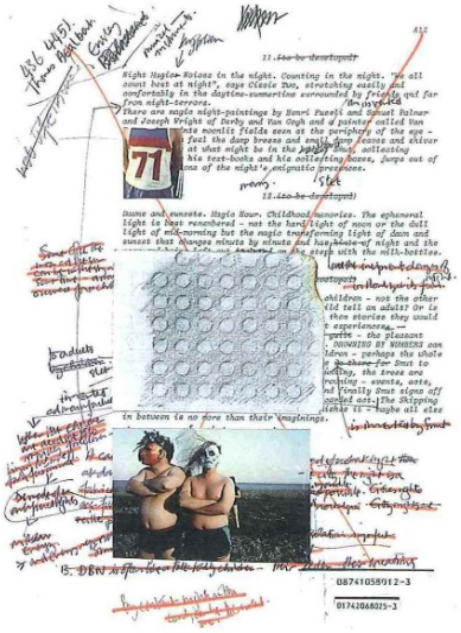
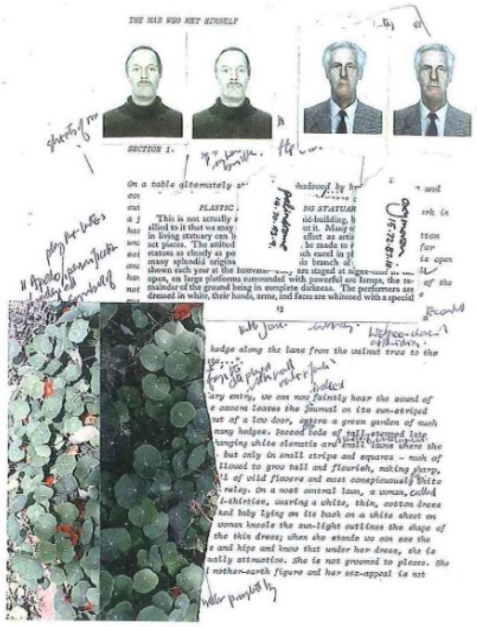
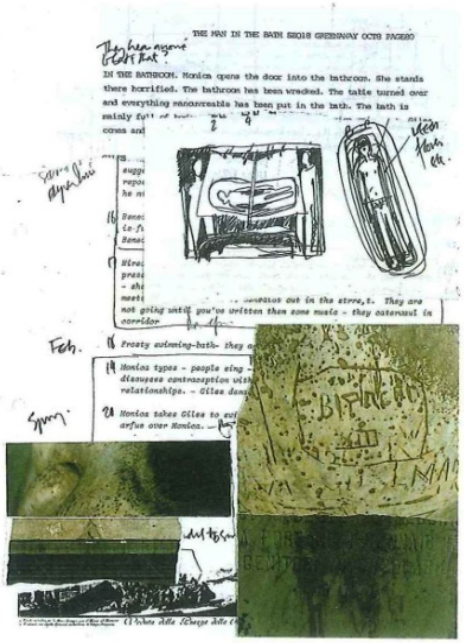
Source: STEINMEZ, L. and GREENWAY P. (1995) p. 56, p. 59
Figures 1.5c-1.5d Architectural studies on the page and screen frame by Greenaway [Scene from Drawings of the exhibition *Stairs: Munich* (1994), *Drowning by Numbers* (1988),*The Belly of an Architect* (1986) and drawings from *Drowning by Numbers*]



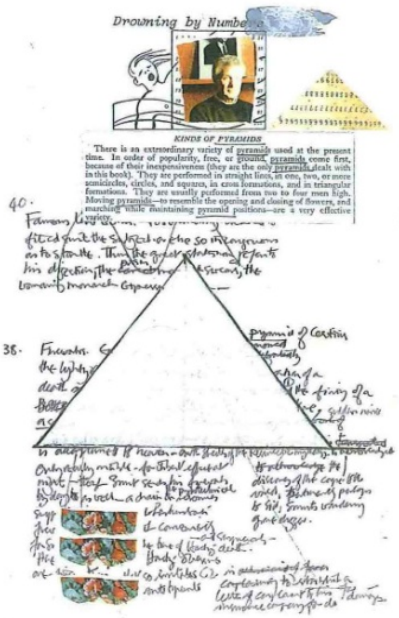
71 AND THE BOGNOR BROTHERS, 1988
(71 ET LES FRERES BOGNOR)
30 x 21 cms – Collage
Collection Ms.Thaeko Ujiie, Tokyo



PALINDROME AND OXYMORON, 1988
(PALINDROME ET OXYMORE)
30 x 21 cms – Collage



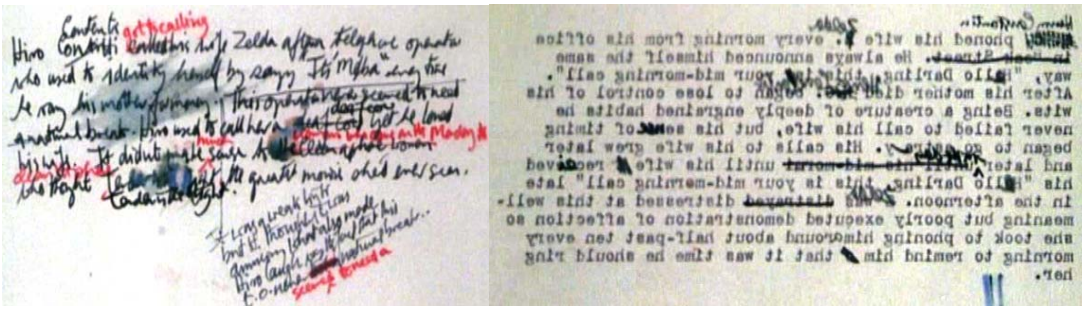
MARBLE BATHS, 1988
(BAINS DE MARBRE)
30 x 21 cms – Collage



KINDS OF RUSSIAN PYRAMIDS, 1988
(SORTES DE PYRAMIDES RUSSES)
30 x 21 cms – Collage

Source: GREENAWAY, P. (1990) pp. 100-101
Figure1.6 Collage by Greenaway for his book titled *Peter Greenaway: Papers, papiers*

It is through these processes that Greenaway crystallizes (various architectural and historical configurations in) his hi/stories. For instance, in his short film *Dear Phone* (1977), the director draws attention to the relationship between the book, the text and the space. In the film, the text as a pretext or an outline of a movie is elaborated by shooting the handwritings and scripted versions with the voice of an outside reader in a telephone box. (Figure 1.7) As he explains, "I have used such rejected first-draft, hand annotated typed pages as the basis for paintings- something to read as text and image, something to eat, something to drink. ... *Dear Phone* had something to say about the process of scribble to print. But perhaps this sort of publishing speaks too much surrogate activity. A film-script is only a prelude to a film."[11]



H.C. spent a long time composing his letters. He rewrote them many times, especially those to his mother and to his ex-wife Z. When he had finished them to his satisfaction he phoned them through. He fixed the phone to a music-stand, measured a step and a half back on the floor and made a chalk mark. Then he came forward, dialled the number and waited till he could hear the receiver being picked up at the other end. Then he stepped back, cleared his throat noisely and began to read, 'Dear Mother', or 'Dear Z.', or whatever it might be, 'Dear Sir', or 'Dear Construction Company', or 'Dear Insurance Broker'. He felt that he had developed telephoning to a fine art.

Over the years H.C. refined his style, concentrated on form until the content of his calls atrophied and he reduced his conversations to 'Dear Phone', and continued with a list of names and addresses read from the telephone directory. The only people who did listen to him with rapt amazement were his mother and the very rare wrong numbers H.C. sometimes dialled.

Source: Screen shots from Dear Phone (1977) 04m. 13s; 13m. 51s; 15m. 50s. [DVD]
Figure 1.7 Textual endeavour of Greenaway in his earlier short film *Dear Phone* (1977)

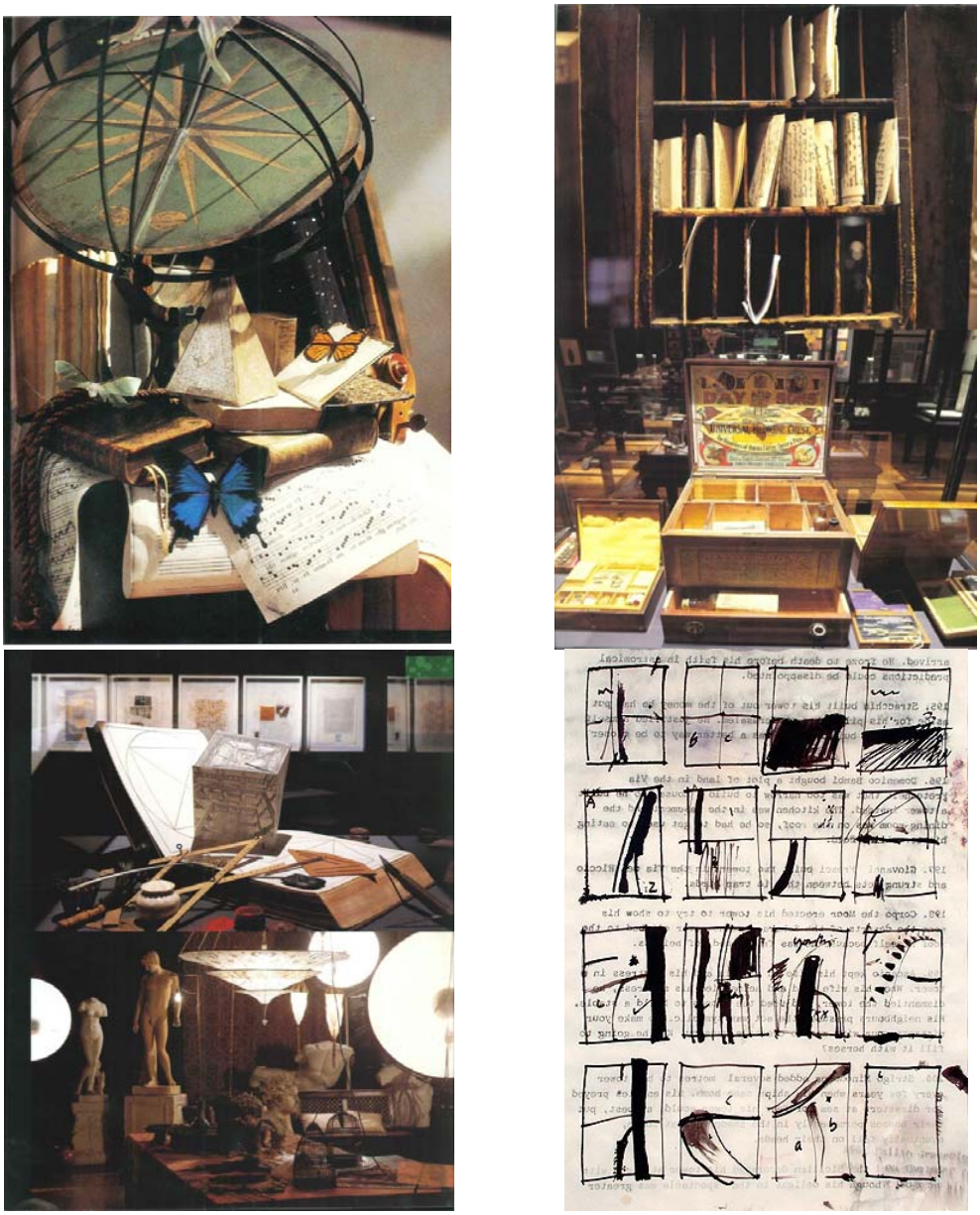
[11] Quoted in WOODS, A. (1996) *Being Naked-Playing Dead: The Art of Peter Greenaway*, New York/ Manchester: Manchester University Press, p. 268

The book as a main subject is covered not only in his films, but also in his exhibitions and curatorial works. (Figures 1.8, 1.9a-d) In fact, Greenaway's interest in books is rather surprising since as a director he always emphasizes that cinema has to have a visual language of its own, not the one derived from literary narrative. Regarding the textuality/visuality of his films, he explains:

> If a numerical, alphabetical or colour-coding system is employed, it is done deliberately as a device, a construct, to counteract, dilute, augment or complement the all-pervading obsessive cinema interest in plot, in narrative, in the 'I am now going to tell you a story' school of film making, which nine times out of ten begins life as literature, an origin with very different concerns, ambitions and characteristics from those of cinema.[12]

Source: ELLIOT, B. and ANTHONY, P. (1997) p. 83
Figure 1. 8 *The 100 Red Books* from the curatorial project *100 Objects to Represent the World* (1997)

[12]Quoted in PASCOE, D. (1997) *Peter Greenaway: Museums and Moving Images*, London: Reaktion Books, p. 10



Source: ELLIOT, B. and ANTHONY, P. (1997) pp. 94-95
Figures 1.9a- 9b- 9c- 9d Exhibition projects: *Some Organizing Principles* (1993) and *Watching Water* (1993)

Therefore, it is important to read his use of the object of the book in relation not only to the textuality/visuality of his films but also to their aurality/orality which emphasis the role of the body. Indeed, what lies at the basis of Greenaway's intersecting interest in "the book" and "the body" which he explains:

> It may be that there are two stimulations in the life that can be, sooner or later, guaranteed to excite and please- sex and text, flesh and literature. Perhaps, it is a commendable ambition to try to bring both these two stimulation together, so close together in fact they can be considered, at least for a time, perhaps for the length of the film- as inseparable.[13]

As in the case of the book, the body is an element that Greenaway engages in his wide range of works. For instance, *The Draughtsman's Contract* and *The Belly of an Architect* display particular interest in bodily activities an especially in eating. For example, in the former film the draughtsman, Mr. Neville eats the pomegranate freely offered by Mrs. Herbert which means that he metaphorically eats a dead body. On the other hand, in the latter, the architect, Stourley Kracklight, feels connected to the 18th century French architect Étienne Louis Boullée and the Roman emperor Augustus since they are said to have died of stomach cancer and eating poisoned figs, respectively. To exemplify further, his exhibition project, *Watching Water* (1993) in Palazzo Fortuny, Venice can be given which deals with the same topic and displays an eating setting. (Figure 1.8)

Furthermore, for Greenaway, the body belongs not only to human but also to the animals, buildings and books. Thus, he uses each of these bodies in a conflicted way, detaches the fragments from their context, and creates binary oppositions or analogies about all. All in all, any kind of body is depicted with its shadow on the surfaces and its impacts on the ideas in Greenaway's cinematography. In this approach, he chooses the body, the building and the book to create his work while questioning them, as well.

[13]Quoted in PASCOE, D. (1997) pp. 158-159

Source: ELLIOT, B. and ANTHONY, P. (1997) p. 94
Figure 1.8 Eating setting from exhibition *Watching Water* (1993) Palazzo Fortuny, Venice

So, it can be suggested that Greenaway produces his films to scrutinize the body, the book and architecture that surrounds all. He frames all of them very vividly and gives meaning to the information he gets through historical cognizance. Therefore, his movies are not period films or examples of historicist cinema but discussions about history. The director openly indicates his aim: "I am interested in discovering how we approach history, both in terms of how we think people lived at a particular moment in time and what were the cultural and aesthetic imperatives in the textures of society."[14] In this sense, Greenaway is not only a filmmaker but also a historian whose films should be taken into consideration as an alternative way of history writing.

1.2 METHODOLOGY AND STRUCTURE OF THE STUDY

The main structure of this study is composed of three main chapters, corresponding to three selected films directed by Peter Greenaway: *The Cook the Thief, His Wife and Her Lover* (1989), *Prospero's Books* (1991) and *The Pillow Book* (1996). These films are chosen because of their shared focal point of books. As a trilogy, the story of books starts in a depository in *The Cook*, then specific books are transferred to a library to be read in *Prospero's Books* and then they move to houses to be written

[14] RANNAUD, D. (1987) "Belly of an Architect: Peter Greenaway Interviewed" , *Peter Greenaway: Interviews*, Vernon-Marguerite Gras (ed.), Mississippi: University Press of Mississippi, p. 45

over and over in *The Pillow Book*. Another important common point is the published screenplay of these films and architectural indications in them.

As Bruno remarks, "[i]n Greenaway's films we are taken on appetizing tours through his mental library … ."[15] In these travels to "the topoi of library", it is more suggestive to shelve Greenaway's works under some headings or common themes rather than grouping them according to chronology, genre or content. In this regard, **Chapter 1** introduces the book together with the body as the themes of this study and draws a theoretical frame within which these themes are placed. This is the frame which juxtaposes history of reading to history of architecture.

After this introduction, the three films are discussed in individual chapters in a chronological order. **Chapter 2** focuses on *The Cook, the Thief, His Wife and Her Lover* (1989). In this chapter, *The Cook* is considered as an exploration of reading which intertwines with eating. The textual/visual structure of the film together with its spatial compositions citing from history art and architecture are analysed to show reading and eating as an issue of consumption, as a form of eating books and/or bodies.

Chapter 3 analyzes *Prospero's Books* (1991). It examines the film *vis-à-vis* Shakespeare's *Tempest* by showing that how the film as a cinematic adaptation of this play interprets the literary work textually and visually by placing the book and the body at the centre of an architectural setting constructed through historical references to a library and a study, both from the Renaissance period.

Chapter 4 explores *The Pillow Book* (1996). By relating this film to the previous ones, it seeks to demonstrate how the textual/visual structure of the film transforms literally the body into the book or the book into the body and how this transformation is defined architecturally.

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[15]BRUNO, G.. (2006) p. 293

Finally, **Chapter 5** evaluates these three films comparatively. It investigates the similarities, distinctions and other complicated relations between the spaces, characters, and the books in the films. It concludes the journey of the thesis which starts in a depository, then moves to an iconic library, and reaches the body as the householder of the books. Thus, this chapter draws a sketch of this journey from the perspective of the accounts of the book piles, the specific numbers of the books and the pages, the words and even the letters.

In this structure, the study makes use of the existing literature on Greenaway, including interviews as well, together with his own writings, screenplays, and of course, his films in relation to his installations, exhibitions and other works in the sense of the term *Gesamtkunstwerk*.[16]

Having analyzed these films, the study gets into the issues of reading as a way of consumption, reading as a preparatory process of writing and reading as a form of writing. Therefore, in this journey the bodies and books penetrate into all kinds of activities and they intersect literally in the architectural histories of Greenaway. Besides, in these virtual spaces of Greenaway the spectator hears the voice of the reader, the books are eaten by various characters or a library from Renaissance is rebuilt. So, by borrowing Peggy Phelan's words, the thesis can be explained as a journey to "the spatial dimensions of Greenaway's frames [which] fold back up and ... flatten again to a two-dimensional object and traditional perspective ... [b]ut [which] may soon be able to reach that interior and enfolded space- the space that thus far, neither the mirror nor the screen has been able to reflect or represent."[17]

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[16] The term is translated as 'total work of art'.

[17] PHELAN, P. (1992) "Numbering 'Prospero's Books' ", *Performing Arts Journal*, Vol. 14, No. 2 Cambridge: The MIT Press, p. 49. From: http://www.jstor.org/stable/3245630 [Accessed in: 04.08 2009]

CHAPTER 2

THE COOK, THE THIEF, HIS WIFE AND HER LOVER (1989)

Out of the closets and into the museums, libraries, architectural monuments, concert halls, bookstores, recording studios and film studios of the world. Everything belongs to the inspired and dedicated thief. ... Words, colours, light, sounds, stone, wood, bronze belong to the living artist. ... We are not responsible. Steal anything in sight.[1]

Released in 1989, *The Cook, the Thief, His Wife and Her Lover* is Peter Greenaway's fifth feature with a 124 minutes running time. *The Cook* [2] is a distinguished example in Greenaway's cinematography in the sense that it has a classic frame and chronologically structured narrative as opposed to the director's other films. In fact, it is also known as the most worldwide popular and understandable film of the director.

This should be mentioned that this successful – particularly successful in the box office- film was planned to be the introduction to a trilogy. As the film critic Laura Denham points out, "*The Cook* is supposedly part of a trilogy whose next chapter would be *Love of Ruins*, a film based on around Medea myth, about a woman who takes the life of her own child." After this, Greenaway planed *The Man Who Met Himself*, "a self recognition of the story of Apollo and Narcissus, with the God and the mortal fighting over who is the best musician."[3] However, none of the planned works, except *The Cook*, has been released yet.

In the movie, Richard Bohringer starred as "The Cook", Michael Gambon as "the Thief", Hellen Mirren as "The Wife" and Alan Howard as "The Lover" for the title roles. Jean Paul Gaultiers designed the costumes and Giorgio Locatell created the

[1] BURROUGHS, S. W. (1985) *The Adding Machine: Collected Essays,* London: Calder Publications, p. 344

[2] I use *The Cook* instead of the full title of the film as many sources and Greenaway himself use.

[3] DENHAM, L. (1995) *The Films of Peter Greenaway,* Washington: Minerva Press, p. 41

prop food. The set designers were Jan Roelfs and Ben Van Os and the composer of the music was Michael Nyman who also collaborated with Greenaway in some other projects. The movie was shot in a studio set in London and it was the first studio film of the director.

At first glance, the title has to be analyzed to dwell on the insight of the film. *The Cook, the Thief, His Wife and Her Lover* is a notable, yet a difficult, title for a box office movie. By the title the layout of the story is given. It indicates the figures of the tale one by one and mentions the primary aspects of these characters in a specific order. To put it otherwise, the title has not only the names of the characters but also the important themes related to them. To illustrate, it begins with "The Cook" who is a reference to Greenaway, himself.[4] In contrast to the other characters, Richard is mentioned by his job as "The Cook", whereas other characters are not, for instance Michael is presented as "The Lover". Besides, Albert Spica is the only character in whose title name, "the Thief", the definite article is not written with a capital letter in the head line. Hence, the title aims to represent the relationships between the roles while introducing them to the spectator, as well. In other words, it works like a guide map for the audience by indicating the content and the path to be followed.

Meanwhile, some details about the relationship between the names of the characters and the players render the complicated textual preparation of the film. For instance, the names of the characters are decided according to the actors who were the director's original choices. Richard "The Cook" is named after Richard Bohringer, which is the only original choice retained in the film. Albert "the Thief" is named after the actor Albert Finney and Georgina "The Wife" is after Georgina Hale. Michael, "The Lover" is named, interestingly, for Michael Gambon, who is recasted as Albert.[5] Additionally, the surname of each character is known except Michael, "The Lover." The surname of the couple Spica, furthermore, is an equivoke which

[4] My interpretation here is based on the interview of Greenaway titled 'I am the Cook' in GRASS, Vernon-Marguerite (2000) *Peter Greenaway: Interviews,* Mississippi: University Press of Mississippi, p. 60

[5][data-based online] at *http://petergreenaway.org.uk/* [Accessed: 10.06.2010]

recalls the word: *speak*. Hence, it can be argued that the names emerge as initial images, signifiers that embrace the word in audial and written format. Thus, this crucial detail comprises a good introductory about the textual characteristics of *The Cook* while creating its cinematic representations.

2.1 TEXTUAL STRUCTURE OF THE FILM

Similar to the title, the screenplay of the film works as a visual and textual guideline. It is written and published in the same year of the release of the movie. Greenaway specifically points out that the published script is the same with the one presented to the producers, the cast and the designers with no re- arrangements. Therefore, the book of the screenplay is the initial visual and literary plan of *The Cook.* In it, there are visual information for viewers together with the textual explanations of the dialogues. In this regard, as Francis Vanoye and Anne Goliot observe the screenplay denotes double function: firstly, it structures a narrative and initiates the dramatic progress, and secondly, it presents the point of *view*.[6] This is rather important because in the movie the *view* is very artificial and has a high level of self-awareness. From the very beginning, it accounts the strong presence of the director with his specific visual and textual pattern. As a result of this, Greenaway's distinguished methodology and structuring style led pioneer designs in terms of ideas, literary works and spaces starting from the screenplay.

Besides, in the screenplay the architectural descriptions of spaces and frames are emphasized equally with the narration of the story. To illustrate, there are definitions of the spaces even with their *imagined before and after lives* although all spaces are designed in a studio set for the film. Greenaway depicts the spaces with the words like "beforehand it had been used for another function, the space was intended to be used as bakery" or "after the film it would remain to be used as a hangar." [7]

[6]Emphasis is mine. [data-based online] at *http://manuelagherghel.com/cinema/peter-greenaway-angl-the-cook-the-thief-his-wife-and-her-lover/chapter-ii/* [Accessed: 12.06.2010]

Moreover, at the first appearance of each space there are very detailed and elaborate architectural specifications which in some parts exceed two paragraphs.[8] The materials, dimensions, lighting fixtures and interior designs are expressed in detail. Although the spatial descriptions do not transform the screenplay into a program of architectural project or a building, the literary existence of the text is par with the spatial accounts. In fact, similar to a novel or a tale the screenplay has three main parts and the architectural organization is inserted into each part to help the reader visualising it in three dimensions. The director himself describes the film just like an author of a book: "*The Cook* is a contemporary tale ... .There is an epilogue, three main actions and a prologue in it."[9] All the sequences in the screen seem to be written accordingly and the story itself has the same partial structure in the cinematic representation. [10] In the screenplay, additionally, there are separate visual parts which demonstrate each space in the film visually and detailed verbal explanations of any architectural feature. Hence, the analogy of an architectural book is the best way to describe this film, rather than a novel or an architectural document; and what is more, there are actually two architectural books: the cinematic representation itself and the published screenplay of the film. (Figures 2.1a-b)

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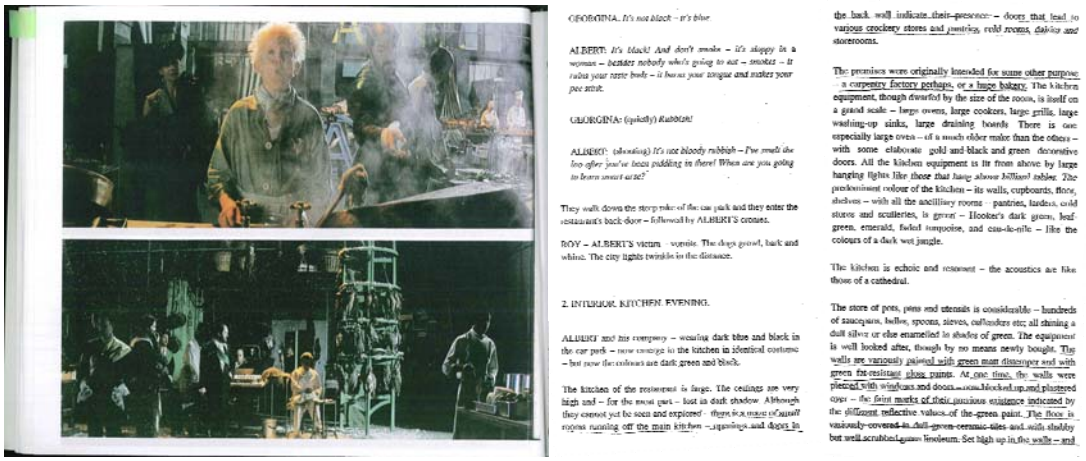
[7] GREENAWAY, P. (1989) *The Cook, the Thief, His Wife & Her lover,* Paris: dis Voir, p.15

[8] See especially, GREENAWAY, P. (1989) p. 15, 23

[9] GREENAWAY, P. (1989) pp.10-11, 15-16

[10] As will be discussed in detail later, the three main sections of the story is as such: in the beginning, there is an introductory scene appearing in the car parking area. This part is not directly linked to the tale so it is the epilogue. Later, there are three main actions as eating, having sex and murdering the Lover which create the triple main body. Lastly, the prologue is the revenge of Georgina in the restaurant which closes the story.



GEORGINA. *It's not black – it's blue.*

ALBERT: *It's black! And don't smoke – it's sloppy in a woman – besides nobody who's going to eat – smokes – It ruins your taste buds – it burns your tongue and makes your pee stink.*

GEORGINA: (*quietly*) *Rubbish!*

ALBERT: (*shouting*) *It's not bloody rubbish – I've smelt the bloody lot after you've been pudding in there! When are you going to learn smart arse?*

They walk down the steep rake of the car park and they enter the restaurant's back door – followed by ALBERT'S cronies.

ROY – ALBERT'S victim – vomits. The dogs growl, back and whine. The city lights twinkle in the distance.

2. INTERIOR. KITCHEN. EVENING.

ALBERT and his company – wearing dark blue and black in the car park – now emerge in the kitchen in identical costume – but now the colours are dark green and black.

The kitchen of the restaurant is large. The ceilings are very high and – for the most part – lost in dark shadow. Although they cannot yet be seen and explored – there is a maze of small rooms running off the main kitchen – openings and doors in the back wall indicate their presence: – doors that lead to various crockery stores and pantries, cold rooms, dairies and storerooms.

The premises were originally intended for some other purpose – a carpentry factory perhaps, or a huge bakery. The kitchen equipment, though dwarfed by the size of the room, is itself on a grand scale – large ovens, large cookers, large grills, large washing-up sinks, large draining boards. There is one especially large oven – of a much older make than the others – with some elaborate gold and black and green decorative doors. All the kitchen equipment is lit from above by large hanging lights like those that hang above billiard tables. The predominant colour of the kitchen – its walls, cupboards, floor, shelves – with all the ancillary rooms – pantries, larders, cold stores and scullieries, is green – Hooker's dark green, leaf-green, emerald, forest turquoise, and eau-de-nile – like the colours of a dark wet jungle.

The kitchen is echoic and resonant – the acoustics are like those of a cathedral.

The store of pots, pans and utensils is considerable – hundreds of saucepans, ladles, spoons, sieves, colanders etc; all staining a dull silver or else enamelled in shades of green. The equipment is well looked after, though by no means newly bought. The walls are variously painted with green matt distemper and with green fat-resistant gloss paints. At one time, the walls were pierced with windows and doors – now blocked up and plastered over – the faint marks of their previous existence indicated by the different reflective values of the green paint. The floor is variously covered in dull green ceramic tiles and with shabby but well scrubbed green linoleum. Set high up in the walls – and

Source: GREENAWAY, P. (1989) p. 14, p. 16

Figures 2. 1a- 1b Pages from the architectural book of *The Cook*

The two facets of the architectural books as published screenplay and the movie itself complement each other in a unique way. To comprehend each and understand the commentaries and architectural connotations the synopsis of the movie is essential to analyse. As the title displays explicitly, the story of *The Cook* is about the relationships among four characters in a restaurant. The story develops among four primary figures in the midst of dinners during the time of a week. However, there is actually no definite time and spatial context about the drama so that the spectator visits an unknown place in an unknown city context from contemporary period. [11] All the events take place at night in a satiric terrain illuminated with neon and artificial lights but not by sunshine.

Albert Spica, "the Thief", is the owner of a French restaurant named *Le Hollandais* and he shares the ownership with "The Cook", Richard Borst. Georgina Spica is "The Wife" of Albert who is being forced by her husband to accompany him and his gangster group every evening for the dinners. While she eats reluctantly, Albert and his followers swallows and burps with their routine tugs. Georgina is, soon, attracted to a silent customer of the restaurant: Michael who always reads while eating. He is

[11] I specify the time as 'contemporary' on the basis of Greenaway's explanation in the very first page of the screenplay. He emphasizes that the film is a 'contemporary melodrama.' GREENAWAY, P. (1989) pp.10-11, 15-16

the *silent reader of the restaurant* since he regularly dines there and reads concurrently as a routine with a discipline of a library goer. The attraction is mutual and they immediately carry out an affair not even uttering one word before having sex in the lavatory. “The (modest) Lover”, Michael and “The Wife”, Georgina live their affair behind the Albert's back but under his very nose. With the protection of “The Cook” and workers in the restaurant, the lavatory and the kitchen host their relationship secretly. Ultimately, Albert learns of his wife's infidelity and swears to eat Michael. Not much later, “the Thief” and his men find “The Lover” in the book depository and tortured him by force-feeding the pages of his favourite book. Eventually, Georgina discovers his lover’s dead body in his space (the book Depository). However, this is not the last revenge the viewer encounters. Michael's dead body, cooked by “The Cook” covered with aspic, makes the spectator confronts a cannibalistic revenge. The ceremonial atmosphere together with all workers of the restaurant forms the closure. On the last sequence in the restaurant, Albert is forced by Georgina to eat Michael’s body, immediately after he swallows the first piece Georgina shots him, and then her utterance of the word ends the movie: “Cannibal!”

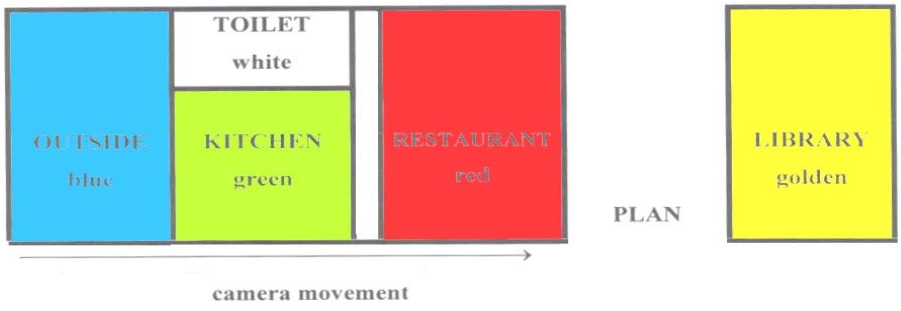
2.2 VISUAL STRUCTURE OF THE FILM

On the basis of this synoptic content, the spatial composition and sequential narration is easy to follow. The fragmented structure of the narration, which means the text itself, penetrates into the design of the set. In *The Cook*, there are four parts, four colours and four lights for the imagined space of Greenaway. The layout of the set does not just symbolize these spaces but indicates the themes and intended messages. In this respect, Denham points out that “the film is a fantastic and macabre gothic picture book that springs to life in gruesome splendour.”[12] Hence, a glance through this architectural/pictorial book would help to illustrate the architectural references in it.

[12]DENHAM, L. (1995) p. 26. This interpretation also supports the analogy of an “architectural book.”

The movie starts with a frame while dogs walk on and lick a dark- blue street. As the harmonious music and camera pans in this foggy volume, two men open a velvet curtain and the ceremony begins. The area is dark blue and full of smokes around. The blue curtains are opened to initiate the film -which is repeated to close the movie at the end like a theatre stage-. The space is the *backstage of the restaurant* that will be continued with the *kitchen*, *dining room* and a separate zone *book depository.* The linear movement of the camera, showing these spaces in longitudinal sections, scrolls these spaces from left to right. This specific movement of the camera presents the film as a book by enabling the audience to read the scenes like the lines on a page. (Figure 2.1.1)

Furthermore, all the elements in the film can be outlined as four layers lying in depth. The structures of the buildings are located in the rear layer, and then the moving actors form the second linear facet. After the moving actors, the motionless objects and characters set a frontal group. Lastly, the camera in motion, like a section plane, completes the figurative composition. The numbers, clear distinctions and separated relationships between these layers come out in a parallel manner with the dramatic structure of it. Each facet is not privileged or undermined but they work to confront and supplement the others. The textual, visual, dramatic and spatial layers complement each other. The letter signs (ASPIC/BOARST- which should be SPICA/BROST) picked by the camera with a little pause is a tangible example of that kind of cooperation revealing textual, graphical and metaphoric aspects. (Figure 2.1.2a-d)



Source: Based on the figure in KACMAZ, G.. (1996) p.123

Figure 2.1.1 The lateral movement of the camera in *The Cook*

Source: Screen shots from *The Cook* 10m. 33s; 56m. 49s; 59m. 19s; 72m. 40s. [DVD]

Figures 2.1.2a-2.1.2b-2.1.2c-2.1.2d Four different colours and spaces in *The Cook*

Within this framework, the spatial articulation in the film is on a par with the *theatrical* atmosphere and the use of *colour*. The changing colours, lights of interiors and the unique exterior with a blue ambiance set the primary principles of that stage-like design. Similarly, David Pascoe contends that "[t]he whole structure of the film is based on artificially coloured areas such as the depository; and the colour's function is not simply decorative but a structural element."[13] In this sense, following the lateral moving of camera the blue car park, green kitchen and red dining room form the colour scheme of the restaurant. Together with the light, these intensely used colours become the hallmark of the first edifice: restaurant and later the second one: the book depository. (Figures 2.1.3a-b)

Source: Screen Shots from *The Cook* 18m. 36s; 52m. 19s. [DVD]
Figures 2.1.3a-2.1.3b Textual, graphical and metaphorical inquiries in *The Cook*

[13] PASCOE, D. (1997) *Peter Greenaway: Museums and Moving Images*, London: Reaktion Books, p. 181

In an interview with Andreas Kilb, Greenaway explains that*:* "[i]n *The Cook* the organizing principle is colour. That owes something to my beginnings as a painter."[14] Therefore, with the consciousness of a painter the colour is utilized and it deploys both physical and metaphorical meanings. Indeed, light and colour as spatial elements are disassociated from context or they reach beyond it. Pascoe summarizes the meaning of the colours as:

> The film commences in the 'dark blue' of the car park, a glacial and hostile place redolent of putrefaction and depravity, where the weak are literally pissed on and the dogs scavenge. From here, the film moves to kitchen whose predominant colour is green-'hookers' dark green, leaf green, emerald, faded turquoise and eau-de- Nil-like the colours of a dark wet jungle.' This is a serene work space where creativity expressed itself naturally. Jets of gas shoot from the hobs like sacramental tales, and the kitchen is echoic and resonant: 'the acoustics are like those of a cathedral' and, so Pub will sing Psalm 51 like a choirboy, an incarnation of innocence.[15]

Similarly, Denham remarks that "[i]n *The Cook* Greenaway sets about creating his own visual codes, largely through the symbolic use of colour to generate meaning."[16] Accordingly, it can be suggested that some colours have more than one facet. For instance, the green of the kitchen, apart from indicating safety, imply the colour of the nature and therefore, its healing and embracing impact. It represents the nature as the place where all the food comes from, as well. On the other hand, red means violence, carnivorousness and blood in the dining room. In other words, it does not express love, passion and hunger solely. Thus, the colours become playful elements of the director.

As aforementioned, the curtains draw attention to the *theatricality* of the film.

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[14] KILB, A. (2000) "I am the Cook: Interview with Greenaway", *Peter Greenaway: Interviews,* Grass, Vernon-Marguerite. (eds.) Mississippi: University Press of Mississippi, p. 62

[15]PASCOE, D. (1997) p. 181

[16] DENHAM, L. (1995) p. 29

However, according to Alan Woods, the scenes with curtains highlight "the screen itself, and the curtains that reveal and conceal it. There is, again, the draughtsman's frame, a device for fetching what is distant to what is near, the surface of the paper, as much as for forcing distance behind that surface."[17] That is to say, the composition of the spaces is designed in consideration with their two dimensional visual representations. For instance, in many frames there are pictures, windows, doors particularly in the kitchen. The openings conjure up the superimposed frames within frames as Greenaway's typical style. (Figures 2.1.4a-b) Likewise, the distant, frontal and motionless camera to catch and juxtapose the frames is common for all spaces in *The Cook*. In addition, symmetrical scenes, excessive and giant closed spaces with many embellishments are on the screen in several moments. Entrance frame with two symmetrical vans, two naked bodies of the lovers in the book depository or their dinner in the bed of the dusty book depository are examples of these symmetrical compositions. (Figures 2.1.5a-b) In other words, all the three-dimensional characteristics of the spaces are utilised efficiently and improved in two-dimensional screen techniques, as well.

Source: Screen shots from *The Cook* 79m. 21s*;* 95m. 34s. [DVD]

Figures 2.1.4a-2.1.4b Architectural frames in the two-dimensional cinematic frames

[17]WOODS, A. (1996) *Being Naked- Playing Dead: The Art of Peter Greenaway,* New York/ Manchester: Manchester University Press, pp. 89-90

Source: Screen shots from *The Cook* 72m. 5s*;* 74m. 44s. [DVD] Cinematic Frames
Figures 2.1.5a-2.1.5b Selected examples of symmetrical scenes

Another noteworthy point about the spatial organization is the human dimension in relation to the huge volumes. Due to the wealthy and monumental volumes of the spaces, human bodies are seen too small and secondary especially in the dining hall. This illusion is valid particularly in the restaurant but also in the car park, kitchen, lavatory and book depository. The play of the director with the viewer's perception is enhanced especially in the dining hall since the red shots in that space are framed in a wider angle. (Figures 2.1.6a-b) The frames of the space show more ceiling than floor which creates a distorted interior perception. In essence, all volumes and screens of the film are deceptive because of the placement of the camera. The true dimensions of the rooms are not possible to imagine and the camera rarely stops for any focal points far away from the figures to create a perspective and to convert the correct distances. Hence, following the camera chases the illusionary perspective of the director which always commands on viewer's perception.[18]

[18] About this feature, it should be added that Greenaway's approach to the spaces while designing, erecting and representing them is similar in his many films. Namely, in *Prospero's Books*, the cornfield in particular, the spectator encounters with the same difficulty about the dimensions of the represented spaces.

Source: Screen shots from *The Cook* 39m. 41s; 45m. 22s. [DVD]
Figures 2.1.6a-2.1.6b
Wide screen shots in dining room

Accordingly, it is not wrong to assert that there is more than one structural system to organize the movie. As Manuela Gherghel explains, "colour creates rather the horizontal, spatial structure of the film, and not its vertical structure." The vertical organization rests on four characters, the menu tableaux of seven days and four main activities as eating, reading, killing and having sex. Each material, human and physical device overlaps with one another to conceive a complex format. *The Cook* shows disintegration, decay, devouring, and being devoured; the setting of the film is a kind of hell, and in this hell, there are many secret arrangements and underground structures. Obviously, all structures are directly related to the space and bodily involvement in it.

In this regard, Greenaway emphasizes that "the sets in *The Cook* were all built so that we could organize space to our *architectural satisfaction*. Apart from the concern with bodies in space, those bodies bleed, copulate, fart, shit, pee- the bodily functions are very much emphasized, which relates back to Jacobean drama."[19] Therefore, the *architectural satisfaction* is indispensible for the story and enquiries

[19]Emphasis is mine. GRASS, Vernon- Marguerite. (2000) *Peter Greenaway: Interviews*, Mississippi: University Press of Mississippi, p. 83

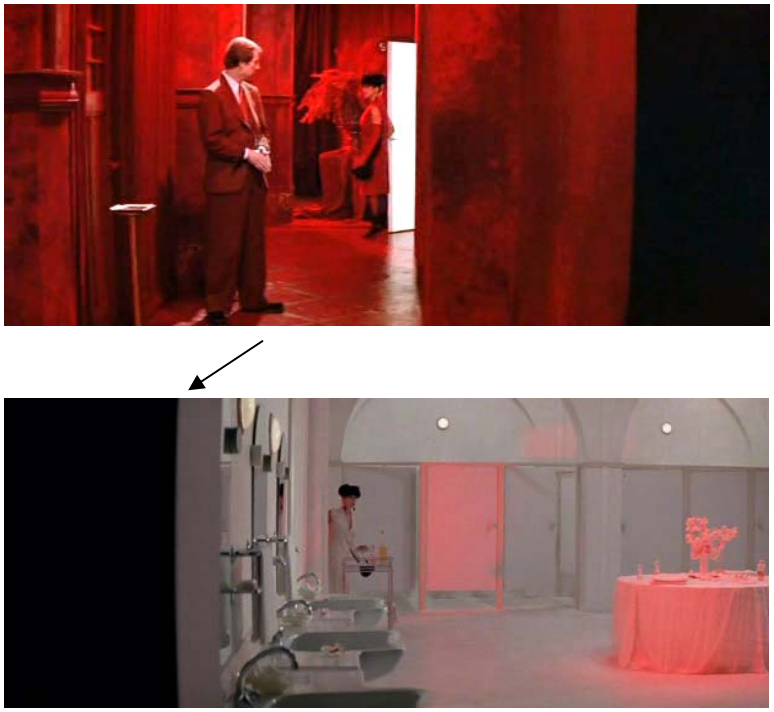
in it. Greenaway also adds that “the décor is self-sufficient, has a value of its own which does not depend on characters. It ceases to be 'decoration' and becomes 'action.' ”[20] This means that the chessboard-like layout of spaces in relation to main themes has an independent existence as a part of the drama. Hence, the film is not a tale that happens *in* a restaurant but a written drama *of* a restaurant in the format of an architectural book. As Greenaway grasps the story *through* books in *Prospero's Books* and *The Pillow Book*, he utters his ideas *through* eating and reading in *The Cook.*

In this book, the camera passes to the jungle green area: the kitchen after the parking lot. This voluminous factory-like space is the second spot of the continuing section. It has large working surfaces, varied stuff on the obscured places, crowded employee in it, a ladder-walk to up, a poultry room with drapery and a bakery room with a black wall. (Figures 2.1.7a-b) “The (chef) Cook” is the owner and controller of this huge space. The forth wall and surrounding context of the area is difficult to visualize as in the car park. In fact, in the kitchen the viewer begins to imagine that there is not a forth wall, meaning a tangible boundary, even behind the camera.

Source: Screen shots from *The Cook* 44m. 21s; 57m. 18s. [DVD]
Figures 2.1.7a-2.1.7b
Kitchen of *Le Hollandais*

[20]Quoted in GHERGHEL, M. ‘Inside Peter Greenaway’s Kitchen: CTH&L’ [data-based online] at *http://homepage.mac.com/dodille/Manuela_Gherghel/MemoireVO.pdf* [Accessed in 12.02.2010]

The camera continues right in a decisively linear route. Another aspect of this movement is that dark vertical inserts which appear as both separator and connector of each spatial component. The divisions between the spaces appear as thick walls on the screen frame. The camera displays these wide break-ups which support the intended artificiality of the director. Displaying the skeleton of the built structure and showing the parts that naked eye can never see evoke the idea of artificiality. These sequences recall the process of erecting the spaces in the set which are actually demountable artefacts. (Figures 2.1.8a-b) In addition, there are huge openings to enter and exit from the kitchen (which will be repeated in the book-depository and dining room later). The monumentality of the dimensions of these openings –frames in other words- highlights the superimposed and multiple borders of the cinematic representation of Greenaway. The juxtaposed frame in frame compositions are maintained by the director in *The Cook.*



Source: Screen shots from *The Cook* 42m. 18s; 56m. 4s. [DVD]
Figures 2.1.8a-2.1.8b Thick walls as exposed architectural seperators

The following portion is the dark- bloody- red dining room. The striking impact of the red tone on the dining room is not negligible. Thus, the tone is intentionally specified as a necessary detail. Dominated by Frans Hals's painting *The Banquet of*

the Officers of the ST. George Civic Guard Company (1614), the dining hall is the main area of the restaurant and the film. The painting is the portrait of the Officers of the St George Civic Guard who are posing directly to the painter. It is the first major group portrait by Frans Hals and the first monumental civic guard painting in the new era of Dutch painting, as well. These group portraits are of value as historical documents, for which lists were drawn up giving the names of the figures portrayed. "These civic guard portraits were an expression of the Baroque will to representation, whose tradition is rooted in the medieval era."[21] In this sense, the painting stands as a prototype of the space as a whole in a strategic location which has an overlooking point of vision. (Figures 2.1.9a-b) Moreover, the decoration of the room is excessive. The lavish interior design –not only the furniture and embellishments but also the human beings with their exaggerated garments- looks like an imitation of the imitation of the real life: *The Banquet*. Greenaway's endeavour about the power of visual representation *vis-á-vis* reality and textual formation is incarnated by this Dutch painting in *Le Hollandais.*

Source: Screen shots from *The Cook* 25m. 42s; 62m. 10s. [DVD]
Figures 2.1.9a-2.1.9b Frans Hals's painting *The Banquet of the Officers of the ST. George Civic Guard Company* (1614) and the group of Albert Spica

[21] [data- based online] at *http://www.wga.hu/frames-e.html?/html/h/hals/frans/00-1620/04nooff.html* [Accessed in 05.08.2010]

Before moving out of the restaurant, it should be added that having entered the dining room, camera pans a man regardessly who is reading and eating at the same time. Till that second, the viewer meets all the main characters spontaneously with the spatial zones of the film. The restaurant with three previously mentioned parts (the car park, the kitchen and the dining hall) are demonstrated and they host Albert, Richard and Georgina. Michael is the exceptional character whom the viewer does not meet, yet (although he is seen very fast but not looked). Likewise, Michael's house, the book depository, will be displayed lot minutes later towards the end of the film as a separate zone. All in all, the spatial composition reaches beyond the context and becomes the content. Hence, from my point of view, the architecture of *The Cook* is enough to crystallize Greenaway's ideas without a story.

2.3 RESTAURANT& BOOK DEPOSITORY: TWO SEPARATE ZONES FOR EATING AND READING

For eating and reading are two pleasures that combine admirably. [22]

As we, "the audience", have glanced through the chapters of two books, the film and the published screenplay, it is time to make a detailed reading of spatial topics for a historical inquiry. First of all, the edifice of *The Cook* is formed by mainly two separate zones as previously explained and each part of the spaces are personified by a specific character. Namely, "The Cook" symbolizes the kitchen, Albert, the dining hall and Michael, the book depository. However, Georgina does not correspond to these space-person pairs and therefore, she plays a distinctive role. "The Wife" belongs to everywhere, not to a specific space such as the kitchen, the dining hall and the lavatory. Accordingly, the colour of her clothes changes as she moves between these spaces. Hence, these binary specifications of the characters and spaces denote not only the spatial outline but also the intention of Greenaway. His point of view utters the ideas about characters and spaces in a parallel manner. The director elaborates his ideas through the corporeality of each which sometimes means the entrails of the spaces and sometimes the bodies of the characters with

[22] LEWIS, C. S. (1955) *Surprised My Joy; The Shape of My Early Life*, London: G.. Bles, p. 136

special garments.

On the other hand, apart from the colours and characters, the functions of these spaces can help us group the places of the film in an alternative manner. Namely, Greenaway dreams two main zones: a space for eating and a space for reading. He designs the sites accordingly and confines them strictly. The striking point is that, the activities in these specific spaces are exchanged and juxtaposed on each other. For instance, reading is hosted only by dining hall but not by the book depository and eating takes place not only in the dining hall but in the book depository, as well. Hence, consumption, in its widest meaning, is the key activity that connects these spaces. Thus, resting on the order of the frames, the first zone is the eating space: the restaurant, *Le Hollandais*. It is a space for receiving the meat to the selection of the food from a menu, and transforming the food into the excrement. So, the travel of the film is in the form of eating and being eaten. Therefore, it is important to stroll around all parts of the restaurant including the back and subspaces.

2.2.1 Restaurant: From Anus to Mouth

2.2.1.1 The Car Park/Service Area

The area that initiates the film is named as “car park” in the screenplay. The space is described as:

> In a city- on the west side of a steep hill that slopes down and away from the camera- is a concrete car park marked out with yellow numbered parking spaces. If you stood at the top of this car park and dropped a ball, it will roll rapidly away from you- gathering speed till it hit a stone and started to bounce and maybe suddenly disappear into one of several open kitchen doorways of a series of restaurants a hundred and fifty yards away at the bottom of the slope. ... Despite details, the dominant colour is this eerie, dangerous car park, ... is blue- a warm dark blue.[23]

[23]GREENAWAY, P. (1989) p. 10

There are obvious reasons why the curtains and the whole space are blue in that cold exterior. Firstly, this part is the centre of the whirlpool of the actions. Besides, the space seeks to create the feeling of the border with the blue draperies as a phony natural blue surface. In this regard, the meaning of blue for Greenaway supports the idea of juxtaposing the spatial borders with natural and cultural borders. According to the director, blue -the colour of cold- represents "the other world, the one we can find beyond the edge of map, which we have no control over, outside of the structures built by man." [24] Therefore, the car park is a transition between outside and inside meaning that it is the symbol of both isolation and interaction and the shift from nature to the built environment by a service area.

The red curtain at the front and the blue draperies at the back wall define the rectangular blue volume. Greenaway believes that "everything that I do is self-reflexive in this sense, filled with signs which emphasize the artificiality of the action, like the curtains … which are drawn apart at the beginning of the film and closed again at film's end."[25] Furthermore, this introductory service area is a foggy space with dog barking and with no definite description of the surrounding context. Although it is located on the border of *outside*, there are still no other definite environmental structures. It looks like an imaginary nightmare, rather than a service area of a luxurious French restaurant. The space indicates that it is the rear part, hidden area of a city that the garbage is thrown and the raw materials are received. Hence, entering a city from that part (or exposing the service area before observing a restaurant) is the testimony of forthcoming upside downs. (Figures 2.2.1a-b)

[24] GREENAWAY (1991d) p. 33

[25]KILB, A. (2000) "I am the Cook: Interview with Greenaway", *Peter Greenaway: Interviews*, Mississippi: University Press of Mississippi, p. 62

Source: Screen shots from *The Cook* 68m;79m. 53s. [DVD]
Figures 2.2.1a-2.1.1b Car park: entrance and exit of *Le Hollandais*

In the car park, the contradictions go one step further when the two vans appear in the service area. The huge refrigerators, represented in symmetrical composition, designate the starting point of the topic of *eating.* (Figures 2.1.2a-b) In fact, before these vans the excrement signals the argument very strikingly, from the reverse corner. At the very initial moments, "first-hand much ice-cold brutality and mental and physical humiliation sanctioned by 'a blind-eye' authority"[26] is witnessed. The film begins with a rather shocking scene, in which a man is forced to eat shit, dog shit. Hence, the first meal is the dog-shit which Albert is smearing across Roy's mouth. This means that there is excrement in the menu of the service area.

[26] LAWRENCE, A. (1997) p. 173

Source :Screen shots from *The Cook* 40m. 32s; 40m. 43s. [DVD]

Figures 2.1.2a-2.1.2b Two meat vans in the car park

Coming back to the meat vans, Pascoe explains:

> Hence, in *The Cook* two vans loaded with products arrive in the opening moments, courtesy of Albert Spica: 'racks of red and white meat tiers of blue and white fish; pigs heads, trotters, bulls tongues, offal, kidneys, tripe; squid, clams, herring, flatfish, lobsters, prawns. The rich, colourful boldly-lit raw food is examined with both enthusiasm and nausea.' In these stunning ensembles of Dutch seventh-century painting there is an attempt, in particular to alert us to Rembrandt's *Slaughtered Ox.* [27] (Figures 2.2.3a-b)

The scene, therefore, can be interpreted as the director's introductory spatial and visual statement about corporeality via the corpses of the animals which will turn out to be delicious French meals. As Pascoe continues to elucidate:

> In the midpoint of Greenaway's film, the two vans are filled with flies and the once-solid contents have deliquesced. When the doors are opened, 'the inside of the fish van is a gruesome mess of rot and decay- liquid rot, maggots and flies- including the deeply

[27] PASCOE, D. (1997) p. 175

> rotted bodies of two large dogs. Consequently, *nature morte* must somehow arrest the stages of purification by freezing life into stasis; but refrigeration by means of paint was an expensive process, possibly costing more than the products to be preserved.[28]

Source: Screen shot from *The Cook* [DVD] 12 m.39s; *http://www.artinthepicture.com/paintings/Rembrandt/The- Slaughtered-Ox/*[Accessed: 23.06.2010]

Figures 2.2.3a-2.1.3b Bodies in meat vans and *Slaughtered Ox.* by Rembrandt (1655) as a model of the meat vans

From the very beginning of the film, then, the spectators come across the human and animal body which eats and/or is eaten, decayed or cooked. Accordingly, eating is represented not only as a conspicuous but also as a disgusting consumption and as a means of torture. In addition to the aspect of the consumption, 'abnormal behaviours about eating' is the other concern that encompasses broad spectrum from eating excrement to a cooked human body. The abnormalities are exemplified by the various tortures that Albert performs. In addition to the opening scene of a man forced by Albert to eat dog excrement, Alan Wood points out some other frames where the eating oriented tortures take place. As '"he [Albert] wants to make Pup, the singing kitchen boy, eat his own belly button, after forcing buttons from his costume down his mouth; the force-feds a customer whom he is throwing out of the restaurant to make room for the floor show; Patricia gets a fork in her cheek."[29] However, amidst the demented behaviours towards the body, Richard, as "The Cook", appears as the wise personality. Richard is the one who contacts with bodies

[28] PASCOE, D. (1997) p. 176

[29] WOODS, A. (1996) *Being Naked- Playing Dead: The Art of Peter Greenaway*, New York/ Manchester: Manchester University Press, p. 98

but he is in an opposite manner of Albert's.

It is due to this cruelty that Robert, "The Cook" as the wise warns Albert towards the end of the film that the restaurant will turn into the service area if he continues to behave like that. The warning entails that the French menu of *Le Hollandais* will be replaced by excrement which is the only meal in the menu of the car park.

At this point what is remarkable is the analogy of restaurant with the human body. As pointed out by many other interpreters and Greenaway himself, the restaurant sequences of the restaurant, particularly the dining room, is analogous to the alimentary canal of the human body.[30] In this spatial sequence, the service area/car park at the back of the restaurant with which the film begins and the entrance at the front with which the film ends corresponds analogously to anus and the mouth, respectively. Furthermore, another striking point is that this analogous relation between the openings of the restaurant and the body refers directly to the analogous relationship between a building and the body as defined in Renaissance architectural theory. [31] This analogy can be traced in a passage in Filarete's treatise on architecture, dated from the early 1460s:

> You know that all buildings need members and passages, that is entrances and exits. They should all be formed and arranged according to their origins. The exterior and interior appearance of the building is arranged effectively in such a way that the members and passages are suitably located, just as the exterior and interior parts and members are correct for the body of man.[32]

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[30] For interpretations about the analogy of alimentary canal and the building see: KEEYSEY, D. (2006) *The Films of Peter Greenaway: Sex, Death and Provocation*, London: Mc Farland &Company, p.85; and PASCOE, D. (1997) *Peter Greenaway: Museums and Moving Images*, London: Reaktion Books, p. 87

[31] I would like to thank my supervisor Asst. Prof. Sevil Enginsoy Ekinci for calling my attention to this analogy in Renaissance architectural theory and also to the following passages from Filarete's treatise on architecture (early 1460s) and Palladio's *Four Books of Architecture* (1570) that I quote above.

[32] FILARETE (Antonio Averlino) (1965) *Filarete's Treatise on Architecture*, vol. I, trans. John R. Spencer, New Haven/London: Yale University, p. 12

Similarly, this analogy also reveals itself in a passage in Andrea Palladio's *Four Books of Architecture*, published in 1570:

> ... as in the human body there are some noble and beautiful parts, and some rather ignoble and disagreeable, and yet we see that those stand in very great need of these, and without them they could not subsist, so in fabrics, there ought to be some parts considerable and honoured, and some less elegant; without which the other could not remain free, and so consequently would lose part of their dignity and beauty. But as our Blessed Creator has ordered these our members in such a manner, that the most beautiful are in places most exposed to view, and the less comely more hidden; so in building also, we ought to put the principal and considerable parts, in places most seen, and the less beautiful, in places as much hidden from the eyes as possible ... .[33]

Considering the role of architecture, art and literature in Greenaway's films[34] this analogy becomes particularly relevant. (Figures 2.2.4a-b)

Source: Screen shots from *The Cook* 97m. 54s; 98m. 10s. [DVD]

Figures 2.2.4a-2.2.4b Opening as a mouth to the body

[33] PALLADIO, A. (1965; 1738) *The Four Books of Architecture*, trans. Isaac Ware, New York: Dover Publications, p. 38

[34] See also Chapter 3:*Prospero's Books* (1991)

Actually, Greenaway's interest in the building and the body analogy is also obvious in his exhibition project *Watching Water* (1993) which transforms the Palazzo Fortuny in Venice into a female body:

> The Palazzo Fortuny can be appreciated as a building of female architecture, and it is 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. Such architectural anthropomorphism can conceivably be extended to the interior anatomy. [35]

Remarkably, it is also the Renaissance understanding of the body, and more specifically, the work of Renaissance anatomist, who once said "the body is palace set in water and kept alive by air"[36], that lies at the basis of this project.

2.2.1.2 The Kitchen

In the spatial sequence between the service area/car park and the dining hall, the interior of the kitchen is the second space where the film focuses on in its linear journey. It has the longest description in the screenplay. The space is described in detail even more than the dining hall and the book depository. As explained in the screenplay:

> The kitchen of the restaurant is large. The ceilings are very high and- for the most part- lost in dark shadows. Although they cannot yet be seen and explored- there is a maze of small rooms running off the main kitchen- openings and doors in the back wall indicate their presence- doors that lead various crockery stores and pantries, cold rooms, dairies and storerooms. Continuing in its ineluctable way, the camera pans left to right again through the kitchen, space is much too voluminous for a restaurant kitchen. The camera pauses during the panning to pick up more signs (the SPICA and BOARST names), the many work surfaces for cutting and preparing food, the varied staff and many more partly obscured or hidden places, a ladder walk- up; a

[35] Quoted in PASCOE, D. (1997) p. 102

[36] Quoted in PASCOE, D. (1997) p. 102

> draped room for poultry and game, another for bread bakery products along the black wall. [37] (Figures 2.2.5a-d)

Besides, all the equipments are lit from above by huge hanging lightning in the kitchen. The colour of this volume is green; the walls, floor shelves, cupboards and pantries are painted in organic green tones. In this factory-like space, there are mainly four ancillary rooms as cutlery and crockery room, bakery room, pantry room and plunking room.

Moreover, the kitchen displays "the afterlife of a building"[38] by carrying the traces of the earlier and different functions of the space. As Greenaway remarks:

> The premises originally intended for some other purpose – a carpentry factory perhaps or a huge bakery. ... At one time, the walls were pierced with windows and doors- now blocked up and plastered over- the faint marks of their previous existence indicated by the different reflective values of the green paint. The floor is variously covered in dull green ceramic tiles and with shabby but well-scrubbed green linoleum. [39]

Of particular importance here is that the spatial characteristics of the kitchen have a modern look with its quotations from the history of modern architecture. The space is set high up and just visible in the far-off high ceiling, there are eight large revolving extract fans-like gigantic aircraft propellers, made in dull silver, milled metal. According to Greenaway "[p]arts of the kitchen may suggest the aircraft industry of the 1940s."[40] Thus, the area has imaginary diachronic functions in the mind of the director and all the other characteristics of the kitchen derive from the role played by Richard "The Cook".

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[37] GREENAWAY, P. (1989) pp. 179-180

[38] For a discussion of this term, see MORTON, P. A. (2006) "The Afterlife of Buildings: Architecture and Walter Benjamin's Theory of History", D. Arnaold, E. Altan Ergut& B. Turan Ozkaya (eds.) *Rethinking Architectural Historiography,* London& New York: Routledge, p. 216

[39] GREENAWAY, P. (1989) p. 15

[40] GREENAWAY, P. (1989) p. 15

Source: Screen shots from *The Cook* 55m. 23s; 56m. 49s; 61m. 28s; 73m. 15s. [DVD]

Figures 2. 2.5a- 2.2.5b-2.2.5c-2.2.5d Kitchen of the *Le Hollandais*

Richard's awareness and wisdom is apparent from the beginning till the end of the story in which he cooks the last meal for Albert. He symbolizes the director of the movie, the architect of the set and the author of the screenplay in one incarnated character. Similarly, Douglas Keeysey contends that "[i]f the kitchen is [also] a church, with its vapours of steam like incense, its haloed, hymn-singing dishwasher boy, and its resonant, high ceiling, then "The Cook" is the priest who presides over the transubstantiation of viand into the divine."[41]Likewise, in *The Cook* the notion of *taste* is represented as a concept of refinement of eating and placed again under the control of "The (chef) Cook". "The Cook", with capital C for all the time, is the figure who has the knowledge of his job and is a refined model of employer and is intellectual and still producing in the realm of commerce, just like Michael. Thus, as a(n) Cook/Architect/Director and a superior male artist, Richard controls and seeks to revise the world around him. (Figures 2.2.6a-b)

Another aspect of this space is provided by the green colour-coding which is not merely pictorial. From the icy blue of the parking lot, where refrigerator vans arrive with fresh meat to the jungle green of the kitchen and where the master chef practices his culinary act, the green colour-coded room marks the various transformations of food and also sexual relation of the lovers. The space is created to follow the process of meats that are cut from animals, cooked and then serviced while the lovers making love spontaneously.

Source: Screen shots from *The Cook* 22m; 21. 39s. [DVD]
Figures 2.2.6a-2.2.6b Richard as "The Cook" with his client/patron "the Thief"

[41] KEEYSEY, D. (2006) *The Films of Peter Greenaway: Sex, Death and Provocation*, London: Mc Farland &Company, p. 86

Throughout the film, the kitchen is the site where Georgina and Michael taste the pleasure of the flesh surrounded by their Edenic environment. The site, on the other hand, is the house of dissected bodies, animals to be transformed into French meals. Hence, it hosts not only the food production but also forbidden sexual desires of the couple. Using the bread pantry, poultry store room, and fish larder as trysting places, the lovers are brought together in settings arranged by "The Cook". In one scene, Greenaway cross-cuts between the lovers having sex and the kitchen workers preparing food. These two simultaneous activities: having sex and preparing food emphasize that each of them represents an ideal combination of nature and culture.[42] Hence, the body is par excellence in kitchen part of the appetizing tour of *The Cook.*

Particularly through the glimpses in the subspaces of the kitchen, the issue of voyeurism is strongly displayed in the kitchen, as well. The themes of exposure, voyeurism and representation are touched upon through the lover's sex which the viewer and employees of the restaurant observe by shadows on the curtains. In fact, Richard has admitted his voyeur verbally after Michael was murdered. In the scene; Michael's lover Georgina, still in shock, reminisces about their relationship with Richard, who confessed that he once has watched them making love in the plucking room, just as the audiences do too. [43]

As a result, exposing the kitchen means a permission to enter the backspace of the restaurant which implies the set of a film or an archive of a library. The rectangular backspace is the private place of the restaurant; actually it is the personal studio or atelier of the chef cook. Hence, opening this private space, which has the control of both outside and inside, to public is the first breakthrough of Greenaway to quest and juxtapose the two forms of consumptions: eating and reading.

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[42] KEEYSEY, D. (2006) p. 86

[43] PASCOE, D. (1997) p. 19

2.2.1.3 The Dining Hall

Approximately seventy percent of *The Cook* unfolds during the seven consecutive evening meals at *Le Hollandais,* particularly in its dining hall. Each night, profane Albert, his gang, and his passive wife Georgina dine there, in front of Frans Hals's mural painting *Banquet of the Officers of the St. George Civic Guard Company* (1614). (Figures 2.2.7a-d) The ceiling of the dining room is very high and there are nearly forty tables which are laid with cutlery, glass and napkins on each. In the hall, there are gloomy funeral blooms with dark shiny leaves and exotic flower-heads.

Source: Screen shots from *The Cook* 50m; 53m. 15s. [DVD]
Figures 2.2.7a-2.2.7b *Banquet of the Officers of the St. George Civic Guard Company.* (1614); dining hall of the *Le Hollandais*

Source: Screen shots from *The Cook* 44m. 44s; 59m. 19s. [DVD]
Figures 2.2.7c-2.2.7d
Dining Hall of the *Le Hollandais*

The floor of the room is covered with carpet in several tones of red and the walls are carpeted with a harmoniously patterned red wall-paper. The Dutch painting of the room has a crucial role by evoking many ideas about imitation, representation and 17th century Dutch painting culture. Albert and his cronies always sit at a special table in front of *The Banquet.* The painting commands a view of the street door and has good sight-lines to the door into the kitchen and lavatory. As mentioned before, the film is shot in cinemascope which lengthens the width of the screen. It is a tactic in order to incorporate the horizontal shape and long dining table of both Albert's group and also the officers of the *Banquet.* About the spatial arrangements, Wood explains that:

> Greenaway uses his canvas to position both viewer and viewed within a common space. The scene is still depicted in wide angle and showing more ceiling than floor, but here [in restaurant] space is deceptive. ... we never discover the true dimensions of the back wall until the last scene when that wall is the point of the entry for Albert.[44]

[44] WOODS, A. (1996) p. 180

In this regard, Greenaway also points out that "*The Cook* offers an amazing opportunity for me to play games with table paintings. Apart from a few kinetic paintings, paintings don't really move. Because I can move both the actors and the camera, I wanted to add some of my ideas to this genre." [45] He also adds that "[w]hen people sit at a table – even a round table- they are usually seated on all four sides. The painter has to find a viewpoint where you can satisfactorily position everybody without masking anyone. There are certain solutions and devices like staggering figures."[46] Accordingly, the solution is the superimposing frames. He juxtaposes the cinematic representation of the reality (with serviced foods, waitresses) and two-dimensional representation of an art piece together. The director aims to expose the artefacts that creators add to or omit from the reality. In addition, the juxtaposition has another surprising historical facet. Greenaway says that "[a]fter that come all the Dutch painters, and I have to digress somewhat because this is a particular enthusiasm of mine that relates to *The Cook*. The golden age of Dutch painting is contemporary with Jacobean revenge tragedy and is also distinguished by the same mixture of the received and real worlds." [47] In other words, the 17th century and the present era seem parallel or at least compatible for Greenaway. Both of them appear after effective periods as renaissance and modernity and are shaped by the influences of the former ideas. Hence, the director utilises this particular historical period in his visual compositions and other arguments. [48]

In this subtle and rectilinear space of dining hall, Greenaway seeks to overlap the two groups of males from the contemporary era and 17th century via *The Banquet*. The director says that:

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[45] J. (2008) "Greenaway by The Numbers", *Peter Greenaway's Postmodern Poststructuralist Cinema,* Willoquet-Maricondi, Paula and Mary Alemany-Galway (eds.) Plymouth, UK: Md Scarecrow Press, p. 79

[46] Quoted in SIEGL, J. (2008) p. 79

[47] Quoted in SIEGL, J. (2008) p. 79

[48] For similar interpretations and other accounts particularly agreeing Greenaway's idea of parallelism in 17th and current century see, PURDY, A. (2008) "Artificial Eye", *Peter Greenaway's Postmodern/ Poststructuralist Cinema,* Willoquet-Maricondi, Paula and Mary Alemany-Galway. (eds.) Plymouth: Md Scarecrow Press.

> ... [t]he painting is gang of people all dressed up with nowhere to go. These officers would eat and roister at a private ceremonial dinner- they were like a drinking club. Originally, they served a military function, but by Hals time the uniform had degenerated into party dress. That is what I wanted to carry over- Albert's a member of the roistering gang- he dressed up and pretends to be something else.[49]

Thus, the ironic commentary on Albert's elaborate emptiness can be traced starting from this painting. Dressed like them and often posed in the same position around the table as the men in this life size portrait, Albert and his gang creates the *trompe-l'oeil* effect of having just stepped out of the painting. Moreover, this painting points to the derivativeness of Albert's identity, a mere hand-me-down without original substance. He is, as Keeysey puts, "a bad copy, overdressed, overeating and bickering with his men, whereas the merry makers in the Hals painting appear elegant, self-controlled, and truly convivial. The respectable dinners in the Hals painting seem to look down in ironic disdain at Albert's gang gorging themselves below." [50]

Beside the illusionistic impact of this frame in frame, Greenaway strikingly expresses that:

> I watch Michael, the Lover, reading his books undisturbed by the murmur of the restaurant, and I know that I am watching myself. But someone else is watching as well: the officers Frans Hals's painting, staring at us from the wall of *Le Hollandais.* They are both décor and participants in Greenaway's play. In Spica and his court, they see their doubles. Like them, I am inside and outside the story at the same time. [51]

[49] DENHAM, L. (1995) p. 26

[50] KEEYSEY, D. (2006) p. 89

[51] Quoted in STETCO, D. (2008) "The Crisis of Commentary: Tilting at Windmills in Peter Greenaway's *The Cook", Peter Greenaway's Postmodern/ Poststructuralist Cinema*, Willoquet-Maricondi, Paula and Mary Alemany-Galway. (eds.) Plymouth: Md Scarecrow Press, p. 210

This quotation, directly from the director, is an examination of the position of the "artists" and the spectators. Taking the previous arguments into consideration, it can be suggested that the desired isolated, overlooking position of the artist, the architects or the cook is questioned.

Meanwhile, in the last scene of the film the altered location of *The Banquet* can be conceived as a continuation of this questioning. In this regard, Dayan Stetco asserts that "[F]rom the dining room it [the painting] 'travels' outside, where it is left to deteriorate. The painting dies with Michael, its Historical moment consumed." [52] Yet the last scene, after the painting is displayed in the service area, the officers in the painting are back inside; reminds that *The Banquet* is nothing but a travelling fiction whose size, texture, and possibly, ownership change. Accordingly, nobody mourns its death: the painting is, after all, a reproduction, and its movement through the centuries of *Le Hollandais* is, simply, one of revolution. In essence, the clothing and staring eyes of the figures in the painting to Albert -and spectator automatically- shake the concepts of reality & representation, creator & producer, authorship and performance.

Nevertheless, Greenaway's engagement with the two-dimensional representation techniques does not result only in the flamboyant colour scheme and imitation of the *Banquet.* Pascoe observes that "[y]et the central painterly fascination in Greenaway's film is not with Hals work, but lies instead more generally representations of inanimate objects, bereft of narrative context, representations that nevertheless combine the illusion of vitality and the reality of inertia; representations that came to be known in the Dutch Republic as *still-leven*" [53] (in France it is known as *nature morte).* Hence, the superimposed two-dimensional screen surfaces contain both the representation of the living objects, the imitations

[52] STETCO, D. (2008) p. 219

[53] PASCOE, P. (1997) p. 174

of them in the form of paintings and the imitations of the imitations as replicas of the paintings.

In the same manner, the topic of "eating" becomes apparent with the menus on the screen. The textual narrations appear as periodic inserts for seven times, like curtains in the theatre. There are fleshes of foods, just like the compositions of *nature mortes*, on the menu scripts which announce the next act in the play like title cards in a silent movie. From that point of view, these time sections transform the film scenes into table painting which recall the opening scene of *The Belly.* (Figures 2.2.8a-b)

Source: Screen Shots from *The Cook* 66m. 31s.[DVD] and *The Belly of an Architect* 9m. [DVD]
Figures 2.2.8a-2.2.8b Eating scenes of *The Cook* and *The Belly of an Architect*

Keeysey observes that "[j]ust as the raw is transformed into the cooked, so matter is sublimated into print on these menus, which are presented to us with the uncooked flesh or fish or fowl lying atop engraved descriptions of each finished dish."[54]

Hence, the textual form of these bodies evokes the discussion about transformation of any kind of three dimensional manufactures such as a building into the two-dimensional media and literary platforms. Namely, the uncooked fleshes on the papers seem incompatible whereas in written format their names will form proper parts of the harmonious realm of letters. Similarly, for Keeysey "[t]he food tableaux in *The Cook* are thus charged with ambivalence, attractive in their bounteous display of delectable yet repellent in terms of the ecological and social cost they

[54] KEEYSEY, D. (2006) p. 85

represent.”[55]

Greenaway, however, steps further and transforms the text into books towards the end of his story. In this regard, another facet of knowledge and transformation from the text to the format of books has the potential of creativity. Greenaway summarizes his purpose by juxtaposing the text and eating as a main theme:

> All the metaphors of the film are about putting things into the mouth’: and this includes putting words into others’ mouths, as the self-conscious allusions to language merely reinforce the obliquities of the film. At the beginning we see letters taken out of vehicles- among them an A and an O, alpha and omega, beginning and end. Soon after, these letters are arranged to read ASPIC& BOARST, then unscrambled once again to become the sign SPICA& BORST. Later, Michael is forced to eat his books. ... [Eventually, by eating Michael] Spica is being forced to eat his words; to consume himself, conspicuously.[56]

On the other hand, the elegant business of *haut cuisine* disputes with Albert and his gangster group. In fact, they seem opposing aspects of the same space however they are both indispensable. The emphasis is, actually, the contrast of Richard and Albert. Starting with the imitation of a high class painting, Albert’s attempt to be civilized and intelligent person is displayed; constantly together with his wrong French pronunciations.

Notwithstanding, the only contrast is not between Albert and Richard. The deeper and foremost opposite figures are Albert and Michael. These two characters are built through the practices of eating and reading. The voicefull character of Albert is negated by the silent reader of the *French Revolution*[57] every night even –may be especially- while eating. (Figures 2.2.9a-b) Yet, the ignorance of Albert is not

[55] KEEYSEY, D. (2006) p. 89

[56] PASCOE, D. (1997) pp. 183- 184

[57] *French Revolution* is the book that Michael always reads while dining. He also eats it while being killed which is written by Pascal Astruc- Latelle.

revealed by the emergence of Michael. Lawrence notes that "[t]he first time Georgina contradicts with Albert is in the alley in the first scene and concerns his criticism of her for wearing a black dress. Soft-spoken and wary, she insists 'it's not black, it's blue."[58] In addition, the language of Albert is another aspect of his lack of knowledge. As Keeysey observes:

> Albert's anxiety over the body is perhaps most evident in his troubled relation to language. The pun on 'speak' in his name refers to verbal diarrhoea or logorrhoea he spouts incessantly, but Greenaway also intended us to hear 'spic and span' there too, an allusion to the dirty Thief's contradictory obsession with cleanliness. Despicable Spica wants to become respectable, to learn table manners and the French words for fine foods, but he seems to taint whatever his mouth touches.[59]

In the same manner, Guiliano Bruno suggests that "Spica, "the Thief" has no sense of culture other than that prefaced by enterprise. He is a world dominated by false accounting, ..."[60] In a scene towards the middle of the movie, after an image of "The Cook," a gourmet in the kitchen, Albert sits and eats in his crowded table as a complete 'more gourmand than gourmet ... stuffing his gob with no sense of discriminating taste." [61] This depiction can be read as the initial signal of an uncivilized man through his bodily activities. Speaking very loud, torturing and eating in a crude manner, Albert becomes a symbol of the primitive, uncivilised man. This point can be explained by referring to Norbert Elias "[a]t the end of the eighteenth century, shortly before Revolution, the French upper class attained approximately the standard of eating manners, and certainly not only of eating manners, that was gradually to be taken for granted in the whole of civilised

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[58] LAWRENCE, A. (1997) p. 182

[59] KEEYSEY, D. (2006) p. 93

[60] BRUNO, G. (2002) *Atlas of Emotions Journeys in Art, Architecture, and Film,* New York: Verso, p. 173

[61] KEEYSEY, D. (2006) p. 86

society."[62] Hence, the French obsession of Albert is not difficult to understand in his way of becoming more civilised person.

Source: Screen shots from *The Cook* 58m. 7s; 58m. 36s.[DVD]
Figures 2.2.9a-2.2. 9b Michael, trying to digest French Revolution by eating

From a different perspective, it can be argued that the vivid bodies are opposed by the stable frames and dead lives *viz.* dead bodies of vegetables, books, animals. In the film, the lifeless bodies are on one hand and hungry bodies, which are waiting for the dinner, are on the other. They are the dominators of the Albert's restaurant and Greenaway's film. The striking point is the way these bodies – alive and dead- subordinate all the physical and intellectual activities. To illustrate a sequence from the scene can give us clues about the power of the body in terms of physiological and social aspects.

All in all, these details hitherto given reveal the composition of a non-civilized man in the figure of Albert. The corporeal dimension of the civilization *i.e.* civilization *vis-á-vis* the body is rendered through the relation of Albert with his own body and

[62] ELIAS, N. (2000) *The Civilising Process: Sociogenetic and Pysicogenetic Investigations* trans. Edmund Jephcott, Oxford ; Malden, Mass. : Blackwell Publishers, p. 89. I would like to thank again my supervisor Asst. Prof. Sevil Enginsoy Ekinci for directing my attention to the Elias's book for this discussion.

the bodies he contacts with. Then, what should be emphasized here is that Greenaway dwells on the bodies of the characters not only their personalities. As he always demands, the stress on the bodily functions and the reality of the characters in the physical world form the core idea of his cinema. He emphasises that "[w]hen they [*i.e.* characters] walk across a room, the floorboards creak under their feet. They throw heavy shadows; they create voids and solids in space in a very sculptural sense."[63]

Hence, the film "develops the theme of consumption as a mean of incorporating the real. This notion is ironically addressed by the cook when he wonders whether Georgina wishes him to cook her dead lover so that she can eat him and absorb him into herself."[64] Richard thinks Georgina wants to eat her lover to unite eternally. In essence, starting from slaughter activities to animals, sexual activities in the kitchen till to transforming of them into texts on menus, the body shapes all consumption and creation *i.e.* metaphorically or analogically the body dominates all means of designs.

2.2.1.1.1 The Lavatory

After the dining hall, the incarnated characters, who are aware of their visceral entities, appear with their fleshes in the lavatory. The director carries the body/ building metaphor one step forward in the lavatory. As he explains:

> The dining-room, whose walls are as red as a mouth announces itself as the place of ingestion, of consumption; and finally the toilet, the site of waste, of excretion, of private functions. The kitchen communicates with the dining room by a swing door which opens and closes a mouth; and with the toilets by means of a narrow corridor, the connecting tube between the two orifices, top and bottom.[65] (Figures 2.2.10a-b)

[63] SIEGL, J. (2008) p. 83

[64] PASCOE, D. (1997) p. 182

[65] Quoted in PASCOE, D. (1997) p. 182

Source: Screen shots from *The Cook* 42m. 18s; 62m. 38s. [DVD]
Figures 2.2.10a-2.2.10b
Effective colour and light use in lavatories

The lavatory of the dining room is a heavenly white space; and each toilet both -for men and women- is extremely wide in sizes. There is a common entrance to the lavatories through a short corridor or ante-room from the hall. In the beginning section of the corridor there is a place for a cloak room. For the facility, there are columns in the middle of the area which are working as clothes-hangers. In addition, there is a phone on the wall and a small table supporting a large spray of dyed red and purple flowers. (Figures 2.2.11a-b) The decor and colouring of this ante-room to the toilets is dominated by red-like the restaurant- "only darker, gloomier." [66] This is specified by the director since the area is coded as the transitory tube from dining room to the outside. If the metaphoric reading of the dining room as the human body is considered, the corridor of the lavatory is the bowel.

[66]GREENAWAY, P. (1989) p. 25

Source: Screen shots from *The Cook* 23m. 5s; 33m. 48s. [DVD]
Figures 2.2.11a-2.2.11b Entrance corridor and antre room to the lavatories

In fact, the initial corporeality of *The Cook* is provided by the dining hall with its vigorous light and colour composition, as aforementioned. The space – and also other parts- appear as the first phases of the corporeality which penetrates till to the smaller scales such as animal bodies. As Keeysey emphasizes "[i]ndeed one of the main reasons that Greenaway's characters are credible is that they *are* so fully *embodied*. … Jacobean drama is very physical: the body is at the centre, as object which bleeds and has bile, split, vomit, shit and semen. The body is seen very much as an image of an alimentary canal wrapped around with flesh."[67]

At the same time, the tube is the first area that Georgina and Michael meet and physically get in contact. The couple become intimate in that part of the hall when Michael follows and catches Georgina before entering the ladies room. Hence, the concealed part of the body/building is highlighted as also the space of corporeal pleasure.

[67] KEEYSEY, D. (2006) p. 85

About the white colour of the lavatory in the screenplay it is specified that "[a]fter the dark red dining room of Spica the carnivore, our eyes struck by the bright light of the all-white lavatory, represented as 'heaven', because it is 'the place where the lovers make love for the first time."[68] To put it otherwise, the place of the excrement, the inevitable crude product of the body, is transformed into the space for sex. In each activity, the prominent role of the body is obvious. Greenaway reminds that the body; be it the body of a reader, a lover, a gangster or an artist, is involved in intellectual and physical activities. Hence, the colour for the lavatory is white, the colour of the mixture of all tones in the nature. Additionally, Greenaway points out that:

> [T]he uses of white in the toilet are a bit different. ... all colours combine to the lavatory scenes which I hadn't counted on. I deliberately wanted to use almost overexposed white. When the white comes on-screen, the audience is lit up- the light reflects back into the theatre. You can see who's sitting beside you, so it is self-reflexive.[69]

Hence, it is important to note that the disclosure of the body in *The Cook* has sexual connotations, different from Greenaway's other projects.[70] In the early minutes of the film, the spectator encounters with the sounds, hunger and violence by the bodies of gangsters. However, the lavatory scenes with the nude[71] bodies of the lovers are the peak points of physicality in a heavenly atmosphere of toilet in a sex sequence. The nudity in these frames are deciphered by Lawrence as:

> Greenaway's exposure of 'the scandal' of the body- that we are heirs to the inevitable failure of the flesh- is reaffirmed by his use of nudity. … He gives us another kind of body. While, on the one hand, we may see Mirren as an exemplar of a mature female sexuality

[68] GREENAWAY, P. (1989) p. 86

[69] KILB, A. (2000) p. 77

[70] Greenaway's naked body compositions are, especially in *Prospero's Books*, defined sexless, de-sexualised or asexualised. Yet, In *The Pillow Book* their sexual existences reach peak point and in this case we can trace the reminiscent of the sexual desire. However, intentionally by a relationship of middle- age couple, not a typical beauty images of young bodies.

[71] I prefer to use the word *nude* rather then *naked* to emphasis the sexual connotations of the scenes.

> (where the sexuality is a matter of character and not merely appearance.), on the other hand, her body renders equally visible the physical toll life has taken- the bags under her eyes, the buries on her cheeks.[72]

On the other hand, the director makes the hue of costume change from red to white as its wearer passes from dining room to lavatory. However, in the lavatory where cleanliness and the dirt coincide, the spectator encounters with the greatest contrast. The red sash of Albert, "The thief", turns white but his black suit remains dark. The uneducated mentality of Albert is symbolized as a non-changed colour of him whereas the colour of other's clothes -like Georgina's or customers of the restaurant- are transformed according to the space they enter. Nevertheless, interestingly, Michael "The Lover" is put in a similar position with Albert since his modest brown suit is never changed. They are the characters who have strict stance in their lives which is not easily transformed. Therefore, in every opposing and parallel aspect of "the Thief" and "The Lover" as the lover of the books as well, the aim of Greenaway is to remind the dominance of the physical existence and no great separation between body and mind.

At this point, the corporeality in the form of sex and the desires of the body –which includes eating- should be examined further. Keeysey explains that "[u]nlike Albert for whom food and sex are tainted by association with excrement and physical decay, Georgina and Michael can devour love's paradisiacal delight in a toilet stall. As Greenaway says, the 'lavatory is considered a dirty place, the place of purification, of shit, but here it is a paradise of dazzling white.' [73] That is to say, there is a big difference between Albert's understanding of lavatory and the lover's approach to the body and sexual activities. For Albert, both correspond to the vile but for the couple they are natural. Yet, for every of them the body and sexual

[72] LAWRENCE, A. (1997) p. 187

[73] KEEYSEY, D. (2006) p. 86

desires are not refined and civilised which actually means suppressed.

The affair of the couple, Georgina in particular, is a way to resist Albert and respond to her desires. By sex, Georgina claims the restaurant as her own space, and recreates herself as an individual in the kitchen and lavatory. In the mid evenings of the week, Georgina and Michael are modelled naked in golden light in a green room behind the kitchen; and later in the book depository. As a result, the lavatory and kitchen become the places where naked bodies of lovers are displayed generally under a warm-yellow light on a green environment. At this point, then, it is not possible to think the body and mind separately.

In this regard, Manuela Gherghel adds that Greenaway relishes corporeality. She indicates that "characters spend much of their time on their biological functions; the cinema as a representational medium; ... flesh, including genitalia is dominant. He celebrates all kinds of flesh, male and female, young and old, and not always in a sexual context." [74] In this regard, much later in the movie the two naked bodies of the lovers among the rotted fleshes and in the middle of book piles display the bodily pleasure with the defencelessness of the body. Keeysey suggests that "[t]he meat in the delivery vans rots before eyes, and is juxtaposed with the naked flesh of the feeling lovers. Finally, we and Spica are confronted with a food tableau that is most literally a *memento mori*;[75] the cooked, glazed and garnished body of Michael." [76] (Figures 2.2.12a-b) To conclude, Lawrence's expression sets a warning about the result of the journey in the book depository before entering there:

> As a last meal, Richard's *piece de* resistance is presented not to prolong life (to nourish) but to condemn. Spica's obsession with food's transformation into shit is revealed as a fetish, distracting us from the body itself. What Greenaway refers to as 'this rotten, worm- infested body' is itself on a journey to putrefaction, a trip to

[74] GHERGEHEL, M. "Inside Peter Greenaway's Kitchen: CTH&L"(Universite de la Reunion, 2003) From: *http://homepage.mac.com/dodille/Manuela_Gherghel/MemoireVO.pdf* [accessed *12*.02 2010]

[75] Latin version of "*Remember the death!*"

[76] KEEYSEY, D. (2006) p. 89

decay only momentarily postponed by a healthy diet. [77]

Source: Screen shots from *The Cook* 42m. 15s; 49m. 29s. [DVD]

Figures 2.2.12a-2.2.12b Lavatory as a space for sex

2.2.2 Book Depository: 'Food for Thought'

> *Literature, at least good literature, is science tempered with the blood of art. Like architecture or music.* [78]

The second main zone of *The Cook* is the book depository which is, at the same time, the home of "The Lover". The space is described in the screenplay as:

> ... [A] large -very large- dusty hall of books with high vaulted ceilings. The light comes at regular intervals from a row of squat, arched windows between short columns along one wall that overlooks the city. The hall is on at least the fifth floor of a 19th century building- a museum or library or grand municipal town hall building. There are ornate mouldings. The colour is brown- various browns from almost cream to almost black. [79]

This crucial space is displayed after the first hour of the film which means towards the end as a separate part from the restaurant. The spectator explores firstly the

[77] LAWRENCE, A. (1997) p. 187

[78] ZAFÓN, C. R. (2009) *The Angel's Game*, trans. Lucia Graves, UK: Weidenfeld& Nicolson, p. 122

[79]GREENAWAY, P. (1989) p. 68

outside garage of the building and then its interior. After the disgusting journey of the lovers in a van with decayed meat; their naked bodies are washed in a garage-like space behind the depository. The transitional area is displayed from a perspective of the entrance door while Michael and Georgina are washed. Greenaway gives details about the subspace in the screenplay as "... [t]here is an interior bright, white electric light illuminating -from above- sections of the garage yard-vans, a petrol pump, air pump and etc."[80] (Figures 2.2.13a-b)

Source: Screen Shots from *The Cook* 70m. 19s; 70m. 29s. [DVD]
Figures 2.2.13a-2.2.13b
The garage and entrance part of the book depository

After the washing scene in the columned garage space, the interior of the depository is presented in a dawn time light. The lovers pass through a long corridor which is shaped by the huge wooden book shelves and piles of books on the two opposite sides. While they are walking between the columns and the audience watches them from the interior, some spatial information is verbally given by Michael. As a response to the question of Georgina asking what is that space and all the books "The Lover" explains: "It is a book-depository. When my book shop is quiet, I do a stock-taking job. I am cataloguing French history." [81] In the following minutes,

[80]GREENAWAY, P. (1989) p. 68

[81] GREENAWAY, P. (1989) p. 69

Georgina also asks whether Michael reads all the books and gets the answer as "there is no need to do so."

By that information, the professional job of "The Lover" as a bookseller and his primary interest in cataloguing history as a book-keeper become clear. So, the audience is in the house of "The Lover" and the depository of *Falconberg Court*.[82] In the depository, the ornate wooden bookcases and giant columns are mingled with the book piles since they have the same tone of brown. Passing the crowded corridor, the main interior space is displayed which is completed by the shiny central window. Indeed, the space is the only part that the sun-light enters in *The Cook* and where the city-lights with sky can be observed. The viewer is able to see the unknown city silhouette, roofs of some buildings and the sunrise after the previous dinner hours. Some skyscrapers far from the depository and the stars are seen from the enormous round window. Besides, when entered this part Michael explains that there is a primitive toilet and a kitchen as separate spaces in the depository -which are never shown-. As Pascoe interprets, it is because of this primitiveness that Michael eats out so regularly; but from the vantage point of this "dusty hall of books", a kind of ivory tower, the lack of facilities is balanced by "an extraordinary view"[83]. (Figures 2.2.14a- b)

Source: Screen shots from *The Cook* 72m. 40s. [DVD]
Figure 2.2.14a Book depository with the city view

[82] *Falconberg Court* is the name of Michael's book shop which is seen in a book that Pub borrows from him. Actually, this textual information about the book -which is the only one in the film- helps Albert to reach the depository and the lovers.

[83] PASCOE, D. (1997) p. 170

Source: Screen shots from *The Cook* 72m. 31s. [DVD]
Figure 2.2.14b Book depository with the city view

The dominant colour of the interior is golden brown. In that golden space, the interior design seems naive -especially in comparison with the restaurant-. The bed is located centrally in the room and directly on the floor. The floor with no carpet is covered with the irregular book piles which are much more around the bed. The cosiness of the space is provided only by the warm colour of brown, light and patterned coverings of the repetitive columns. The colour of wall-pattern is also brownish- various brown tones from almost cream to almost black. As Pascoe observes "[o]verall the colour is predominantly a Rembrandt golden brown with touches of orange- a warm inviting space despite its huge size. Deep chiaroscuro –dramatic dark spaces and bright highlights on pale brown are polished wood. There are stacks and stacks of books- ranged on tall bookcases ... ." [84] Hence, the details again quote from the 17th century.

Regarding specifically the colours of the books, however, Ghergehel suggests something different. He thinks that "... the books in the depository, with their golden colour, the colour of rotting leather, the colour of golden edges of paper as it used to be made in the 14th and15th centuries make the library a place associated with 'the tree of science [and] represent, in a way, The Garden of Eden."[85] But, it can also be argued that brown is the colour of decay and excrement, as well. Thus, it would not be wrong to suggest that the colour of the body and the book, a module of knowledge and a corporeal entity, are not so different from each other for Greenaway. (Figures 2.2.15a-d)

[84] PASCOE, D. (1997) p. 158

[85] GHERGEHEL, M. (2003) From: *http://homepage.mac.com/dodille/Manuela_Gherghel/MemoireVO.pdf* [Accessed 12.02 2010]

Source: Screen shots from *The Cook* 70m. 29s; 71m. 45s; 75m. 38s;74m. 5s. [DVD]

Figures 2.2.15a-2.2.15b-2.2.15c-2.2.15d *Still-lives* of the books in the depository

As can be seen also in the images, the space of the books seems oddly lifeless, almost a *still-life*; a place of dust and disordered piles of books and papers. According to Pascoe, the visual narration of this space is comparable to the *Still Life of Books* painted by Jan Davidzsoon.[86] The composition of the painting and screen frame evoke the *nature mortes* with the food but this time it is done by the books as the material. Therefore, the pictorial quotations from Rembrandt's colour and Jan Davidszoon's composition fulfil their role by setting the lifelessness of the books. Furthermore, the dialogue of Georgina and Michael about the fixed and non-living existence of books is noteworthy, as well. Michael says that his books are there for him and always tells the same without changing their ideas. Georgina replies: "[i]t seems a disadvantage to me." [87]Thus, from the very initial minutes the books are questioned by the characters verbally, by the director and us: the audience/the readers. (Figures 2.2.16a-b)

Another remarkable aspect of the depository is that the space is associated with the identity of Michael. Thus, the figure of Michael should be examined in detail to comprehend the space's connotations. Michael is a gentle soul who dines out frequently at the *Le Hollandais* and spends his nights in a book depository that evokes the culture of the Dutch Golden Age. The viewer looks at him firstly from the eyes of Georgina. Georgina sees a modest man who eats alone and always sits by himself with his books in the restaurant. He is always deeply engrossed in a book propped up on the table. There are three or four books- slimmer than the one he is reading- on the table, and two-more piled neatly by the table leg.

[86] PASCOE, D. (1997) p. 18. Jan Davidzsoon is a 17th century Dutch artist who lived in a crucial time for Greenaway and who had engagements to the books similar with the director. His work, can be mentioned, as a model of the *Prospero's Books*, as well.

[87] GREENAWAY, P. (1989) p. 69

Source: *http://www.artilim.com/artist/heem-jan-davidsz-de/still-life-of- books.asp* ;screen shot from *The Cook* 76m. 53s. [DVD]

Figures 2.2.16a-2.2.16b *Still Life with Books* by Jan Davidzsoon (1628) as a model for Greenaway's books ; nature- morte objects in the dusty hall of the depository

Michael prefers the company of his books to that of people. Lawrence describes him as "[s]oft spoken, literally silent man and his association with books places him outside Spica's system where nourishment is inevitably transmuted into shit. So wrapped up in the book, he is reading and doesn't notice when his food, balanced precariously in midair, falls of his fork. Michael appetites, unlike, Spica's, are not ravenous."[88] Hence, Michael seems like bachelor, who lived in a library; or rather a depository that he has turned into a home. His private set is full with only an endless stack of books, a bed and a view of the city outside. In his space there is no sign of domesticity, which may be the reason for eating outside every evening. Still, the bookkeeper never wants to be separated from his books even outside and has a habit of eating while reading his volumes. As Bruno explains "[h]e devoured the written page, so engrossed was he in reading. In the same way, he ingested in his meals meticulously."[89] On the other hand, Michael wears always the same brown suit and

[88] LAWRENCE, A. (1997) p. 178

[89] BRUNO, G.. (2002) p. 283

the colour does not alter according to the space he enters as opposed to the other characters. Denham underlines this detail by reading it in parallety to Albert: “his brown suits communicate snobbery of the banal. Always the same at restaurant and the same book he is reading.” [90]

Regarding Michael as a reader, the content of the books and the relationship of the reader with the books should be analysed. From the beginning of the film till his murder in the depository, the viewer is not allowed to know what Michael reads. Georgina attempts to learn the book when Michael is in the lavatory at the first night. However, with the warning look of Richard she turns back to her table before noticing the title of the book. (Figures 2.2.17a-b) In the screenplay, interestingly, it is written that Georgina flips up the title page and read that the book is *The Flight Varennes.*

Source: Screen Shots from *The Cook* 44m. 44s; 44m. 8s.[DVD]
Figures 2.2.17a-2.2.17b Georgina; trying to learn the Michael’s book and Richard; controlling her

Yet, in the movie the book remains closed until Albert and his group tear the pages to kill Michael.[91] At this point, it should be noted that in each level of transformation *viz.* transforming a story to the text, the screenplay to the set and the set to the screen Greenaway lets his work evolve. The invisible title of Michael's book, which is originally designed to be read by Georgina, is a concrete example of his approach. That crucial detail reminds the two different architectural books as the movie and the screenplay; and their translation process into each other, as well.

On the other hand, it is remarkable that reading corresponds to the silence in *The Cook* just as the silence of the sexual relationship of Georgina and Michael. Woods depicts the relationship of lovers as: "Michael and Georgina conduct their affair (at Georgina's insistence) in silence, setting up assignations through dumb show and glances. The public silence of a woman abused beyond belief and the private silence of a man who sits and eats and reads alone come together in wordless, physical affair."[92] Thus, reading reveals itself as a soundless and discrete activity which is performed by only lonely figures. Nevertheless, the only reader is not Michael in *The Cook*. Georgina is also depicted as a book-fan by Albert while complaining about the time she spends to read. Pup, the singer dishwasher child reads books that he borrows from Michael, as well. Interestingly, in Albert's group there is a man, named Turpin, who is described as a reader in the screenplay. Turpin is noted as: "Henry Turpin, he reads a lot. He often produces evidences of his unsystematic reading- his glasses are more functional -he is failed account- well with crooked figures. He has a pocket full of pens and keeps his small change in a purse."[93] Yet, Turpin is not shown while he is reading in the movie. The only visual clue about his reading activity is his glasses which are also specifically mentioned in the screenplay. Hence, Greenaway specifically creates a gangster reader; and through

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[91] *The Flight to Varennes* is a book of 20/21 June 1791 which is a significant episode in the French Revolution during King Louis XVI in France. The date and content of the book has parallel connotations with the French Revolution on which Michael constantly reads and with Greenaway's interest in the time period and its political meanings.

[92] WOODS, A. (1996) p. 107

[93] GREENAWAY, P. (1989) p. 11

this detail, he intends to shake and break the fixed image of the reader and illiterate man on the spectators' mind. Yet, in spite of the ambiguities, Michael is still the perfect figure of a reader and he symbolizes the opposite of "the Thief" Albert Spica. He is cultivated, beloved, and aloof whereas "Albert is sadistic, bullying, nagging, crude, loud, callous, self-important, sanctimonious, anti-Semitic, racist, misogynist, homophobic, drunken, unlettered and possessed of a poor French accent." [94] Nevertheless, Georgian's love at first sight has motivations other than his elegancy and modesty. Bruno asserts:

> Why would she be attracted to this pale-skinned loner, a member of that particular species the French appropriately call *rat de bibliothéque?* Perhaps, it was because it took just one glance to know that he could touch her with the same delicacy with which he handled the pages of his books. He could caress her skin like the feather of a quill pen moves across the surface of parchment. Parchment, after all, is matter of skin – flesh on which to write. She fancied feathers. You could tell if you took note of her outfits. [95]

That is to say, Michael's attitude towards the books while he is eating draws Georgina's attention. He seems deeply involved with what he is reading and not so much interested in his food. At the reverse corner, Albert is not pleasant and polite while he is eating. Even though he is very passionate with the cuisine in his restaurant, he generally, and sometimes involuntarily, underlines that the food is transformed into the shit at the end. Moreover, Albert is more than unpleasant and impolite when he meets with a reader in his restaurant; he becomes very angry, as well. In the sequence that Albert sees Michael, he says:

ALBERT: Hello- What are you doing? Reading again?
This is a restaurant, not a library.
All you're allowed to read in here, you know, is the menu.
You are insulting the chef. Reading gives you indigestion.
Didn't you know that?
Don't read at the table.[96]

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[94] LAWRENCE, A. (1997) p. 175

[95] BRUNO, G. (2002) p. 283

[96] GREENAWAY, P. (1989) p. 44

As the monologue indicates, Albert has observed Michael before and is aware that he is a frequenter of *Le Hollandais*, always with his books. In his following conversations with Michael, -actually Albert does not wait for a respond- "the Thief" holds a book and says to Richard:

ALBERT: This needs cooking-
Grill it with some mashed peas.[97] (Figures 2.2.18a-b)

Source: Screen shots from *The Cook* 60m. 21s; 63m. 39s. [DVD]
Figures 2.2.18a- 2.2.18b
Books need to be cooked

In addition, it should be considered that it what Albert says to Michael when he introduces his wife is remarkable: "Georgina is a reader- she reads in bed and even on the john (the site of Albert's sexual activity and fantasies ... .)" [98] and Michael is forced to put words into, too.

Coming back to the book depository, we, the audience, see that the lovers enter and wander nude in this space around the piles of books like naked human figures in a *nature mortes* who seek proper position.- Their nude bodies surrounded with the

[97] GREENAWAY, P. (1989) p. 39

[98] GREENAWAY, P. (1989) p. 176

piles and the dusty shelves in the long colonnaded corridor juxtapose the images of the food, the book and the body in a single frame. In this sense, Wood interprets the space as an invention which has a prominent character rather than just as the household of the escapers:

> [I]t [*i.e.* the book depository] occupies a strange imaginative space, not so much a historical as multi-historical.(There is also something Dickensian about the Depository; perhaps the space itself, the kind of fantasy room related entirely to individual desire -sex and books- that tends to surround Dickens's characters; perhaps the view, mostly implied, of the London? [99]

Hence, the spatial aspect of the books and the articulation of the space itself have crucial roles in the silent resistance of the lovers. The colour of calm brown in the exile space, the shade of a leather binding or an oak shelf, and the shade of the lover's fleshes and the light reflected from water place, most probably, against the ceiling create the recess for beloved bodies. In other words, their secret niche or seclusion is shaped with crowded books. As Pascoe points out "... but the book depository is yet more paradise from which they will be ejected for their naivety in thinking that physical love can be pure; in believing that they can return to the state of innocence."[100]

Besides, the meaning attributed to the books is stressed from various aspects. To exemplify, Georgina's first question on entering the depository is whether Albert has read all the books he owns or not. She continues by saying "what good are all these books to you? You can't eat them!" [101] Although we are told that Georgina is a reader, these questions are echoing Albert's attitude. In this regard, Woods considers that the questions are classic remarks of a non-reader. She adds that readers like Pup

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[99] WOODS, A. (1996) p. 109

[100] PASCOE, D. (1997) p. 181

[101] WOODS, A. (1996) pp. 107- 108

simply head straight for the shelves and ask for borrowing a book.[102] Additionally, Michael's answer to this question, a man of moderation, is as distinguished as he seems. He tells Georgina that "it is not necessary for the bookkeeper to read all the stock."[103] Therefore, the book depository is like his office or a study room rather than a library of him. So, it is a service space of a book shop where he prints or sells them. He catalogues for an archive, a library, a print house or a shop as an extra job. 'Louis XV.', Versailles' and 'The French Revolution' are among the headings that he has inscribed on his bookcases to organize the content in the depository. In the reverse corner, all the details given hitherto about Michael match with the "image of a reader" in Albert's mind. Actually, when "the Thief" learns the affair and goes to the book depository to take his revenge, he does not seem surprised. For him, a dusty book pile in a storage-like space with no luxury in it looks well matched to Michael. Therefore, while Georgina is quite amazed when she encounters with the big number of the books, Albert finds there a typical reader and a space of him.

In this regard, the book depository can be analysed further in relation to the dining hall, and in relation to the activities of reading and eating. When Albert asks Michael the reason for his reading in the restaurant, Michael says that the French Revolution is easier to swallow. Michael actually devours his books while he is eating; he reads like eating in the dining room and tries to digest the book and the food at the same time. In this regard, Georgina's second question in the depository and Michael's respond also underline these two –so to speak- incompatible activities. Georgina asks "How can they [books] make you happy? You can't eat them." And she continues "If you had to make choice between me and your books, which would you choose?". Michael avoids a direct answer but then he responds: "flesh and print they are both equally attractive."[104] Hence, in the body of Michael reading is connected to eating, they are equally intimate and bounded to the corporeal entity. Strikingly, in a similar manner the book depository becomes a place of eating –a dinner of lovers-

[102] WOODS, A. (1996) p. 107

[103] LAWRENCE, A. (1997) p. 178

[104] PASCOE, P. (1997) p. 158

which is the only food that Georgina eats happily. Thus, all information about the contrasting spaces and characters actually highlight the various intersections between reading and eating which both interchange their spaces and their material contents.

In fact, Michael literally eats his books; better to say he is forced to swallow them. Eventually, the most violent event takes place ironically in the book depository, the house of "The Lover". The book-keeper is killed in his space; a space solidified by the books. [105] He is tortured to swallow the pages of his pages as he says so beforehand. So, with this brutal murder scene, the book depository as a "kind of Eden" or a "paradise in which knowledge and carnality are central"[106] turns into a hell. (Figures 2.2.19a-c) The carnality and knowledge leave their place to the murder scene when Georgina finds the corpse of her Lover and realizes that Albert has force-fed Michael the pages of *History of the French Revolution* by Pascal Astruc-Latelle some hours earlier than Georgina comes there. The barbaric revenge is realized by Albert, not surprisingly, still in a notable way.

Source: Screen shots from *The Cook* 76m. 23s; 73m. 32s. [DVD]
Figures 2.2.19a-2.2.19b
Book depository: a center of knowledge, carnality and murder

[105] PASCOE, P. (1997) p.159

[106] WOODS, A. (1996) p. 108

Source: Screen shots from *The Cook* 78m. 26s. [DVD]
Figures 2.2.19c Book depository: a center of knowledge, carnality

The depiction of murder by Pascoe designates its distinguished aspect:

> At first glance, the image of a mouth stuffed with bloodied pages might seem to be an allusion to one of Dürer's most bizarre and explicit woodcuts, where St John devours the book that will secure his faith: 'Take it and eat; it will be bitter to your stomach, but sweet as honey in your mouth. … .[107]

Hence, the space of the body and mind; corporeality and rationality becomes the space of dead body of Michael. Greenaway continues to borrow from the 17th century painting and historical realm in this murder scene, as well.

Source: PASCOE, D. (1997) p. 171
Figure 2.2.20 *St John Devurs the Book* by Albert Dürer (1498)

Furthermore, as Pascoe points out this pathological cruelty and barbarism are scenically arranged according to a model, Rembrandt's *Anatomy Lesson for Dr Joan*

[107] PASCOE, P. (1997) p. 172

Deyman painted in 1656. Killing a person with the books by forcing him to swallow the pages and modelling it by Rembrandt, again, conjure up the historical and contextual discussions on books. (Figures 2.2.21a-b)

Sources, Screen shot from *The Cook* 78m. 8s.[DVD]; PASCOE, D. (1997) p. 172
Figures 2.2.21a-2.2.21b French revolutions which can not be digested; *Anatomy Lessson by Professor Johan Deyman* by Rembrandt van Rij (1656)

In addition, during this scene, a member of the group of "the Thief", and Albert talk and they recall Michael saying that it is easier to swallow the French Revolution. The book-keeper himself inspires the gangsters and gives the clue of Albert how to take his revenge. Besides, in a conversation of these sequences, Mitchell asks Albert, "what did the bookseller eat?" and Spica responds "How do I care? It all comes out as shit in the end."[108] (Figures 2.2.22a-b) These details can be deciphered as the designations of Albert's phony interest in food and his disgust in the body. In fact, it is the main motivation of Albert to give a try to refine his body through eating the French cuisine, for sure not by reading.

[108] GREENAWAY, P. (1989) p. 80

Sources, Screen shots from *The Cook* 76m. 25s; 79m. 4s. [DVD]
Figures 2.2.22a-2.2.22b Dead Bodies recalling *Anatomy Lesson by Professor Johan Deyman* by Rembrandt

Given all these, it would be suggestive to read the books of Greenaway, the movie, screenplay and the selected books of Michael, as his response to the question of Georgina about the choice between the book and the body, with a parallel interest in each. Greenaway articulates all his ideas between the body and the text and represents the situation "when the wrong choice is made". As the director explains "when the wrong choice is made, for whatever reason, then the body may need to become a text or words may have to be eaten. In such case, he ensures that the metaphor -making a book of the body, seeing the body as a book- becomes a grisly and shocking reality."[109] Stetco, also emphasizes a similar point while analysing the

[109] PASCOE, P. (1997) p.172

all the functional and historical quotations in the book depository:

> ...[P]ainted in shades of gold and brown, this space of reading reminds us of the quiet study rooms of the seventeenth century-spaces of the Astrologer, the Geographer, the Medical student. Captured in wavelike shadows and patches of the light (in the tradition of Vermeer) and cushioned by sounds of dripping water, the Book Depository is a transient library. Shipwreck or island, this submerged vessel of knowledge and tragic feeling reminds us of the ethereal glass coffin … .Contained and self-sufficient; the Book Depository punishes the careless reader. [110]

However, at the end of the film the spectator turns back to the restaurant again together with the cooked dead body of Michael. The revenge of Georgina displays another eating/killing activity but this time in the restaurant. She makes Albert to eat a piece of the body of Michael which fed with the books. The diet of Albert is broken down by his wife who forces him to eat human meat and books. Any knowledge of Spica about the French food that he learns from Richard could not rescue him much, like Michael whose knowledge gained from the books do not help him, either. As Pascoe expresses "[y]et, a diet of culture is insufficient; one cannot live on books, Michael dies when he is fed with them."[111] And, Albert dies when he is fed with a body full of books from the stomach to the throat. (Figures 2.2.23a-c)

With the words of; Greenaway asks the question and answers "... [d]oes the text have human form, is it a figure, an anagram of the body? Yes, but of our erotic body. The pleasure of the text is irreducible to physiological need."[112] Then, he transfers the erotic body of text to the erotic body of architecture. All these bodies metaphorically or literally are involved with books and foods, they eventually eat the books without having read them or not.[113]

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[110] STETCO, D. (2008) p. 217. Besides, other accounts, which are mainly agree with Stetco, characterized the architecture of the book depository inparallel with study rooms are:Bruno, *Atlas of Emotions Journeys in Art, Architecture, and Film,* p. 294

[111] Quoted in PASCOE, P. (1997) p. 172

[112] PASCOE, D. (1997) p. 16

[113] I interpret this idea based on the fact that Michael reads the books and Albert reads him with the

Sources, Screen shots from *The Cook* 80m. 43s; 81m. 37s; 82m. 38s. [DVD]
Figures 2.2.23a-2.2.23b-2.2.23c Dead bodies in the dining room

books in his stomach so both of them have to digest the pages of the book; being read it or not.

2.3 THE BOOK, THE BODY, THEIR SPACE AND THEIR DIRECTOR

Having examined the architectural books of *The Cook,* it is not wrong to argue that the main spaces of the film are the dining hall produced around the activities of eating and reading. There is always an issue of eating: firstly Albert and his group eat in their long table, then Michael eats the books metaphorically in the *Le Hollandais*. Afterwards, "the Thief" makes Michael eats the books literally and lastly, Albert himself eats Michael which means he eats his own words and the books. As Steto suggests "[o]nce inside, we are asked to read the film as if it were a map, or a menu (a menu as map). 'The choices are spectators', but the landscape that surrounds us is as fictional as Quixote's Spain …" [114] In that space; books, characters, or *specialties de la maison,* everything and everybody may end up on the menu- and since the menu is, according to Albert, the only thing we are allowed to read in a restaurant, therefore, in Stetco's words, "we are expected to become versatile consumers inside a space of experimental reading." [115] That is to say, we; the audience and the readers are invited to participate in an experience of reading/ eating activity. However, Greenaway makes this activity difficult to swallow and not easy to digest, as the unfamiliar foods on the menu in *Le Hollandais.* Similarly, according to Smith "the restaurant is not only a temple of human appetite and sensuality but also a metaphorical arena wherein Greenaway posits an aesthetic philosophy, assigning creativity, consumption, and desire their own physical space and character."[116]

In this regard, as Greenaway points out:

> ... The perfectionist cook who's obviously the filmmaker, who invites the diners to come and sit down, who invites the viewers to come into the cinema: this is the meal I'm going to prepare for you.

[114] STETCO, D. (2008) p. 213

[115] STETCO, D. (2008) p. 210

[116] SMITH, G. (2000) p. 91

> He has a patronizing, avuncular concern to tuck the table napkin into your shirt-front. And he provides the spaces for the actor to manipulate and organize. He provides the set, the restaurant; show you back room where everything is prepared- part of the self-consciousness of my cinema.[117]

Hence, in this invitation of a dinner, a reading or an architectural travel Greenaway reinterprets what he has learned from the history of the book and the body. According to Stetco "[a] maker of artificial and spectacular images, Greenaway invites us to share his character's reading list, while placing at our disposal already known fictions: Frans Hals, still lives, French Revolution. Along the way, inside the book depository ... we are free to read ourselves into insanity, while, in the back-ground, huge windmill sails revolve around imaginary axes."[118]

All in all, "The Cook" who symbolizes the director and the book depository where the body and the mind are welcomed together have a crucial role. The jungle green area, meaning kitchen and nature is dedicated to him. In this respect, Greenaway reveals that:

> "Obviously, I am the cook. The cook is the director. He arranges the menu, the seating order of the guests; he gives refuge to the lovers; he prepares the repast of the lover body. The Cook is perfectionist and rationalist, a portrait of myself. ... The Cook is like the director in that he 'provides the set, restaurant' and 'shows you the back 'room where everything is prepared."[119]

Accordingly, the tale of *The Cook* depends on the power, at least consciousness of "The Cook", the artist as a male figure. He controls everywhere including outside and Michael's place. Although the depository is separated from all other interiors it is still visited by Richard who carries food for lovers.

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[117] Quoted in SMITH, G. (2000) pp. 95- 96

[118] STETCO, D. (2008) p. 213

[119] KILB, A. (2000) p. 85

"The Cook", on the other hand, set tangible details about the blurring points of the characters. Namely, Richard as a cook is an artist but in a consumer society and Michael is the owner of a book depository, who catalogues the history to sell. They have the same position in terms of professional life. In this respect, the journey in the spaces of *The Cook* with the two architectural books in our hands and, while eating a difficult menu prepared by Greenaway is a product of a director in the film industry.

To sum up, an analogy may outline the chapter. The film and this study -as a second re-reading and/or re-writing- is a pastiche of architectural history and a walk around the edifices of Greenaway with ruined maps. As Bruno suggests "[i]n this anatomy of pathos, affects are expressed as spatial cravings: fragments of places, like the landscapes of the dead, are the subject of yearning and longing. Here, architectural hunger defines a cinema driven by the delicacies of architecture and represented as a spatial art form "fashioned' upon the body". [120]

In other words, by his film Greenaway designs a space of exhibition and exhibited art works or an architectural installation and a space for it. His art gallery is a library that corresponds to the world of collecting. The power of the narration, therefore, is provided not by the excess in it but by what it does not directly display. *The Cook* has more signs which have been sacrificed for the sake of its deliberations. There are much more ideas –agreed upon or divergent- on the building, the body and the book. Indeed, there innumerable quotations in quotations, subtexts, sub-subtext, references and references of the references in these dense architectural books. Accordingly, Bruno summarizes the film as:

> I remember the story. They met in a' travelling history of architecture.' They meet in a movie. She was the wife. He was the lover. It was the architectural odyssey of The Cook, the Thief, His Wife and Her Lover. A Greenaway affair. The "date," 1989. [121]

[120] BRUNO, G.. (2002) pp.313- 315

[121] BRUNO, G.. (2002) p. 283

CHAPTER 3

PROSPERO'S BOOKS (1991)

Tout, au monde, existe pour aboutir á un livre.
It has been said that the world exists to arrive at a book. Stéphane Mallarmé [1]

Prospero's Books is a cinematic adaptation of the play *The Tempest* by William Shakespeare, and it was written and directed by Peter Greenaway in 1991. The film was released as the sixth feature by the director after a TV movie, titled *A Walk through Prospero's Library* in the same year. With a 205 minutes running time, it was created in PRT and Abbey Road Studios in UK. *Prospero's Books* is a noteworthy film in Greenaway's cinematography in the sense that it is a commentary on an important Shakespearean work with prominent visual and literary interpretations. In addition, the movie is pioneer in terms of its technical features, as well. It was edited in Japan with a specific Paint Box Technique after completing the entire shots in UK.

Before the feature-length movie, Greenaway had created some other works related to *The Tempest*. As aforementioned, *A Walk through Prospero's Library* had been released as a short film discussing the 3.5 minutes long opening of *Prospero's Books.* In this short cinematic representation, when Prospero walks through his library, Greenaway comments on the 100 historical, mythological, biblical and fictional characters occupying the library.'[1] Thus, this walk is an introduction to and explanation of the first sequence of *Prospero's Books.* As Guiliano Bruno suggests,

[1] MALLARME, S. *Collected Poems and Other Verse,* Oxford, New York: Oxford University Press, p. xx

this travelling library is an "art installation"[2] rather than a short film. The director, in other words, continues to create vigorous signposts in the tangled historicity of art, literary and visual culture.

The director's creative engagement with *The Tempest* has also led to some other works after the movie. Namely, Greenaway has published a book from the collection of images in the film with the title *Ex Libris Prospero* as well as a novel, *Prospero's Creatures*. Additionally, he has been writing a play called *Miranda,* which forefronts the journey of Prospero's daughter- as the character of *The Tempest*- back to Milan.[3] Greenaway contends that these works "dart about in the penumbra areas of the film."[4] Likewise, some further works of him, such as the exhibition, titled *100 Objects to Represent the World* (1997), [5] conjure up *Prospero's Books. The 100 Red Books* as an installation piece overlap with similar themes of the film which elaborate on the books. About this work, it can be argued that the chosen colour 'red' evokes the rubrics in the books. The word 'rubric' comes from Latin term *rubric,* meaning red soil. Besides, its French version, *rubrique,* and tropes of the word have meanings of order and cabinet. Hence, this colour -especially on the books- has direct connotations with the books, knowledge, architecture and library.

In the film, John Gielgud as Prospero, Isabella Pasco as Miranda and Michael Clark as Caliban shared the title roles. Michael Nyman composed the musical score and Karine Saporta was the choreographer of the dances. The set designers were Jan

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[2] BRUNO, G. (2002) *Atlas of Emotions Journeys in Art, Architecture, and Film,* New York: Verso, p. 293

[3] RODGERS, M. (1992) "Prospero's Books: Word and Spectacle an Interview with Peter Greenaway", *Film Quarterly* 45 No.2, California: University of California Press, p. 12

[4] GRASS, V. (1995) "Dramatizing the Failure to Jump the Culture/Nature Gap: The Films of Peter Greenaway", *New Literary History*, Vol. 26, No. 1, Narratives of Literature, the Arts, and Memory Baltimore: The Johns Hopkins University Press, p. 139

[5] For further information see *http://www.changeperformingarts.it/greenaway/100objects.html.*

Roelfs and Ben Van Os who have collaborated with Greenaway on the art direction of *The Cook, just* like Nyman and Saporta.[6] In addition, the movie was shot in a disused aircraft hangar and a shipyard in Amsterdam, and then edited on video in Tokyo.

Needless to say, *Prospero's Books* by Greenaway is not the first adaptation movie of *The Tempest*. After the recorded plays, ballets and operatic versions - especially in the 1990s- the cinematic re-adaptations have been created by various directors such as Sam Mendes and Derek Jarman. Yet, the film by Greenaway is not a direct cinematic representation but a commentary on and an enquiry of the play as its title implies. The director not only examines the play but also interprets it, quotes from it and is inspired by it to create a lyrical version of its themes.

Before analyzing the film, it is better to start with the play to understand the ideas and their architectural connotations. *The Tempest* is the last play of Shakespeare, which was written in 1610-11. The play is about the exile of the rightful Duke of Milan, Prospero. Prospero and his daughter Miranda are sent to an exile by his malicious brother, Antonio and with the help of the King of Naples, Alonso. The father and his three-year-old daughter strand twelve years on an island. The entire story takes place on this island between its inhabitants, Ariel, Caliban and Prospero. Before the exile days, Prospero was not only a duke but also a powerful magician in his country and Gonzalo was the honest of councillor of him. Gonzalo, as a loyal supporter, supplies the ship of Prospero with the most prized book from his library during the exile. On the island, Prospero is able to use the knowledge gained from this book, which Gonzalo furnished, especially for his revenge and authority. To do so, Prospero raises a tempest through the book and it causes Antonio, Alonso, Alonso's brother and Alonso's son Ferdinand

[6] For all the characters, the actors/actresses and technical details see Appendix A.2, and the official site of Peter Greenaway: *http://www.petergreenaway.info/content/view/64/64/* ; *http://petergreenaway.org.uk/prospero.htm*

run aground to the same island. After this shipwreck, all the characters are brought together on the island and in this meeting Ferdinand and Miranda fall in love. Towards the end, the sacred marriage of Miranda and Ferdinand with Prospero's forgiving of his enemies prepares the conclusion. Ultimately, Prospero turns back to his country and breaks down his magic by drowning and burning his books by means of which he is empowered.[7]

Prospero's Books, on the other hand, is an enterprise of Greenaway to make a film about only the book which Gonzalo puts in Prospero's ship after the usurpation. Different from the play, Greenaway has executed an imaginary book list of twenty-four with specific topics instead of only one book as Shakespeare wrote. [8] Except this intervention, the script of the movie follows the play act by act and scene by scene as a faithful adaptation. However, although the chronology of the sequences does not change, the crucial inserts by Greenaway make his visual commentary par with Shakespeare's words. With the support of the starrings, the textual and visual interpretations of the director constitute an innovative motion picture.

There is a diverse literature about both *The Tempest* and *Prospero's Books*. Generally, the examinations analyze the relationship of cinematic adaptations and the literary work in a comparative manner. Moreover; colonial concerns, gender issues, feminist theories about the play and the innovative use of Paint Box Technique in the film are other main discussions. However, an approach of architectural history – rather than of film theory or of literary studies- can result in a deeper understanding of the true novelty of Greenaway's imaginary books which create and are created by *Prospero's Books.* (Figure 3.1)

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[7] SHAKESPEARE, W. (Last Edition: 2000) *The Tempest*, Cambridge: Cambridge University Press.

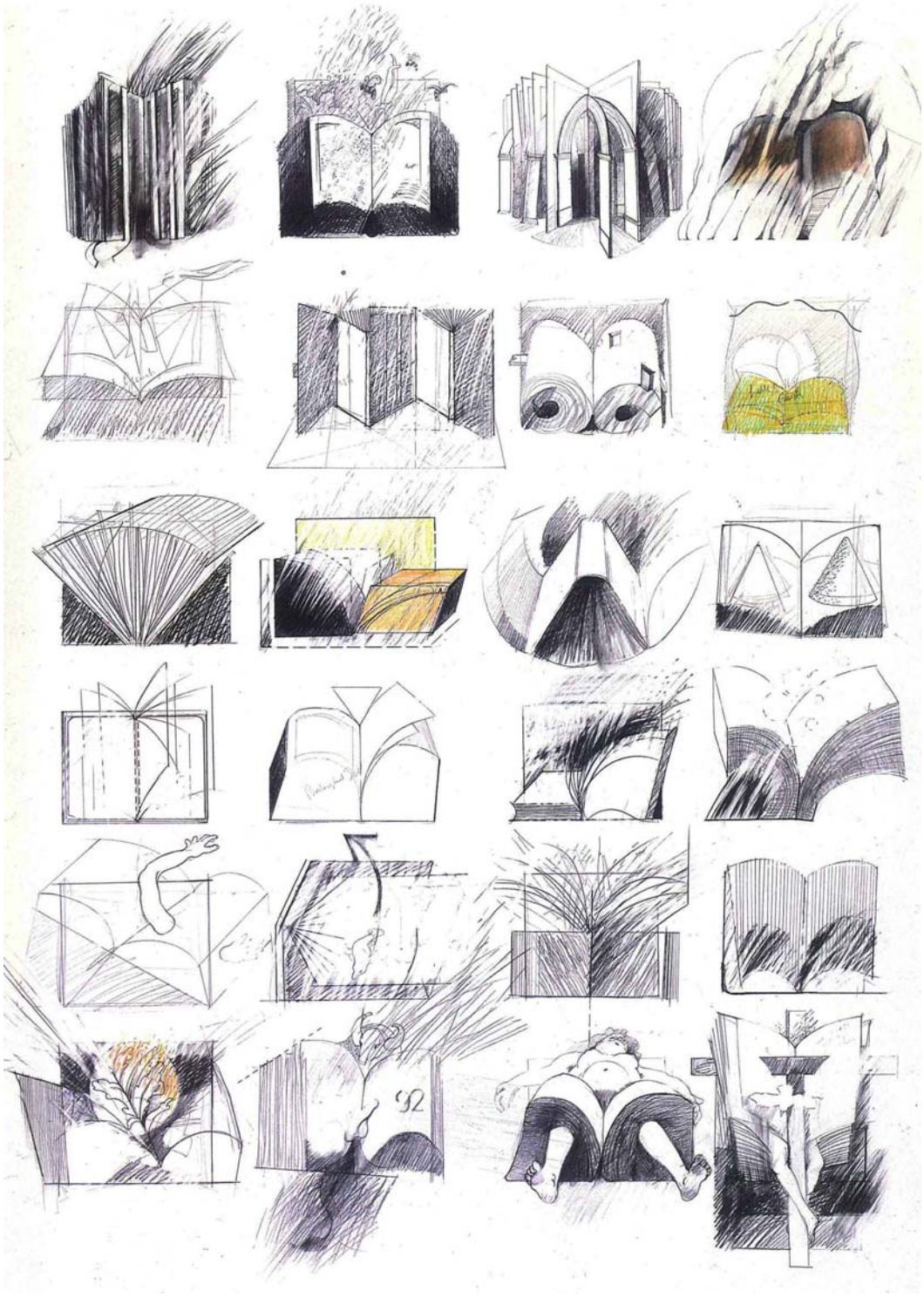
[8] For the descriptions of the books, see Appendix B.

As introduced briefly, Greenaway expands the theme of the books which is actually a single book in the original source. Starting from the title, he places the books at the centre and devotes the movie to them to grasp their meaning. The director, as Douglas Keesey indicates, "develops the idea of Prospero's books as an organizational strategy or a structuring device to counterpart the narrative... ."[9] However, these literary volumes shape not only the format but the content of the film, as well. (Figure 3.2)

Source: GREENAWAY, P. (1991) pp. 10-11, 14- 15, 18-19, 22-23, 30- 31
Figure 3.1. Selected books from twenty- four volumes in *Prospero's Books*

[9] KEESEY, D. (2006) *The Films of Peter Greenaway: Sex, Death and Provocation*, London: Mc Farland &Company, p. 121

To start the first premise, the number of twenty- four was decided by the director, and accordingly, the themes were selected. Greenaway wrote the brief descriptions of the volumes with their material and conceptual characteristics. Accordingly, he inserted these volumes in the introductory part of the published screenplay as a separate chapter. In fact, the published screenplay was designed just like a theatre play with three acts and ninety-one sections comparable to its original source. Accordingly, the script of the film was written in accordance with the fragments in the play with no alterations except for the chapters of the books. Besides, in each act and some particular sections, the spatial considerations and architectural decisions were specified in detail before the dialogues. Therefore, similar to *The Cook,* the screenplay contains textual, visual and spatial phases of the film. It is, in other words, the book of the twenty- four books and visual acts on the screen at the same time. The spatial description completes it in a compatible way to the architectural book concept in *The Cook.*



Source: GREENAWAY, P. (1991) p. 16
Figure 3.2 Twenty-four books executed by Peter Greenaway

To a greater extent, as Greenaway suggests, in the film these books must be open to change, he creates a progress through the library by writing the book of his film: the screenplay. Indeed, that book *outside* the library of the film and *inbetween* the frames of it, is the concrete example of the intended improvement. It is, hence, a continuation of the Prospero's B/books both with a capital and small b.

Hence, a historical approach is necessary to understand *Prospero's Books* which lies in terms of the historicity of its architectural, visual and textual aspects. Written in the 17th century, *The Tempest* directly corresponds to Greenaway's interest in that era. Furthermore, Greenaway covered Prospero's island with architecture á la Piranesi. (Figure 3.3) The semi- permanent architectural vision of the film is based on a collage of drawings by some Renaissance architects, including Michelangelo and some others from a later period, including Piranesi. Indeed, Prospero's bath house and palace are specifically mentioned by the director as built in Piranesi's style in the screenplay.[10] Here, a possible objection can be raised that Piranesi was not born until 110 years after Shakespeare wrote his play. Yet, the narrative -all three folds, the twenty- four books, a book of these books in a screenplay format and the painterly work as a motion picture- is both integral and intricate to its historical sources.

Source: GREENAWAY, P. (1991) p. 42
Figure 3.3 Prospero's "arhitectural capriccios scaled prophetically to Pirenasi's romanticism"

[10] GREENAWAY, P. (1991) p. 42

Apart from these historical aspects, the way the director uses the play as a basis for a movie is of particular importance as well. The script of the movie based on the original play and has minor but crucial additions. Supplying the protagonist with twenty- four books in his exile constitutes a rich playground. Namely, one of the books is *The Tempest*, the original text itself, while another one quotes from Shakespeare's other plays. Thus, the textual/visual commentary provides an alternative reading by analysing Shakespeare's –and Prospero's- cultural context by means of these books.

3.1 TEXTUAL STRUCTURE OF THE FILM

Before dwelling on the architectural insight of the film, the plot and synopsis would provide a necessary textual background. In the film, John Gielgud as Prospero is the protagonist and narrator of the entire story. He provides the voices for all characters. In fact, he is re-imagined as the author of *The Tempest*, writing and speaking the lines of the other characters, as well as his own. He is the owner, writer and reader of all the literary volumes in his library. Accordingly, the other primary role is incarnated by the twenty-four books as indicated in the title. By the hand of the protagonist, the film opens each book, allows the spectator to read Prospero's developing story. (Figure 3.1.1)

Source: Screen shot from *Prospero's Books* 11m. 3s. [DVD]
Figure 3.1.1 A figure of protagonist: Prospero in his library

The main supplementary characters are Miranda who is Prospero's daughter and Ariel who is described as "an airy spirit" in *The Tempest*. In the film, Ariel is played by three characters of different ages: a boy, an adolescent for his youth, and one adult. He is Prospero's angel who works for his magic. As another character, Gonzalo has a subtle key role since he is the provider of all books. Indeed, Gonzalo is the mere and hidden bookish person that makes the tempest possible together with Prospero. In addition to these characters, Caliban is another important *creature*[11] who symbolizes the evil and beasty features on the island. He is a savage and deformed slave of the Duke who has been an inhabitant there for a long time. Lastly, Alonso, the King of Naples and his son Ferdinand, with whom Prospero's daughter Miranda fall in love, are other crucial characters in the story. The synopsis follows the play as indicated before.

In the movie, Prospero- with affection of knowledge- has twenty-four books to gain it. His books are, following the order of their appearance on screen:

1. Book of Water
2. Book of Mirrors
3. A Memoria Technica called Architecture and Other Music
4. An Alphabetical Inventory of the Dead
5. The Book of Colours
6. A Harsh Book of Geometry
7. An Atlas Belonging to Orpheus
8. Vesalius's Left 'Anatomie of Birth'
9. A Primer of the Small Stars (no description)
10. A Book of Universal Cosmologies
11. Book of the Earth
12. End-Plants
13. The Book of Love
14. A Bestiary of Past, Present and Future Animals
15. A Book of Utopias
16. A Book of Travellers Tales (no description)

[11] I use the term 'creature' since there are scholars who define Caliban as a beast, a manimal or a combination of human and animal. See especially, WOODS, A. (1995) pp. 110-115

16. A Book of Travellers Tales (second appearance)
17. Love of Ruins
18. The Autobiographies of Semiramis and Parsiphae (no description)
19. The Ninety-Two Conceits of the Minotaur (no description)
20. A Book of Motion
21. A Book of Mythologies
22. A Book of Games (no description)
23 A Book of Thirty-Five Plays
24 A Play called 'The Tempest' [12]

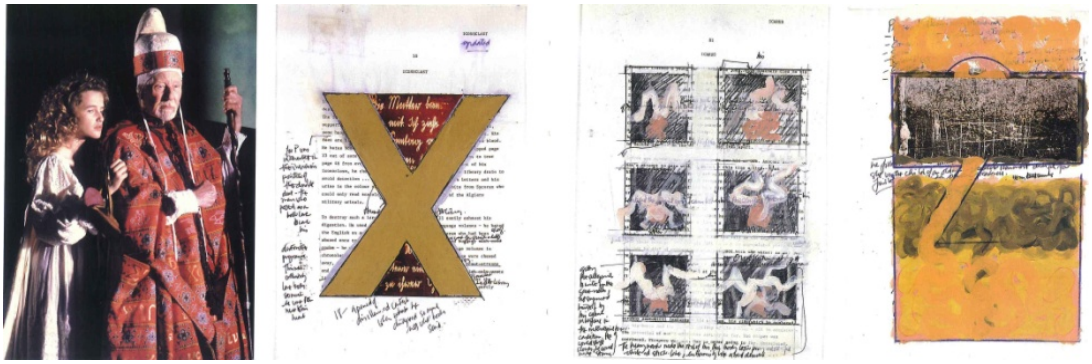
Within this frame, the books –as does the film – "cover a typically arcane range of topics including water, mirrors, mythologies, geometry, colours, anatomy, death, architecture, music, language, love, motion, games and so forth."[13] Hence, these volumes are the pretexts for the sequences, the characters, the spaces and the structure that holds them together. That is to say, *The Tempest* is deconstructed and re-fabricated firstly in textual format on paper like a two-folded background image in a sketch book. (Figures 3.1.2a-b)

Source: ELLIOT, B. and ANTHONY, P. (1997) p. 15
Figures 3.1.2a-3.1. 2b Pop- up books with specific contents in *Prospero's Books*

[12] For further information and description of the books, see: Appendix B: Descriptions of the Books in *Prospero's Books.*

[13] DENHAM, L. (1995) p. 29

Through these books, the director has played with the script of the play by adding and cutting letters, words and sentences. Greenaway, even starting from that process, designates the spoken and written words, calligraphy scenes, format and content of the handwritings.[14] Besides, he marks his notes, writes additions in a different letter format and colour; he also openly mentions the distinguishing points of the film and the screenplay. Moreover, Greenaway has published differences between in hand-annotated typed pages in the screenplay. Thus, the text becomes a multi-layered and open-ending study space for any further interpretation of *The Tempest* and *Prospero's Books.* To put it differently, the story board of *Prospero's Books* turns into a story book about it. The film is the visual narration of that multilayered 'text', not only the story of *The Tempest.* As Marlene Rodgers remarks, "the film is highly literary and self-referential in its constant reminders that *The Tempest* is text."[15] (Figure 3.1.3)



Source: STEINMETZ, L. and GREENAWAY, P. (1995) pp. 106-107
Figure 3.1.3 Combination of the text and image by Greenaway

In addition, the tempered combination of the text and spectacle results in the book of the books, the screenplay titled *Prospero's Book: A Film of the Shakespeare's The Tempest* as aforementioned. With this book; the spaces, words and sounds of the

[14] For further information and the screenplay of the film with complete Shakespeare play and Greenaway's transcription note, see: *www.omencity.com/xitez/prospero/tempesttext.html*

[15] RODGERS, R. (1992) p. 11

film are designated as the rich content of the literary preparation process. Beyond the textual exercises, there are architectural sketch plans of the island, models of the spaces, drawings, pop-up books and drawings of three dimensional models in the book. As Amy Lawrence explains "[Greenaway] spends two pages describing how the image condenses references to the character's background; artistic, architectural, and cultural references; and Shakespeare himself. (The printed text itself- with its distressed font – is a direct quotation photographed and enlarged from a facsimile edition of the 1623 folio of Shakespeare's plays.)" [16] She also emphasizes that:

> Sited in the published screenplay between a water coloured architectural sketch of Prospero's island and Greenaway's 'Introduction', [the first line of Prospero] is singled out and reproduced on a full page in calligraphy imitating that of folio editions of Shakespeare. ... .Even the first image in the book (architectural drawing as map- *A Walk Through H* meets *The Belly of an Architect*) has important sites identified in net blue penmanship and a caption that reads 'Prospero's island, rebuilt in all it's [sic] many parts to fit the requirements of an exiled scholar far from home, dreaming of Italy.' [17](Figure 3.1.4)

So, all of the forms of representations appear as works made of text. The twenty- four volumes -including the book of *The Tempest* itself- inspires Greenaway to define them "both as props of the narrative" and as "real" documents located in the separate picture plane where they are described by a donnish voice: the author Prospero. Hence, the actual story is the tale of these twenty- four books integrated to the events of *The Tempest*. Furthermore, the other textual structuring principles such as ninety- one script scenes, five acts, and two scenes in an act -except the third act with three scenes- accomplish the screenplay, meaning the architectural book of the film. Obviously, all of

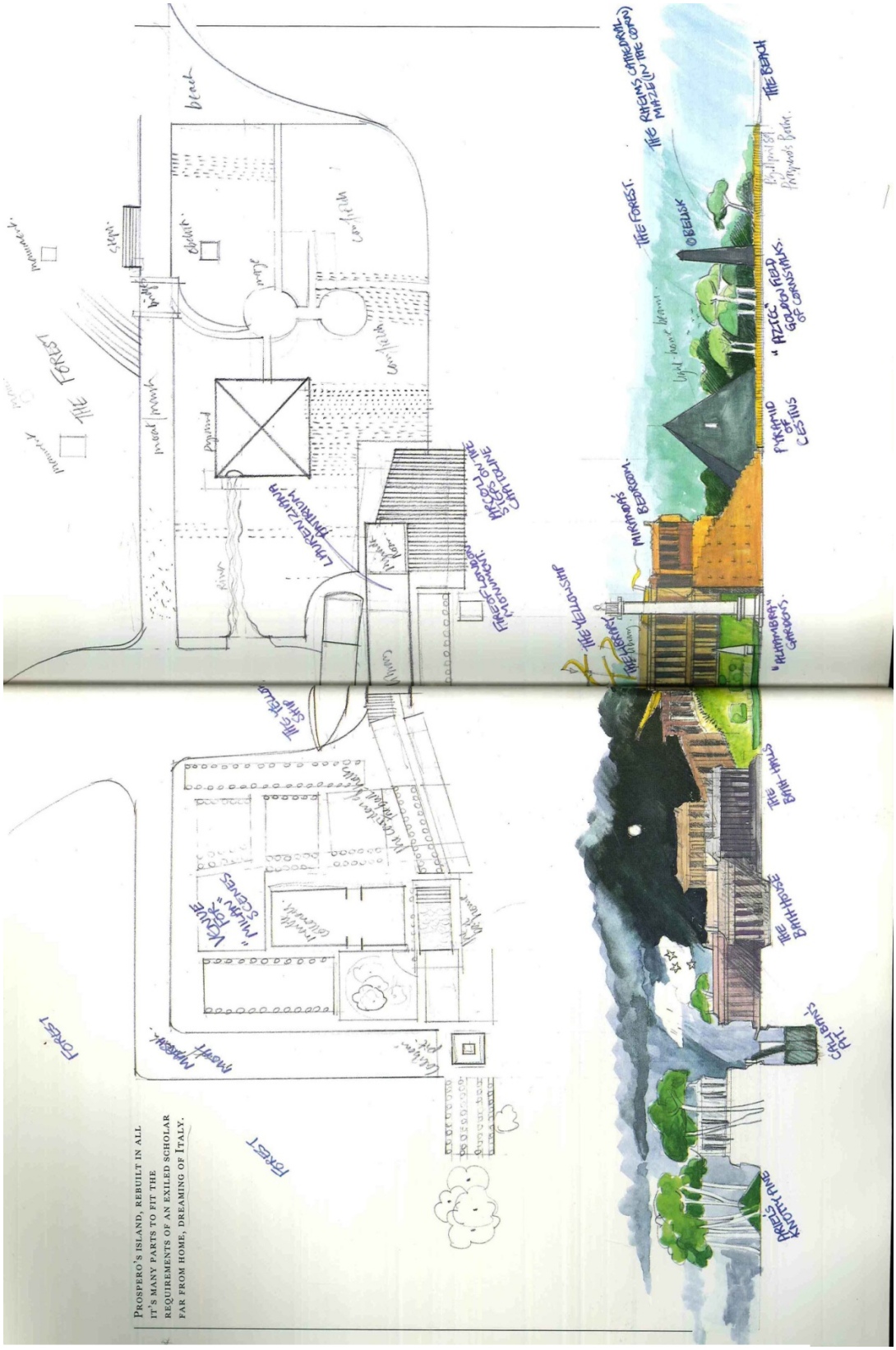
[16] LAWRENCE, A. (1997) p. 155

[17] LAWRENCE, A. (1997) p. 150

the fragments constitute a process of re-writing the play of Shakespeare by Greenaway. With the words of Keeysey, the film is:

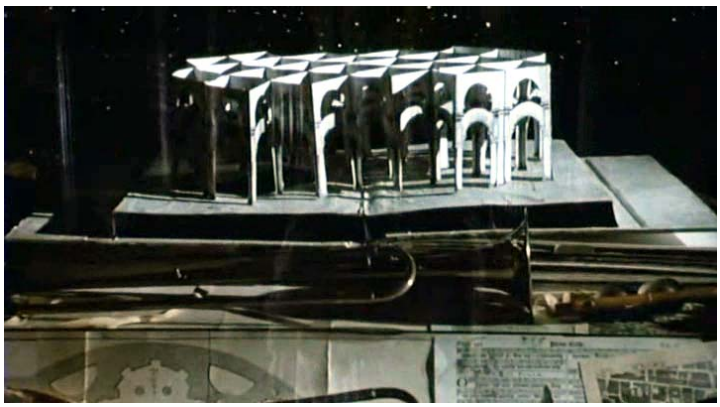
> By calling attention to the boundaries of those books, to all the unruly bodies that exceed Prospero's frame of mind, Greenaway once again take an 'ironic stance' toward his film's 'organising principles', revealing Prospero's books to be neither omniscient nor omnipotent but 'only a device, a construct' of the culture. *Prospero's Books* contains but exceeds Prospero's books. In its '*encyclopaedic*' pretensions, the film 'mock[s]' – imitates and ridicules- 'the very idea of the concept of 'total data bank'. The film is an ironic encyclopaedia, showing up the artificiality and incompleteness of Prospero's books, but it is also an admiring imitation, appreciative of Renaissance culture's attempts to expand the boundaries of understanding, and mindful that every culture has its limitations: *Prospero's Books* will reveal Greenaway's own. [18]

[18] KEEYSEY, D. (2006) p.121



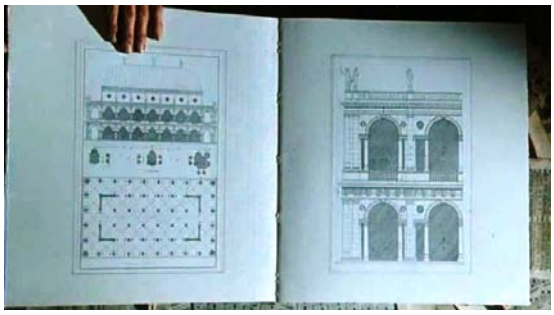
Source: GREENAWAY, P. (1991) pp. 101–104
Figure 3.1.4 The water colour drawing of Prospero's island

Another significant textual mark is the book: *A Memoria Technica called Archiecture and Other Music* which also touches upon the architecture and historicity of the film. In the screenplay, it is described as the twelfth book whereas it appears as the third book in the film and in the web site order. The pages of that book, with an Italian plus English title, open out into a pop- up model of Michelangelo's vestibule staircase in Biblioteca Laurenziana, from which Greenaway creates his own actual staircase on the island. As Greenaway explains "[d]uring the filming of Prospero's Books, the staircase was rebuilt in a week in an Amsterdam shipyard .... manufactured ... the same with another quotation." [19] Besides, there is the model of a columned space on the island and a model of Palladio's architecture in that box-like book. (Figure 3.1.5) In this regard, these models with non- mentioned scales are the second models of their sources after the executed spaces on the set. They are actually second parentheses in the sentences of Greenaway – not Michelangelo- which are previously quoted from Michalengelo in the set design. That is to say, re-modelling the architecture in a set reaches further than *The Cook* in *Prospero's Books*. It gives creations in a smaller scale: in an architectural book format with models. Beyond these three dimensional pieces, architectural drawings, like the ones taken from the Renaissance architect Andrea Palladio's *Four Books of Architecture* (1570). (Figures 3.1.5, 3.1.6a-b)



Source: Screen shot from *Prospero's Books* [DVD] 58m. 40s.
Figure 3.1.5 The model of the arcaded space on the island

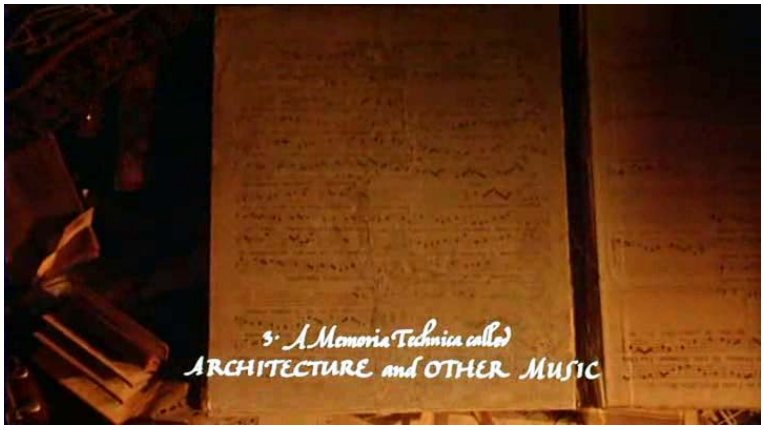
[19] PASCOE, D. (1997) *Peter Greenaway: Museums and Moving Images* London: Reaktion Books, p. 186



Source: Screen shot from *Prospero's Books* 59m. 8s; 83m, 45s. [DVD]
Figures 3.1.6a-3.1.6b Vestibule of Biblioteca Laurenziana; drawings of Palladio [The Third Book, p.xix]

A Memoria Technica called: ARCHITECTURE and OTHER MUSIC appears as the third book in the film. It has distinctively a brief Italian description and is written in capital letters after this description. (Figures 3.1.7a-b) Its role of being a memory is literally fulfilled through its documentation of memories in literary world. This means that the book transforms the memory into history. In addition, the book of architecture –like the others- comprises all the knowledge of its time: Renaissance knowledge. In spite of the fact that it cannot encompass the full range information and experience, it attempts to envision the whole. Initially, when the pages of the book are opened out, a pop- up model of the *Biblioteca Laurenziana* vestibule and the colonnades arise. Hence, opening up the book leads the spectator to Prospero's library through Michalengelo's (with a collection of more than 11.000 manuscripts and 4.500 early printed books.)[20] Seen in this light, the door of Prospero's entire knowledge and his power of magic is the book of architecture.

[20] [data based online] at *http://www.bml.firenze.sbn.it/index_ing.htm* [Accessed in 23.02.2010]



Source: Screen shot from *Prospero's Books* 58m. 29s; 84 m. 1s. [DVD]
Figures 3.1.7a-3.1.7b The third book in Prospero's library

Accordingly, the book is described in the screenplay as:

> 3. *A Memoria Technica called: ARCHITECTURE and OTHER MUSIC*
>
> When the pages are opened in this book, 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. With this book, Prospero rebuilt the island into a palace of libraries that recapitulate all the architectural ideas of the Renaissance.[21]

To put it otherwise, it clearly states and fulfils its intention. Besides, other modelled

[21] [data based online] at *http://www.omencity.com/xitez/prospero/tempesttext.html* [Accessed in 23.02.2010]

spaces in the book are juxtaposed with the pages of music notes as seen in the images. A trumpet in front of the arcade model and stage-like surface with draperies behind the staircase draws the outside and inside composition of the book. (See Figure 3.1.5)Therefore, it can be argued that Michelangelo's library the possible facades, perspectives, sketches and drawings inside the book run over from the two-dimensional surface to the models and then to the 1/1 scaled designs. On the other hand, the movie is finalized by the book of architecture, as well. The final sequence is summarised by Keesey as:

> ... *The Book of Architecture and Other Music* sinks into the water amid 'trailing fragments of masonry, rubble and sand.' What we hear is a rich and strange music, a sea deplored interpretation of the sunken sheet music we see, whose one repeatedly lyric is 'amen, amen, amen.' The demise of Renaissance culture is both mourned and approved.[22]

In other words, the book of architecture is closed by the director and the tale ends.

Because of all the features mentioned so far, in Prospero's library many books contribute to the textual structure, and above all, *A Memoria Technica called Architecture and Other Music* works as prominent example. The entrails of the book, modelling and recreating the library itself work as a three dimensional conceptual symbol of the main idea. Greenaway, no doubt with a distinguished favour, suggests that tracing the body of this book critically would question and revise the established approach to the betrusted documents of the history art and architecture books.

At this point, other textual features should briefly be mentioned before moving to the visual structure of the film. The contents of other volumes serve as an outline of

[22] KEEYSEY, D. (2006) pp. 122-123

Renaissance knowledge, as well. Such a body of knowledge places great strains on the island and library, since "it is always bursting open of its own volition"; consequently, it needs to be "bound around with two leather straps buckled tightly at the spine. At night, it drums against the bookcase shelf and has to be held down with a brass weight."[23] In other words, Greenaway appeals to the embellishment of Shakespeare's text; and while doing that he bounds the books and opens them at the same time.

3.2 VISUAL STRUCTURE OF THE FILM

Taking the innovative visual features into consideration, it can be suggested that the visual structure of the film within its own dynamics is exclusive, as well as keeping the textual aspects on account. At top of everything, *Prospero's Books* uses the digital image manipulation, Paint Box Technique by using High Vision video inserts in a pioneering manner. [24] In the movie, the director overlays multiple moving/still pictures with animations and drawings. The Paint Box Technique enables him to juxtapose different scenes, drawings and photographs from different sources from different times. The complex visual tableaux like separate multiple frames or moving images on a piece of ancient painting are examples of this process. Moreover, the extensive use of nudity again with the help of Paint Box Technique is another noteworthy feature in the frames. The visual depictions of the bodies support the novelty of *Prospero's Books* in terms of its technique and idea. (Figures 3.2.1a-b)

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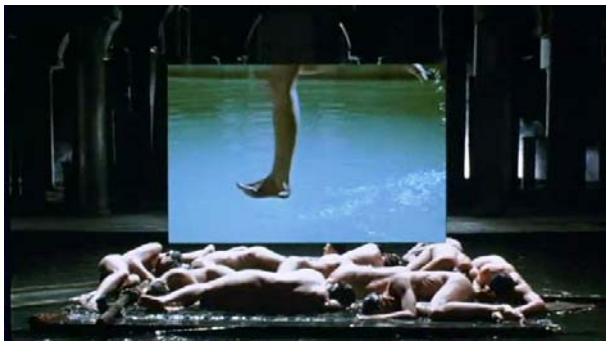
[23] PASCOE, D. (1997) p. 162

[24] Paint Box system was initially launched in 1981 as an attempt to revolutionise the design of movie and television screens. It is a technology to amalgamate the digital animations, still pictures and moving pictures with hand drawings. Hence, it is a digital painting notebook for cinematic representations.

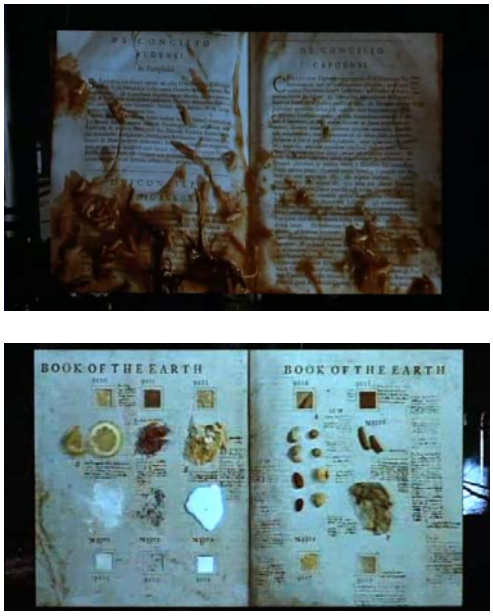


Source: Screen shots from *Prospero's Books* 46m 1s; 51m. 22s. [DVD]
Figures 3.2.1a-3.2.1b Paint Box images

In addition, Lawrence remarks that "[t]he border is eventually replaced, the widescreen shot continuing 'behind' the image of the book, creating frames within frames, sometimes three or four per shot. In the foreground, the books reframe the world, yet there is always a larger world within which they are read."[25] She also adds "[h]aving no faith in books per se, Greenaway has an endless fascination with the infinity that can reside within them. The books he creates for Prospero hover blissfully beyond the reach of logic. As intersections of arguments, superstition, art and research, each is, in its own way, impossible."[26] In other words, the books are utilized as second frames on the screen. (Figures 3.2.2a-c)

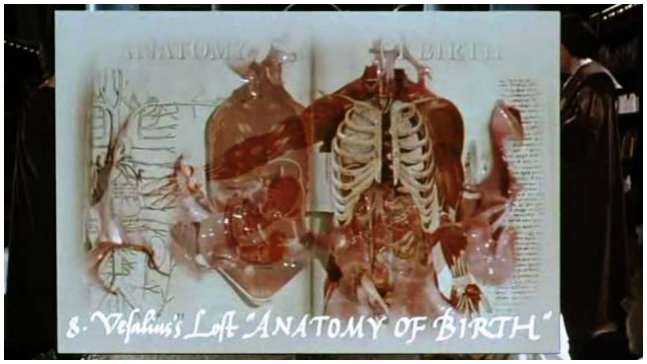
[25] LAWRENCE, A. (1997) p. 142

[26] LAWRENCE, A. (1997) pp. 151

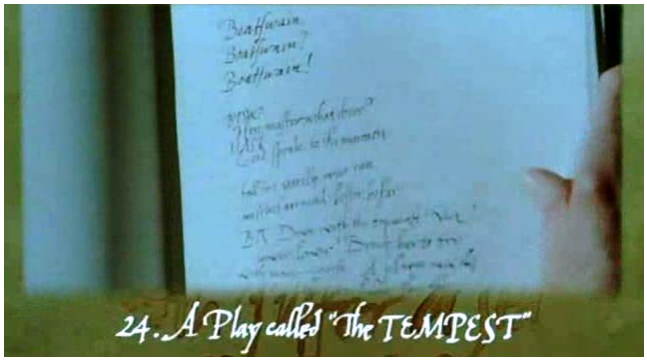


Source: Screen shots from *Prospero's Books* 11m. 17s; 11m. 44s. [DVD]
Figures 3.2.2a-3.2.2b
Superimposed frames by books

Furthermore, the key themes the book, the body and their visual relationship construct the content, form and format vigorously. To solidify, the books are separately inserted into the narration of the play as a voice of Prospero and as visual sections with calligraphic descriptions in the screen frame. (Figures 3.2.3a-b) Greenaway attributes particular importance not only to the textual and spatial design but also to their visual depiction. As a matter of the fact, the sketches of the books with detailed specifications appear firstly in the screenplay and then in the movie. Since this very early process, the film renders the physicality, materiality and bodily relationships of the books with their readers. To put it otherwise, the visual design of the books has similar emphasis to the architectural specifications of the spaces on the screenplay and in the movie.



Source: Screen shot from *Prospero's Books* 64m 23s. [DVD]
Figure 3.2.3a Books as visual inserts to *Prospero's Books*



Source: Screen shot from *Prospero's Books* 66m. 26s. [DVD]
Figure 3.2.3b Books as visual inserts to *Prospero's Books*

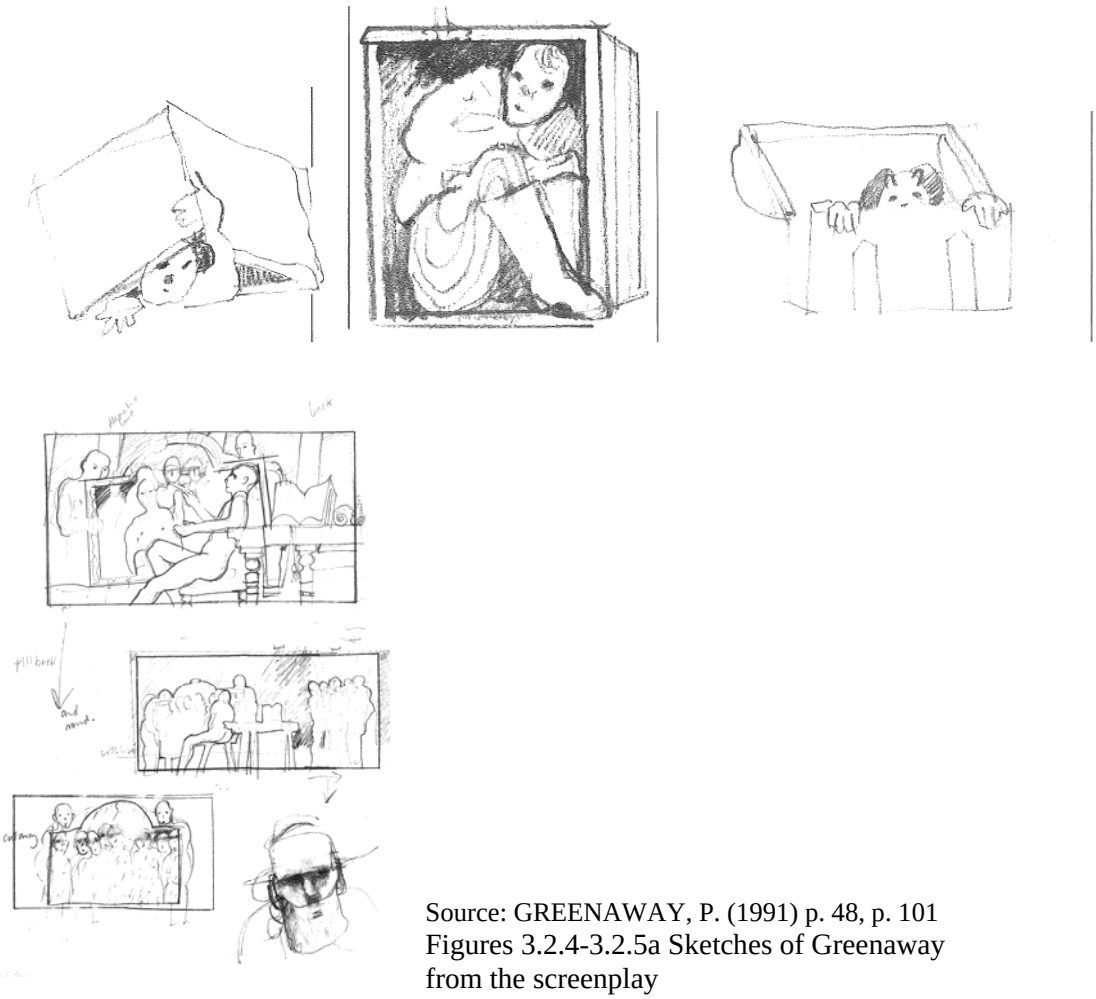
Beyond the represented volumes, the visual structure on the screen has enfolded. The frames seem to have endless pages when the changes from the screenplay and the omitted books are considered. On the basis of these alterations, it is possible to suggest that incomplete and unreadable books have places in Prospero's library with no limitations. There are books which are not demonstrated clearly or which are displayed in a very personal way so that only Greenaway can comprehend them. As Phelan Peggy indicates:

> Extra-filmically, the twenty-fourth volume could be said to be replaced by Greenaway's own book, which tells the story of his shots, locations, and love affair with the Graphic Paint Box. In his book he reprints both still images he made with the Paint Box and fragments of writing from the First Folio. If his book can be said to contain all the books from Prospero's library, then Prospero has twenty-five books. [27]

At this point, it should be added that the other typical visual principles of Greenaway, such as lateral movement of the camera, symmetrical scenes and wide screen shots like

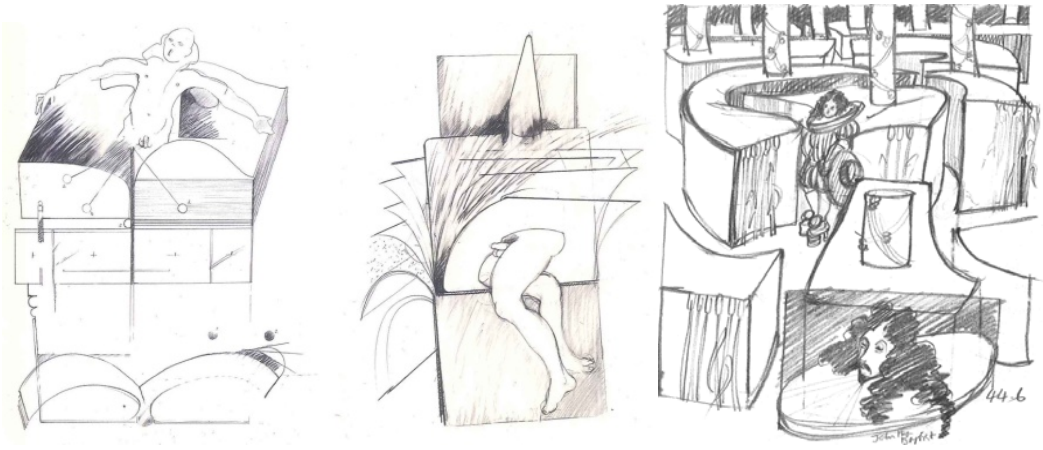
[27] PHELAN, P. (1992) "Numbering 'Prospero's Books' ", *Performing Arts Journal*, Vol. 14, No. 2 Cambridge: The MIT Press, pp. 43-50. From : *http://www.jstor.org/stable/3245630* [Accessed in: August 4, 2009]

horizontal sections are used in *Prospero's Books*. Seen in this light, the books, the story, the spaces where all the events take place, nude bodies and historical quotations create a distinguished inquiry in the form of a cinematic representation. As Greenaway explains "... *The Tempest* is a play about magic, knowledge, power, more precisely the power conferred by knowledge acquired from books. ... *Prospero's Books* is a film about 'you are what you read'. We are all products of our education, our cultural background, which very largely perceived through text." [28] On the basis of this idea, he creates the visual structure starting with pen and paper till the digital pages with endless colour and textual spectrum. (Figures 3.2.4, 3.2.5a-b)



Source: GREENAWAY, P. (1991) p. 48, p. 101
Figures 3.2.4-3.2.5a Sketches of Greenaway from the screenplay

[28] Quoted in RODGERS, R. (1992) p. 15



Source: GREENAWAY, P. (1991) p.48, p.101
Figures 3.2.5b-3.2.5c Sketches of Greenaway from the screenplay

3.3 ARCHITECTURE OF/ IN *PROSPERO'S BOOKS*

> *For if the sentence is a wall before the language of the original, literalness is the arcade. Walter Benjamin.* [29]

The exile island of Prospero hosts both the events and dreamy scenes with books in the movie. As seen in the water coloured drawing, (See Figure 3.1.4) Greenaway designed the island's environmental context and interior details together. With the guidance of this drawing, Dutch designers created the spaces in the set of Amsterdam shipyard and in a disused aircraft hangar. There are mainly two zones on the island: Prospero's library and the space where inhabitants live; which is described as "the other part of the island".[30] In addition, Caliban's pit and a place full of repetitive arcades appear as transitional spaces between the interior and exterior zone; and they complete the architectural composition of the island. Furthermore, there are specifically defined sub-spaces in the screenplay such as:

[29] BENJAMIN, W. *Selected Writings/ Walter Benjamin*, Cambridge, Mass: Belknap Press, p. 260

[30] [data based online] at *http://www.omencity.com/xitez/prospero/tempesttext.html* [Accessed in 23.02.2010]

Prospero's bath with a huge pool, a sub- space of his study and other arcade with a view of a cornfield. (Figures 3.3.1a-d)

Source: Screen shots from *Prospero's Books* 120m. 47s; 75m 57s; 68m. 15s; 51m 7s. [DVD]
Figures 3.3.1a,-3.3.1b-3.3.1c-3.3.1d Miscellaneous spaces in *Prospero's Books*

Before the main areas, the library and the study, the sub-spaces as repetitive arcades and the bath with a giant pool can set a proper entrance of the architecture of the film. Firstly, the dense colonnaded space, which works strikingly as a background to all spaces, should be analyzed. This space has the most concrete architectural pieces, multiple columns, which are surrounded with the volatile environment. Both the bath and the nature, where Miranda and Ferdinand meet, are framed by that "Alhambra- like architecture".[31] (Figures 3.3.2a-b)

Source: Screen shots from *Prospero's Books* 84m 30s; 67m 15s. [DVD]
Figures 3.3.2a-3.3.2b Arcaded space

Especially in the interior shots of the bath, this arcaded space is bizarre enough to recall a paper work. Like the two-dimensional page of a folded cube in a book, the

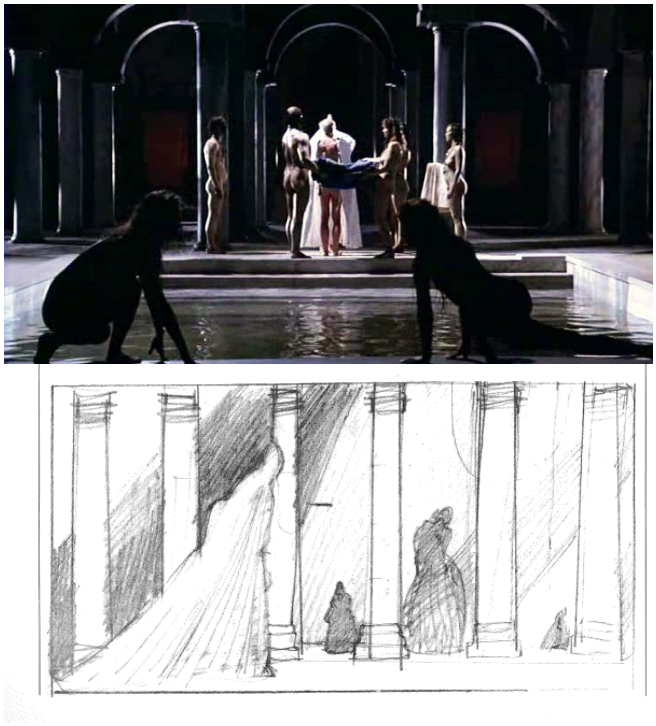
[31] WOODS, A. (1996) p. 111 In fact, if a similitude is necessary to understand the formal quality of this space The Great Mosque of Cordoba seems more related to the Greenaway's depiction. The space recalls an abstraction of a background nature, like jungle, with the references of architecture in Cordoba. The director mimics that style intentionally which enriches the visual level of the film.

arcades stand at the back of the scene as a background surface, although the viewers knows that it is a volumetric edifice. In spite of its dominant three dimensional elements, homogenous repetition and one point perspective the director uses, its volumetric characteristics are inconspicuous. Only in the final scene of the film, Ariel runs around the arcades, again stick to a single linear direction, and the viewers feel the volumes around the arcades. However, this movement gives no clue of their real size or number at least in comparison with other spaces. (Figures 3.3.3)

Source: Screen shot from *Prospero's Books* 68m. 22s. [DVD]
Figure 3.3.3 Arcaded space on the island

Meanwhile, since the arcades are located both in the cornfield under the sky and inside the building, they play with the perception of the spectator. In other words, because of the colonnades the perceived distance becomes never clear. In addition, the sleak texture of the columns and harmonious pattern correspond to their homogenous and unified composition. Yet, the sleakness is broken down in the scenes with Ferdinand and Miranda. In their meeting scenes, the thin columns expand and unite with stone walls. The stepladder, a horse and the wood piles differentiate that part of the interior in the whole built and natural environment. Indeed, only that zone utters the feeling of interiority in the island which has no other solid depiction of a room, ceiling or an opening. (See Figure 3.3.2a) Additionally, the interiority is doubled by the display of restrictions of the space in

the screen frame. In other words, the columns do not only work to frame the screen as external boundary but also to limit the space as interior element. The shots with arcades which expand everywhere and then locate in the periphery of the frame are the examples of that feature. The persistency on one point perspective and horizontal shots with strict path also support this intention. Hence, through that kind of a folded representation of space, the thematic intricacy of the film is solidified by architectural elaborations. (Figures 3.3. 4a-b)



Source: Screen shots from *Prospero's Books* 51m 33s. [DVD]; GREENAWAY, P. (1991) p. 54
Figures 3.3.4a-3.3.4b Columns around the bath

The second sub-space is the Prospero's bath which initiates and ends the movie. Following the intercut with drops of the water and shots of a fountain pen being dipped into an inkwell, Prospero's bath with a huge pool is depicted by a distinguished architectural composition in terms of its colour, light and perspective. First of all, the spectator is welcomed to see Prospero's naked body and books on the surface of the water. The pool and the background arcaded space is horizontally shot as a typical technique of Greenaway. When Prospero leaves the pool and gets

dressed behind the blue curtains, the tale actually starts. The curtains are opened to initiate the sequences after the introductory minutes. (Figures 3.3.5a-b)

Besides, water is also interpreted in the first book of the film: *A Book of Water*. In the first sequence that the book appears, its border changes colours (bluish-purple through the bathhouse and gold around Prospero). The transformation and inconstancy of water are emphasized by these scenes. The film is bounded by this first book and the last one: the play itself, *The Tempest* which is rescued from drowning in water. Although the order in which the books appear in the film has been changed from their order in the screenplay, thus altering their numbering, the first remains as *A Book of Water*. As a matter of fact, "[w]ater makes tempest possible, the pool where it is plotted, and the ink with which it is written." [32]

Source: Screen shots from *Prospero's Books* 51m 7s; 52m 10s.[DVD]
Figures 3.3.5a-3.3.5b Initial scenes in Prospero's bath

[32] LAWRENCE, A. (1997) p.153

On the other hand, Ariel urinates on the pool of Prospero which evokes that there is another liquid material: urine. Ariel's and Caliban's associations with Prospero are generally via these liquid materials *viz.* Caliban has urinated on the books just as Arial has done to pool. Yet, this does not stop Caliban saving the books which Prospero burns and drowns in water. In the end of the film, ironically, the previous sources of the whole story *A Book of Thirty-Five Plays*, and *A Play called 'The Tempest'* are rescued from water by Caliban.

Indeed, in the movie, Prospero has attempted to misuse the power of inkwell as weapons against his enemies, but eventually, he uses water to annihilate his revenge plot. Keeysey interprets this point as:

> It is interesting to note that, when Prospero breaks his magic wand- a symbolic extension of his quill pen- and throws it in the water, the two pieces 'turn into green sea-serpents and at once swim away', much as Caliban swims away with two of Prospero's books. Released from service as the mere instrument of his master's imperial will, Caliban and his pen may go on to rewrite history. [33]

Agreeing with this idea and considering Greenaway's demand on re-writing history by his visual narrations, Caliban's (hi)story can be seen as a far target of the director.

The last sub-space is the cornfield on the island. In both the original play and the screenplay by Greenaway, this pastoral setting is described as: "another part of the island."[34] This means that, the environment which hosts the narratives and Caliban is specifically labelled as "another." Caliban and natives are separated and defined as

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[33] KEEYSEY, D. (2006) p. 123

[34] SHAKESPEARE, W. (Last edition: 2000) p. 79

'others'. Strangely enough, the first visual connection between Miranda and Ferdinand occurs in this space. Ferdinand who comes to Prospero's island by the shipwreck is seen by Miranda from the interior of the library "Looking up from her book, the modestly attired Miranda spots overdressed Ferdinand in the cornfield, his 'decapitated' head peeking out from above his cartwheel ruff and the stalks of gold." [35] They, then, meet in front of the perpetually ripening cornfield. (Figure 3.3.6)

Source: Screen shot from *Prospero's Books* 75m 12s. [DVD]
Figure 3.3.6 Cornfield of the island

To conclude the introductory part of the architecture of/in the film other notable historical references which should be added. While travelling on the island and then in the library of Prospero, the spectator encounters with intense architectural and visual references, with no surprise, reveal the breadth of Greenaway's knowledge. For instance, the director models the youngest Ariel after a "curly- headed child" in Bronzino's *Allegory with Venus and Cupid* (1546). Among the represented by direct references or as illustrations are Bernini, Botticelli, Breughel, De la tour, Fuseli, Gericault, Giorgione, Leonarda da Vinci, Mantegna, Piranesi, Poussin, Raphael, Rembrandt, Rubens, Titian, Velazquez, Veronese.[36] In addition to Michelangelo and Palladio Miranda's ethereal quality and loose flowing garments are inspired by Sandro Botticelli's image of *Spring* (1452). Furthermore, some

[35] KEEYSEY, D. (2006) p. 112

[36] LAWRENCE, A. (1997) p. 155

particular images in the film are based on specific works by lesser-known figures, such as the engraver John White, an "English Draughtsman" whose fancifully Europeanized depictions of American Indians "about the time Shakespeare was writing" serve as models for the original inhabitants of the island.[37] As mentioned before, amidst all these art pieces the library and study of Prospero are the main architectural quotations that shape all the other spatial characteristics in the film. (Figures 3.3.7a-b)


Source: http://history.hanover.edu/courses/art/botpri.html;
http://www.artknowledgenews.com/Yale_Center_for_British_Art_John_White.html
Figures 3.3.7a-3.3.7b *Spring* (1452) by Sandro Botticelli and John White's American inhabitants as prototypes of Greenaway

3.3.1 *BIBLIOTECA MEDICEA LAURENZIANA* & PROSPERO'S LIBRARY

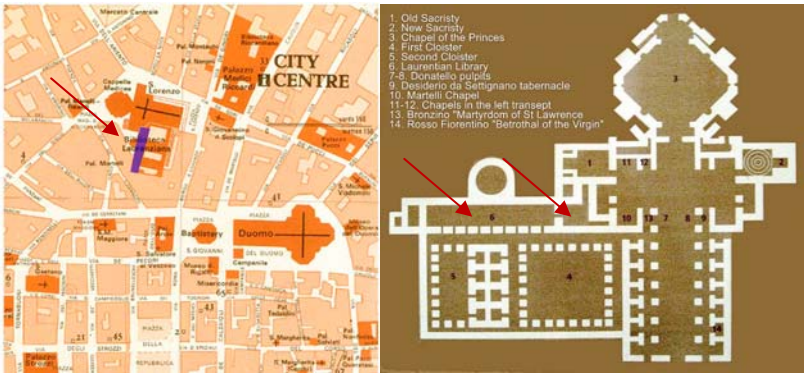
In *Prospero's Books*, the architectural model of Prospero's library is the *Biblioteca Medicea Laurenziana*[38] in Florence, Italy, designed by Michelangelo Buonarroti between 1525 and 1571. In creating Prospero's library, Greenaway has

[37] LAWRENCE, A. (1997) p. 157. There are similar accounts in GREENAWAY, P. (1991) pp. 65-67

[38] I prefer to use the Italian (original) version of the building's name which is known as *The Laurentian Library* in English.

borrowed this icon example from Renaissance architecture; notably its vestibule dominated by a staircase.

The *Biblioteca Medicea Laurenziana* is located in the Basilica of San Lorenzo, in Florence. The Basilica of San Lorenzo is situated at the centre of the city and it is a complex that hosts the chapel of Medici family, a garden, and the Old Sacristy by Brunelleschi. The library is an additional building to the complex which was commissioned by Cardinal Giulio de Medici, Clement VII, in 1524. The library project was required by Cardinal Giulio to house the manuscripts of his uncle Lorenzo the Magnificent. Therefore, *Biblioteca Medicea Laurenziana* is a significant historical building in the terms of the location of the existing building in the city, its privileged Renaissance architects as Brunelleschi (the architect of the complex) and Michelangelo (the designer of the library) and lastly the symbolic characteristics of the complex for the Medici family. In addition, the novel features of the vestibule design, particularly the staircase, become the symbolic image of the Mannerist architecture between the Renaissance and Baroque periods. (Figures 3.3.8a-c)



Source: *http://www.bml.firenze.sbn.it/index_ing.htm*
Figures 3.3.8a,-3.3.8b-3.3.8c Plan& vestibule and reading room in *Biblioteca Medicea Laurenziana*

The project contains two main areas as the vestibule which links the existing complex to the additional part and the long rectilinear reading room which holds the collection. These structures were constructed in a period of time with some ruptures. The floor and ceiling of reading room were built in 1549- 50 by Michelangelo and the staircase in the vestibule were built in 1558- 59 when he was in Rome. Later, the staircase has been executed by Bartolomo Ammanati and Giorgio Vasari with the instructions of Michelangelo, and the floor of the reading room was designed by Santi Buglioni. In addition, the final design of reading room with interior decoration and vestibule with its staircases were completed by various architects and draftsmen. Ultimately, the building was opened to public in 1571 by Cosimo I, Grand Duke of Tuscany while the constructions were still incomplete. [39]

In the light of the given information, it is possible to interpret that the staircase – as architectural pieces- has three faces in the film: the original one in Italy, the one executed by the set designers and the model on the pages that lies on a shelf in Prospero's library. (Figures 3.3.9a-c) About the reproduction of the staircase, Greenaway explains:

> On a film- set in an Amsterdam shipyard, the film version of this masterpiece [The Laurentian Library staircase] was built in a week. Manufactures in wood and plaster to mock and imitate the stone and gesso of the original, it was gone in one day, destroyed after a meticulous three-day reconstruction to make way for another set. Maybe the original Michelangelo staircase will be gone in a millennium, to join those earlier ascents of architectural history, the ziggurats and those de-marbled, de-stoned exposed stairs of the stepped pyramids, and every hypothetical Tower of Babel that fascinates Breugel with the vanity of reaching the impossible, of reaching Heaven, of making a stairway to God. [40]

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[39] For further information, see: HIBBARD, H. (1975) *Michelangelo Painter, Sculptor, Architect,* Venedic: Chartweil Books inc, pp. 133- 140; HUGES, A. *Michelangelo,* (1997) London: Phaidon Press.

[40] KEEYSEY, D. (2006) pp. 121-122

Source:
http://www.bml.firenze.sbn.it/index_ing.htm;
Screen shot from *Prospero's Books* 58m. 56s. [DVD]
Figures 3.3.9a-3.3.9b-3.3.9c Three faces of the *Biblioteca Medicea Laurenziana:* the building, the set design and model in a book

Henceforth, for Greenaway the re-fabrication of an iconic architectural edifice from the Renaissance era denotes not only historical meaning, but it is also related to contemporary assumptions. An architectural structure -staircase- as directly related to movement and height helps Greenaway carry the past to the present and potentially to the future. Therefore, the transformation of that prominent part of a

historical building is not completed by erecting it for the set. In fact, the director gives clues about the forthcoming journey in the end of the film. As Keeysey believes, "[b]y throwing the book in the water, Prospero de-creates all of this - staircase, model, book, and concept- envisioning the unimaginable."[41] In other words, in the end of the film the pop-up book and all the other books drown in water and become a testimony of the future re-adaptations of the staircase.

Nevertheless, the illustrated design of staircase which becomes a real setting is not the only part borrowed from Michelangelo's library. The reading room, which has been rather surprisingly never mentioned in any literature about the film, is also copied from Michelangelo's library. All the interior wall ornamentations, carved benches, ceiling and floor pavement decorations are re-created for the film. The only altered point is the missing carved benches in the reading room of Prospero. (Figures 3.3.10a-c) On the other hand, the further novelty and importance of the original library lie in the interior articulation and wall ornamentations of the reading room although the vestibule staircase is a widely known part of the building. The reading room is the main area of the library with respect to its function and collection. Hence, a building which closes the Renaissance period in architecture forms a proper ground for Greenaway to quest for alternative interpretations of knowledge through the books – starting from Renaissance era till the contemporary milieu.

[41] KEEYSEY, D. (2006) p. 121

Source: Screen shots from *Prospero's Books* 71m 3s; 74m. 14s. [DVD]

Figures 3.3.10a-3.3.10b-3.3.10c Reading room of *Biblioteca Medicea Laurenziana* and *Prospero's Books*

Illustrating this point, Greenaway intertwines the Renaissance values and beliefs with the nineteenth century ideas by placing a salon painting near Michelangelo's staircase. Hence, it can be argued that the film creates its own historicity on the basis of architectural re-creation while questioning the ideas of the quoted period. Furthermore, Greenaway's way of finding many correspondences between the 17th and the 20th century's is also a supporting point. To solidify, the director observes 17th century features as a "source of artistic inspiration, from architecture and

sculpture to paintings." Thus, *The Tempest*, being a play about beginnings and endings "is perhaps very relevant to the end of the century, the end of the millennium" [42] which Greenaway juxtaposes with the end of the Renaissance. On the other hand, film theorist Lawrence points out that "[t]he corridors through which Prospero walks are lined with signs, a density of allusions characteristic of Greenaway and also characteristic of the Baroque. The parallels between the Baroque and postmodernism, as well as Greenaway's taste for the sixteenth and seventeenth centuries, have led some to tag Greenaway's work 'neo- Baroque'. In fact, the filmmaker himself cites the sixteenth century's "Great Manneristic Debate'. „ [43]

Meanwhile, Woods finds a clear relationship between the contemporary art and 17th century works, like Greenaway. To exemplify, he calls upon the work of Anselm Kiefer as a parallel work of Prospero's books from the 20th century. According to him, The *High Priestess*[44] is a library, "perhaps a re-imagined great lost library, of massive lead volumes, with words and images on every page, and objects also

[42] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 178

[43] LAWRENCE, A. (1997) p.163.For more detailed analysis on the relationship between the 17th and the 20th centuries, particularly in terms of Baroque, see: ELLIOT, B and PURDY, A. (1997) *Peter Greenaway Architecture and Allegory*, London: Academy Editions; HARBISON, R. (2000) *Reflections on Baroque* ,Chicago: University of Chicago Press; DAVISON, P. (2007) *The Universal Baroque*, Manchester: Manchester University Press.

[44] The original title of the work is '*Zweistromland*' (1989) designed by German painter and sculptor Anselm Kiefer. As the artist explains "books are recurring theme and experimental arena for the most dissimilar subject matter. At the end of the 1980s they are collected on huge steel shelves creating an entire library, which in principle could be supplemented and continued indefinitely. The sculpture consists of about 200 massive lead books, seemingly untidily arranged in two enormous steel book shelves, slanted at an angle toward each other and divided in the middle by a heavy glass plate. Although the books weigh 300 kilos each, just as real books, they can be taken off the shelves and "read". …The gigantic book shelves prompt immediate thoughts of the legendary library in Babylon with its huge stores of collected knowledge. Most books contain manipulated photographs of the world's surface. Others preserve organic matter, such as clay, peas, hair, straw and suchlike -- everything that forms the basis for life. But not all the books contain something. Approximately half of them are "empty", and these show traces of erosion, foot and wheel prints, impressions and scrape marks etc. The marches of time and life's accidental characters are parts of the whole.' From: *http://afmuseet.no/?artist_id=48&language=en#* [Accessed in 23.02.2010]

pressed between the pages; the *livre d'artiste* as sculpture." [45] (Figure 3.3.11) Wood evaluates these two works comparatively manner and remarks that "[t]hey [*i.e.* books] pile up in studies, and they open up to reveal images and pop-up models of architecture, and in *Prospero's Books* they are magic, animated objects in which the boundaries between words and images and the things that both words and images stand for or represent have been blurred or abolished."[46] Therefore, with a novel approach, the director has a foresight that embraces the art of the future, as well as the art of the past.

Source: *http://afmuseet.no/?artist_id=48&language=en#*
Figure. 3.3.11 *The High Priestes* by Anselmn Kiefer

After a comparative reading of different libraries, the relationship between the library and a study room should be analysed. In fact, *Biblioteca Medizia Laurenziana* is an early example of the transition of personal libraries, meaning study rooms in spatial terms to the public libraries. Therefore, the importance of the *Biblioteca Medizia Laurenziana* for the film is based mainly on two converging factors: the architectural character of its building and its historical collection. The journey of the library, meaning its core collection from Medici's private libraries to the various acquisitions, has in fact been shaped by a constant aim, which is to display the books; the possessions with a highly textual or aesthetical quality. The

[45] WOODS, A. (1996) p. 102

[46] WOODS, A. (1996) p. 102

collection of the library contains a wide range of texts including the 15th century texts or earlier manuscripts. In this regard, the library opens the archive of Medici family to the public. These pages have travelled from a study room to the public library and their journey ends up in *Biblioteca Medicia Laurenziana*. [47] Prospero's books give a share of the same end years later. In the same manner with Michelangelo, Greenaway gives a similar effort to create a library for Prospero's books which reach beyond their content. In essence, the choice of *Biblioteca Medicia Laurenziana* is not an arbitrary and surprising one if the architectural history of the "spaces related to books" is taken into account. It is like the public space that Prospero opens his book collection in his study to the natives of the island. (Figures 3.3.12a-b)

Source: Screen shots from *Prospero's Books* 83m 54s; 70m. 8s. [DVD]

Figures 3.3.12a-3.3.12b Prospero while opening his books

[47] ACKERMAN, S. J. (1986) *The Architecture of Michelangelo*, London/ New York : Penguin Books, pp. 33- 45

Having entered Prospero's library, Pascoe observes:

> So it is with Prospero's book depository. When he crossed it, each section of the library liberates pertinent objects and people which seem to merge into each other to create bizarre new combinations; ambiguous bacchanalian figures- wearing birettas and mitres- sit aside a giant abacus ... two giggling nereids- playing with a sheep- swing on the library stepladder ... a long-tailed creature sits drinking in the shadow of a tall desk ... Such glimpse imply the potency of text in determining narrative action, and nowhere is this point made more cogently than in the opening scene where Prospero is discovered naked in his bath, standing in a pool surrounded by colonnades. [48]

Hence, in that fanciful space all the volumes can be read as pages or books from Greenaway's own collective library/archive. The stage, the island, the library and the books in it work as transparent pages of the history book. In this regard, as James Tweedie explains the conception of the book, library and island are juxtaposed: "[t]he film foregrounds another model of the book: as multiplicity, assemblage, and *line of flight"*.[49] Likewise, Greenaway indicates: "I guess you really could say it's 24 library shelves or 24 libraries indeed. The whole thing can go from there on. But the books are fascinating and very magical."[50]

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[48] PASCOE, D. (1997) p. 186

[49] Emphasis is mine. TWEEDIE, J. (2000) 'Caliban's Books: The Hybrid Text in Peter Greenaway's Prospero's Books'*Cinema Journal*, Vol. 40, No. 1, Texas: University of Texas Press. pp. 104- 126. From http://muse.jhu.edu/journals/cinema_journal/v040/40.1tweedie.html [Accessed in: November 20, 2009]

[50] Quoted in GRASS,V. (2000) p. 132

Because of all the architectural features mentioned so far, it is highly difficult to say whether the library of Prospero is *on* the island or the island itself is *the* library of him. To go further, the intricate relation is also valid for the books and the library. The books are in the library as well as the library of Michelangelo is in the books. The unit, maybe "monad" [51], is the book and/or the library itself from "which the film constantly folds into the alternative, incompossible spaces, media, and images that exceed Prospero's initial attempt at circumscription."[52]

On the other hand, despite the richness of the meanings of the library in Greenaway's film, there are only two parts in Shakespeare's *The Tempest* where the library of Prospero is mentioned. What is striking is that although Shakespeare furnished Prospero with a single book, Caliban has used the word "book*s"* in plural. In act III, scene II., when he speaks to Stephano and Triculo:

CALIBAN: Remember first he possess his books; for without them
He's but a sot, as I am; nor hath not
One spirit to command: they all do hate him
As rootedly as I. Burn but his *books.* (5.2.92-95) [53]

Considering Prospero's expression of his books in single at the end of the film, this small detail conveys important questions about the book, the library, knowledge and authority that they impute.

Other evidence about the root of questions on books is in act I, scene I. In the scene, Prospero says that "Me, poor man- my library ... Was dukedom large enough-of

[51] I use the term "monad" by borrowing from Gotfried Leibniz's theory of monads , meaning eternal, indecomposable, individual and each reflecting the entire universe. From my point of view, the books in Prospero's library, especially the book of architecture, is reminiscent to the concept of "monad".

[52] TWEEDIE, J. (2000) p. 115

[53] Emphasis is mine. SHAKESPEARE W. (Last edition: 2000) p. 45

temporal royalties..." [54] He relies on his library and know that without his books, he is "a sot, as Caliban" (3.2.90).[55] Hence, Greenaway mingles the number of books in an inventive and attentive manner as Shakespeare starts to do in his play. For the director, what Prospero has is both a book in the play and/or an imaginary library with a list of twenty- four books in the film. So, he intends to open all these volumes and read them both through the eye of Prospero and through himself.

3.3.2 PROSPERO'S STUDY

Beyond and besides the *Biblioteca Medicea Laurenziana* there is another direct architectural quotation on the island of Prospero. As Greenaway confirms, the historical source of Prospero's study, actually a cell with a platform is Antonello de Messina's study in his picture *St. Jerome in his Study* painted in 1470. In addition, in the play Shakespeare notes that "[t]he scene is on Prospero's island with perhaps some structure on the stage (or the inner stage, if there was one) representing his cell." [56] This specific characterization indicates the importance of the study in the library. Greenaway's choice of St Jerome to solidify the scene has similar elaboration with Shakespeare. As Pascoe points out, St Jerome sets "a model of a religious wisdom and sanctity."[57] He explains:

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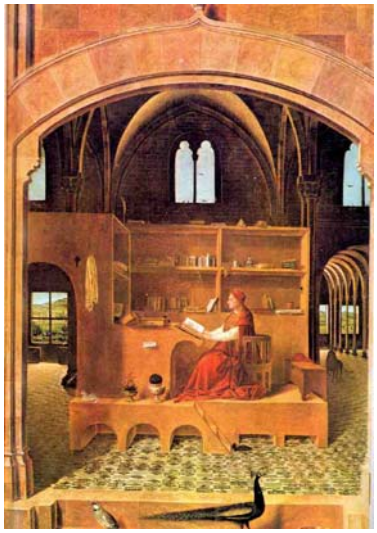
[54] SHAKESPEARE W. (Last edition: 2000) p. 41

[55] GILMAN, Ernest B. (1980) "All eyes": Prospero's Inverted Masque *Renaissance Quarterly,* Vol. 33, No. 2, Chicago: The University of Chicago Press, p. 223

[56] SHAKESPEARE W. (Last edition: 2000) p. 32. For Renaissance studies, see especially PETROSKI, H. (1999) 'Studying Studies' *The Book on the Bookshelf,* New York: Knopf, pp. 100- 128; THORNTON, D. (1997) 'Creating a Study' *The Scholar in His Study. Ownership and Experience in Renaissance Italy,* London: New Haven, pp. 27- 51

[57] PASCOE, D. (1997) p. 168

As he [*i.e.* Greenaway] has freely admitted, various paintings of Jerome, a scholarly, book-bound sage in exile, extending his wisdom, were source images for the initial appearance of Prospero, 'a secular equivalent of St. Jerome'. Hence, the representation of the usurped Duke of Milan in his library is based on Antonello's writing room in his picture of St. Jerome; a cosy wooden carrel erected within a Gothic construction, which may be a church or a palace. [58](Figures 3.3.13, 3.3.14)



Source:
http://www.wga.hu/frames-e.html?/html/a/antonell/stjerome.html
Figure 3.3.13 *St. Jerome in His Study.* (c 1475) by Antonello de Messina (c. 1430-79) as a model of Greenaway's study for Prospero

[58] PASCOE, D. (1997) p. 169

Source: Screen shot from Prospero 51m 23s. [DVD]
Figure 3.3.14 Prospero's study

Greenaway reveals the effects of light of Antonello achieves, casting sharp or diffused shadows, vigorous beams on different surfaces and illuminating the distant landscape beyond the windows in the lower corners and the distant cloudless sky above. In the dead centre of Antonello's painting there is the book itself. Jerome, in the act of turning over a new leaf above the shelf, appears as the central figure. Books, a text, a pen, landscape behind the window, the red robe of Jerome and birds in the very frontal part of the frame claims that the sanctity of the book which meets with the surrounded physical world.

In addition, this "on- screen, jumbled art history spotting" [59] has some other hidden sources. George de la Tours' *The Penitent St Jerome* (1625) and *St Jerome* (1498) by Albert Dürer are the references especially for the study of Prospero. According to Pascoe "[n]o contrast to this architectural security, Greenaway suggests that Georges

[59] DENHAM, L. (1995) p. 27

de la Tour's image offers a very mortal image for Prospero stripped and humbled before a book." [60](Figures 3.3.15a-b)

Source: PASCOE, D. (1991) p. 171, p. 172
Figures 3.3.15a-3.3.15b *The Penitent St Jerome by* George de la Tours' (1625) and *St Jerome with the Books* by Albert Dürer (1498)

Meanwhile, in his wooden cell Prospero, as a secular image of St Jerome, highlights his individual position as being separated from the others which he intends to dominate. Maricondi asserts:

> This strategy affords him the illusion of immunity and independence from the variability of circumstances and from chance; prediction and control become the primary goals. This method ... is managerial and scientific; it embodies the Cartesian attitude that calls for a place of power, a totalizing discourse, and a compartmentalization of space. Prospero's cell is a 'place'- a locus- not an environment. From this position Prospero can develop a totalizing narrative that constructs the world as readable and representable spaces. It is a quintessentially panoptic practice that allows mastery by sight. [61] (Figures 3.3.16a-b)

[60] PASCOE, D. (1997) p. 170

[61] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 188

Hence, in the centre spot of the space surrounded by the re-enacted Renaissance world, Prospero represents "a mind in a void." [62] As Maricondi reveals, "opening sequences of the film where Prospero trades his bath, his physical immersion in water- the amniotic fluid, the blood of life- signifying his fusion with the world for his cell and desk- symbolising his instrumental and rational/confrontational attitude toward the world."[63] Therefore, his cell and desk is his individual, separate terrain which he does not share with anybody but spreads his words to outside. It is the nucleus, in which interiority for Prospero and authority for outsiders arises.

Source: Screen shots from *Prospero's Books* 49m. 10s;50m. 9s. [DVD]
Figures 3.3.16a-3.3.16b Prospero in his study

[62] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 188

[63] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 188

3.4. BODIES OF THE BOOKS AND READERS/ WRITERS

Architecture is thus also a scriptural enterprise that acts upon the world and its inhabitants. [64]

The book should be heavy with things and flesh [65]

Stepping on Prospero's island and then in his library and in his cell, the final arrival point for spectators is the books. In fact, the journey of the film already begins from the departure of the books, waiting the viewer enter to them. As Greenaway notes, the starting point for the strategy of the film is the passage where Prospero tells of having been overthrown and Gonzalo's escorting him as he is sent to exile. In the passage, Prospero utters:

PROSPERO: Knowing I lov'd my books,
he furnished me from mine
own library with volumes[66]
that I prize above my
Dukedom.[67] (1, 2, 45.)

About these written and spoken words, Lawrence emphasizes that "[s]ited in the published screenplay between a water coloured architectural sketch of Prospero's island and Greenaway's 'Introduction', this line is singled out and reproduced on a full page in calligraphy imitating that of folio editions of Shakespeare."[68] Within that kind of a loyal approach, in the third shot of the film, "image, sound, writing

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[64] PURDY, A. (1992) "Artificial Eye/Artificial You: Getting Greenaway or Mything the Point?", *Literature and the Body*, (eds) Amsterdam: Rodopi Press, p. 210

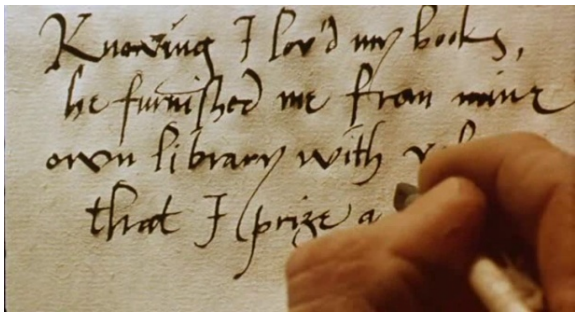
[65] Quoted in WOODS, A. (1996) *Being Naked-Playing Dead: The Art of Peter Greenaway*, New York/ Manchester: Manchester University Press, p. 102

[66] It is the addition of Peter Greenaway on the script which is displayed with the same technique in the online screenplay of the movie. From: *www.omencity.com/xitez/prospero/tempesttext.html*

[67] SHAKESPEARE, W. (Last Edition: 2000) p. 45 The plural suffix is added by Greenaway.

[68] LAWRENCE, A. (1997) p. 151

and speaking are combined layer upon layer, frame within frame, with a density that makes it difficult to speak of only an image."[69] The scene follows the shots of a close up to a drop of water and a close-up of a text being written as Prospero reads it aloud ("Knowing I loved my books..."). Thus, the main materials of the film, the book and the body in particular spatial compositions are highlighted by the very initial frames which are difficult to be described as two dimensional flat surfaces. [70] To put it otherwise, the convergent site of the book and the body appears as the books itself on the screen. Their architectural connotations are solidified by the architecture of themselves, be it literal or metaphorical. Hence, analysing only the scriptural content of the books would remain deficient. The books both represent and supplement the meaning *in* them actively. (Figures 3.4.1a-b)



Source: Screen shots from *Prospero's Books* 43m. 39s; 5m. 21s. [DVD]
Figures 3.4.1a-3.4.1b First appearance of the books

[69] LAWRENCE, A. (1997) p. 151

[70] It should be noted here that the Paint Box System is the technical method that Greenaway uses to create the mentioned superimposed frames. Historical scenes from mythologies are animated with this special technique and Greenaway juxtaposes these creatures with drawings, calligraphies of Prospero or the bodies on the island.

Yet, “Prospero’s books are those of a Renaissance imperialist,” [71] meaning that they represent the total sum of Renaissance thought on every conceivable subject, and are not limited to the book of architecture as discussed earlier. There are the giant book that natives slip as if it is a slide, *Book of Mirrors* with thick pages of transparent surfaces, *The Book of the Earth* and *End Plants* with alive examples of their content and “impregnated” with “minerals, acids, alkalines, gums, balms and aphrodisiacs of the earth, *A Book of Love* with animated superimposed images, *The Book of Colours* that bleeds out its dyes and evokes the smell, *A Book of Utopias* dissolving in a fizz of bubbles, and *The Alphabetical Inventory of the Dead* which contains a collection of tombs, columbarium and elaborates headstones, graves, sarcophagi, and other architectural follies. These are some examples of the bodies of the books reaching to the spatial sizes in this distinctive library. (Figures 3.4. 2a-c)

Source: Screen shots from *Prospero’s Books* 68m 1s; 63m 49s. [DVD]
Figures 3.4.2a,-3.4.2b Bodies of the books in Prospero’s library

[71] KEEYSEY, D. (2006) p. 102

Source: Screen shot from *Prospero's Books* 50m. 29s. [DVD]

Figures 3.4.2c Bodies of the books in Prospero's library

Indeed, each book prompts the spectator to feel, smell or taste, the essence of the book when it is opened. For instance, while female islanders dance clockwise and counter clockwise around the perimeter, the camera itself moves in a 360° loop surrounding everything, as if it were the *Book of Universal Cosmography* enclosing all within its pages. In addition to these, Greenaway gives "the opposite of the book's flattening of character, of its imposing a fixed and negative meaning [for instance] on Caliban." [72] To visualize, the spectators see a picture of a turtle in a book suddenly rises to the level of reality, gaining three dimensions and crawling out of the frame. Similarly and more strikingly, "the manimal Caliban" emerge from the construct in the book in which Prospero has cloaked him to dance on his own two feet. Therefore, the books sketch the frames of the characters, the ideas about them and they create an open space which welcomes movements and changes in it, as well.

Hence, it is possible to suggest that the cinematic representation and literary depiction of the books implement their bodies. Each book is told by Prospero's donnish voice generally beginning with their size, materiality and formalistic

[72] KEEYSEY, D. (2006) p. 107

features. The forms and formats of the books are initially specified by him. To illustrate, *A Book of Water* is water coloured, *Book of Mirrors* which is bound in gold cloth, very thick and has transparent, translucent and opaque pages, and *A Book of Mythologies* is in four meter wide and three meter height, and lastly the only printed volume, not a manuscript, is *Thirty-six play.* The descriptions stress the bound and the covering material, the format of the pages, calligraphy or print, their colour and weight, the quality of it as new, damaged or old. The emphasis reaches its peak point in *Vesalius's Left 'Anatomie of Birth.'* It is a book that frankly and literally highlights its writer and has the entrails and corporeal existence of a human being. In the fabric of this book, there are flesh and bones of a human body. There are descriptions of the book in which we are told about its material history, its effect on the reader and how it feels in the hands of a reader. Therefore, particularly through that book, which can be traced in all books, the bodies of the books are linked to the space and the bodies of the readers. (Figures 3.4.3a-b)

Source: Screen shots from *Prospero's Books* 64m 23s; 65m 4s. [DVD]
Figures 3.4.3a-3.4.3b The flesh of the books

In this regard, physical aspects of the books are not limited to their forms and materials but reach to the issue of reading. The endeavour of the activity renders the corporeality of each component and bodily relations in between. Indeed, Prospero's library has more than twenty-four books which are in one way or another connected and dispersed all around the island *viz.* book piles on a table in the reading room of the library, a pile on the sanded ground, book columns around the study, open and floating pages like compositions of a *still life* around the pool. Specifically, Synoax (Caliban's mother) sleeping on a book positioned as a pillow, Prospero sleeping over his books, and Caliban using a tick to tear the pages or books with eggs, urines and excrement on are all indications of physical usage and the connection between the bodies of readers and the bodies of the books (Figures 3.4.4a-c)

Source: Screen shot from *Prospero's Books* 109m. 4s; 85m 20s;71m. 24s. [DVD]
Figures 3.4.4a-3.4.4b-3.4.4c The bodies of the books and the readers

These compositions like the *still lives* with books and their readers have historical references similar to the library and study of Prospero. Again from the 17th century painting, Greenaway quotes from Jan Davidzsoon as a model of the scenes with flying pages in the tempest. According to Pascoe, the lifelessness of books, their fixed and fictional characters are underlined by Greenaway and Davidzsoon in a compatible way to quest their reliability.[73]

In addition, books are shaped in accordance to their contents to illustrate the template of Prospero's imagination as the reader and the author. *The Book of Language* can be read an example of this idea. As Lawrence explains:

> More a box than a book, it has a door in its front cover. Inside is a collection of eight smaller books arranged like bottles in a medicine case. Behind these eight books there 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. [74]

Moreover, the illustrations in *A Book of Love* are conventional, presenting images of a naked man and woman. However, according to Keeysey the images are "with their figures idealized in that classical mythological fashion, genitals fig-leafed or otherwise obscured in the most ostentatious ways"[75] as Prospero's imagination penetrates to the book.

[73] PASCOE, P. (1997) pp. 184-186

[74] LAWRENCE, A. (1997) pp. 154

[75] KEEYSEY, D. (2006) p. 112

Accordingly, not only the stories *in* the books but also the stories *of* the books through their bodies are told in the film. Similarly, Woods describes the movie as:

> There are distinctions to be made within these groupings between representation *of* bodies and objects, and representations *by* and *through* bodies and object; cinema is strangely poised between the two. What is constant throughout is a double emphasis: on the material realities of image-making and acting, and the media employed by the artwork; and on the ambiguities, paradoxes, but above all the physical conditions of being a viewer or a member of an audience, or a visitor to an exhibition; or, indeed, a reader.[76]

That is to say, Greenaway uses the corporeality of both the book and the reader as a vehicle and structuring devise to enquire their reliability at one time.

Another important aspect of the bodies on the island is Caliban's body and its connection to the natural environment. In fact, with its diverse aspects, it is difficult to define only one structure or restricted environment around Caliban. However, among the other defined spaces, Caliban's pit particularly sets crucial spatial and metaphorical meanings. Offering a startling contrast to the study of Prospero, "[the] pit is portrayed as a primitive, debased and dangerous world of shadows and deceptions."[77] In the pit, the bestial naked body of Caliban danced all through the movie. His dance also continues in front of the arcades while he is expressing feelings about Prospero to Alonso and Stephano. Hence, the dark atmosphere of the forest-

[76] WOODS, A. (1996) pp. 139-140

[77] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 193

like core is complemented by the beasty image of Caliban.[78] (Figures 3.4.5a-b)

Source: Screen shots from *Prospero's Books* 75m. 36s; 69m. 54s. [DVD]
Figures 3.4.5a-3.4.5b Caliban's pit

On the other hand, Caliban touches the ground and sands on the floor while dancing and speaking around his pit. Played by dancer Michael Clark, he is in constant movement so appears as a notion of motion and bodily contact. Concurrently, Prospero's incessant writing in his wooden cell emphasizes his difference from Caliban. Essentially, in the library the only moving things are – rather than Prospero-Caliban and the falling pages which break the dusty stillness. The other pieces of the space, including the people, appear like sculptures –animated sculptures at the very most- which are stable or are displaced for the sake of the composition by their designer. For instance, *The Book of Motion*, which remains strapped down in Prospero's reading room, waves with inclination. In contrast to all these, Caliban's physical contact with the environment is intimate and direct. Strangely similar to Ariel, who lives as part of a tree for years, Caliban lives like as part of his boulder.

Furthermore, the trees with big hollows, and natives dancing on them, enrich the affective dark aura of the pit. With these figures and Caliban's pinkish skin, in contrast to the jungle-green plants, is stickled out to the nightmare-like atmosphere. (Figures 3.4. 6a-b)

Source: Screen shots from *Prospero's Books* 76m 45s; 69m. 50s. [DVD]
Figures 3.4.6a-3.4.6b Physical contact of Caliban with its surrounding

As can be seen, the naked (a/desexualised) [79] body of Caliban and other natives on the island demonstrate "the tension between idealising and demonizing views of the body."[80] The head's fear of the body is illustrated through civilised Prospero's fear of the island 'savage'. The reason of Caliban's unrecognised beauty is Prospero's trouble with the body, "his culture's denigration of it as the beastly part of an

[79] Here I prefer use the term "naked" but not "nude" because of the desexualized and sexless- like depiction of the body.

[80] KEEYSEY, D. (2006) p. 112

otherwise angelic humanity." From the beginning, Prospero has construed Caliban as a physical disturbance, a misbegotten mass "not honoured with a human shape", an unyielding clay "which any print of goodness wilt not take."[81]

In this respect Keeysey asserts that "[a]lthough Prospero may view the slave's body as simply acting its devilish part in the master's script, Caliban's physical contortions might be a reaction to that demeaning role, an attempt to wriggle out of the verbal construct in which Prospero confines him." [82] It is striking that as a further example of the Calibanian body exceeding the word, Greenaway's screenplay indicates nothing about the role other than the explanation that it will be fleshed out by a dancer. As Keeysey further explains:

> The noblemen's feeling of not beings at home in their bodies is evident in their uneasy relation to the island natives. The courtier's view of the native's physicality is constructed by Renaissance culture, mediated by books that represent civilised man's fearful fascination with the 'savage'. To emphasize this, Greenaway does not present natives as they 'really' were; instead, he gives a representation of them as projected by racist and repressed Europeans. The half-naked natives encountered by the noblemen on the island are products of Prospero's books, which is to say that they are depicted as they would have appeared to European eyes, complexly filtered through the white man's fears and prejudices. [83]

To put it otherwise, as an engraver Greenaway takes the naked bodies of the inhabitants from the second hand sources such as John White's depictions. White "toned them down to suit European sensibilities"- and made the Indians fit the classical tradition by "rendering them more civilised" and by "giving them the

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[81] KEEYSEY, D. (2006) p. 107

[82] KEEYSEY, D. (2006) p. 107

[83] KEEYSEY, D. (2006) p. 111

appearance of Roman and Greek divinities." [84] Greenaway, by imitating the previous descriptions, underlines that the visual knowledge about the inhabitants are not original and reliable. The director highlights that he could only represent the previously represented images of them.[85]

Coming back to the physicality of books and the readers, throughout the film the near-naked appearance of natives emerges like visible reminders to their civilised counterparts who have bodies, too. Particularly, Prospero -as a Renaissance nobleman- pays obsessive attention to his clothes which are the emblem of his status. Similar to Prospero, the rescued men from drowning in the shipwreck are clothed with their lavish garments in contrast to the native's unconscious nudity. Hence, the high heels of Alonso, Ferdinand's cartwheel ruff or Prospero's cape all display their appeal to covering the body to be civilised. (Figures 3.4. 7a-c) Taking this argument on account, *Prospero's Books* makes an attempt to reach a further phase. In the film, the body does not belong only to human but to animals, buildings and books as well.

[84] KEEYSEY, D. (2006) p .111

[85] Here, a long parenthesis can be added about the visual and architectural depictions of the inhabitants and their natural environment. Greenaway creates "Alhambra garden" to describe the environment for the natives. The space evokes the feeling of a nature which means it is the opposite of Prospero, the culture. In this sense, the director takes the same position of the artists of earlier representations while critically quoting from them. In other words, he takes the arcaded as a basis of the counterpart to the architecture for Prospero, meaning to the Renaissance architecture and the counterpart to the culture. The director reaches the first hand sources by passing the later ones but he still considers nature as opposed to culture.

Source: Screen shots from *Prospero's Books* 73m; 63m. 58s; 77m. 15s. [DVD]

Figure 3.4.7a-3.4.7b-3.4.7c Garments of the noblemen on the island and naked

At this point, the director focuses on the connection between the body and the text and approach to them as they are the entrails of the book. Greenaway again draws attention to corporeal dimensions of each. To do so, He explicitly says that "one of the things I would forefront in my all films is that we must stay very aware of our own physicality." He likens writing by hand to painting as experiences involving "touch, texture, hand, manipulation, smell" and he finds it significant that, with ink as with paint, "[y]ou can get a little dirty." [86] Similarly Keeysey observes:

> [T]he 'script of that [Renaissance] period did not have expressive qualities, but Greenaway wanted that modern concept grafted to it- he wanted the calligraphy to have a certain raw quality and to express the meaning of the words. Ariel's expressive calligraphy

[86] KEEYSEY, D. (2006) p. 118

> reconnects writing to the body, restoring that 'particular relationship of the head to the arm to the hand to the pen to the paper, as Greenaway puts it, considering this an improvement over 'ubiquitous contemporary keyboards' which have 'broken the body text link that started to decay with the printing press and accelerated with the typewriter.[87]

Henceforth, the two obvious excitements of the world "the pleasure of the flesh and literature"[88] meet in the hands of Prospero. Nevertheless, he is not the only character who physically contacts with books. His daughter Miranda, Ariel and –not possible to ignore- Caliban touches the books to look and save them from burning and drowning. Actually, we do not see Miranda while reading but she looks at *End Plants* which has mainly the samples of the plants with possibly short descriptions. Caliban, on the other hand, who saves the books from water, has become literate by the help Prospero. However, Caliban is not seen while reading, either. In the beginning sequences, he curses and attacks on the written word since he was offered language without power. Therefore, he hurls a book away; he throws up pages, throws urine and excrement on them which are his helpless response to Prospero's access to language as power. As a consequence, only Prospero reads and writes the books in many positions that he touchs the pages, inks and cover material of the bounded books. Hence, the relationship between the book and the reader and the writer are demonstrated both intellectually and physically through Prospero. Greenaway does not privilege but intertwine these two aspects. To explain this point further, it is possible to refer Karin Littau. As Littau contends in his book *Theories of Reading, Book, Bodies, and Bibliomania,* "[w]hile literary theorists have greatly contributed to our understanding of the text- reader relation; they have really taken

[87] KEEYSEY, D. (2006) p. 118

[88] WOODS, A. (1996) p. 102

account that the relation between a book and a reader is also a relation between two bodies: one made of paper and ink, the other of flesh and blood."[89](Figures 3.4.8a-c)

Source: Screen shots from *Prospero's Books* 71m. 9s; 61m 24s; 115m. 15s. [DVD]
Figures 3.4.8a-3.4.8b-3.4. 8c
Physical contact of Caliban, Miranda and Prospero with books

[89] LITTAU, K. (2006) p. 208

3.4.1 PROSPERO AS THE 'AUTHOR-ITY' OF THE BOOKS

Prospero's Books sketched by books situates Prospero as a protagonist with the role of a writer/reader and the owner of the books in his library. Except Gonzalo and his daughter Miranda, the only literate figure of the island is himself. As Lawrence explains, "on his island of exile, Prospero plans a drama to right the wrongs done to him. He *invents* characters to flesh out his imaginary fantasy ... *writes* their dialogue, and having written it, he speaks the lines aloud, *shaping the characters* so powerfully through the words that they are conjured before us."[90] Therefore, instead of being just a storyteller he is the commander and participant in a communal act. Greenaway also highlights Prospero's position as the author by indicating him "not just as the master manipulator of people and events but as their prime originator."[91] So, the spoken, written, graphical and dramatic layers of the film are dominated by him. In other words, Prospero "is subject to a higher authority- the written text that will outlast his personal ability to speak." [92] Indeed, the voice attained fullness is mostly occupied by Prospero. The director uses his voice and body at maximum and by the close shots he shows even the texture of Prospero's wrinkles on his skin.

Prospero travels around the spaces of books in a film format "that refers to a play that refers to books that refer to Renaissance ideas."[93] The role is incarnated by John Gielgud who has performed the voices of all parts *before* a single scene was shot. The other actors later mimed to his voice tapes which let Gielgud/ Prospero control the whole tale. "Gielgud's voice was then repitched by sound editors to create the effect

[90] LAWRENCE, A. (1997) p. 143

[91] GREENAWAY, P. (1991a) p. 9

[92] LAWRENCE, A. (1997) pp. 142-143

[93] KEEYSEY, D. (2006) p. 100

of other character's voices underneath, trying to get out." [94] Thus, it can be argued that Gielgud commands the story as Prospero rules the island and as Greenaway directs the film. In essence, Prospero writes the word, says the word and behold a world created. Accordingly, the challenging question comes to the mind: is this figure as Shakespeare, as Greenaway, as Prospero, an absolute origin? The film is, actually, an attempt to represent an alternative visual response to that question.

Another aspect is the relationships of Prospero to the natives, his enemies, his daughter and to Ariel. Indeed, their connection frames the play with a list of books. Greenaway says that "*The Tempest* is a play about magic, knowledge, power, more precisely the power conferred by knowledge acquired from books.'[95] Having all the books, so the knowledge and authority, like Greenaway's other protagonists, Prospero is a "projection of Greenaway's own self- questioning aspirations to transcendental authorship."[96] The director himself notes that, "[w]hilst the Prospero at the writing-desk watches the Prospero as actor ... the Prospero –as actor- is oblivious of the other's presence." [97] (Figures 3.4.9a-b) In this regard, the figure -and so- the notion of knowledge, authority is fragmented. As Greenaway further explains:

> [I]t's a play about knowledgeable now and there's so much knowledge available, that in some senses, we, too, have become magicians. *Prospero's Books,* is, in turn, a film about the beginnings and the end of modernity. It offers challenge to the end of the major tenets of modernity: 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 endeavour. ... *Prospero's Books* questions the feasibility and

[94] KEEYSEY, D. (2006) p. 119

[95] Quoted in KEEYSEY, D. (2006) p. 100

[96] Quoted in PURDY, A. (1997) p. 199

[97] Quoted in KEEYSEY, D. (2006) p. 102

> desirability of the rationalist and scientific pursuit of knowledge as truth and dramatizes the fact that the acquisition and use of knowledge are neither neutral, nor impartial, but always motivated, self- serving, and reductive. Knowledge is a discursive practice; to know the world is not to uncover its secrets but to construct a theory, or narrative, about the world that impoverishes it and reduces its ambiguities. [98]

Source: Screen shots from *Prospero's Books* 56m. 29s; 71m. 53s. [DVD]
Figures 3.4.9a-3.4.9b Prospero as the 'author-ity'

On the basis of this idea, the film pushes Prospero to the threshold of destruction, exploring the limits of discontinuity, fragmentation, and his relations between fiction and reality. As Purdy points out "[a]ll of Greenaway's protagonists are archetypal modernist selves who share simply deconstructive totalising ambitions. All of his

[98]Quoted in WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 179

films trace the downfall of their protagonists; many end with the demise and, if they are artists, with the deconstruction of the art work." [99]

At this point, the notion of 'knowledge' should be explained since the director elaborates the knowledge of Renaissance and modern era with the knowledge of 'post modern' period. Greenaway himself has used the term *postmodern* to refer to the film that has self-reflexive traits, which, as he points out, are already present in the original play. As Paula Willoquet-Maricondi argues, "[p]ostmodernism can be positively viewed as an opportunity for erasure of the 'totalizing imprint on the world' left by modernity. Such hope for erasure must invite a new conception of knowledge that is not modelled on ocular vision at the exclusion of the other perceptual faculties and that is creative, imaginative, intuitive, dialectical, and participatory." [100] Hence, knowledge as equal to total visibility is displaced in *Prospero's Books* and this is the displacement of the intellectual eye to physical and sensual:

> *Prospero's Books* dramatizes the reification project undertaken by modernity, modelled on the visual paradigm, and brought to fruition by discursive reason and technology. In this dramatization process, the film uses the work of vision to offer 'countervisions', that is, critical, subversive, disruptive, and historically new ways of seeing that posits visions very different in character from the one that has become hegemonic. ... This playful or 'aletheic gaze' 'sees' from a multiplicity of perspectives, is complex and contextual, and is open to a hermeneutical theory of truth and reality, whereas Prospero's 'assertoric' or 'pro-positional' gaze is fixed, dogmatic, and intolerant.[101]

[99] PURDY, A. (1997) p. 199

[100] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008), p. 181

[101] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) pp.182- 183

Nevertheless, this fixed power of Prospero does not deserve to be omitted. He has the power is in his ability to abstract or translate the knowledge. As Willoquet-Maricondi points out, "his most powerful tool of control is language- written language."[102] Since writing evokes a sense of order and rationality, the ambiguities on the island are diminished by Prospero. He is committed to the written words. However, it should be stressed that the spoken words are also included in his power. Indeed, they are the most significant part of his authority. With his performative speech which is not dialogical but to be listened to, Prospero does not merely *say* something but *acts, does*. Hence, it would not be wrong to suggest that Prospero's scriptural enterprise is his conquest of dictating the history to be written. "The characters Prospero 'creates' as he scripts his tale of revenge, are like words in a discourse; they lend their bodies to the creation of meaning in Prospero's signifying chain." [103]

The magical power of Prospero expresses itself initially and completely by stimulating the viewers through his activity of reading aloud. Lawrence indicates this point as well by saying that "casting a spell is an act of performative speech."[104] In addition, metaphorically if the library is a dialogical speech, the study room is a dictating speech to be listened to. However, Greenaway does not privilege one or the other again; he scrutinizes the interaction between the oral and the written, image and sound. The director tries to shoot the photography of the "shift from the oral to the written speech", which means "a shift from sound to visual space." [105]

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[102] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 183

[103] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 184

[104] LAWRENCE, A. (1997) p. 141

[105] LAWRENCE, A. (1997) p. 142

While doing so, at the very first sequence of the film, the incongruity between the oral form of the word *bossum* and its written representation, *boatswain,* calls attention to literary production of the spoken word. It is obvious that there is a disjunction between writing as a technique of abstraction of speaking. Oral translations with the rhythms of the body may seem to be the previous version of written documenting but it is still the one that attains more to the body of practitioner and perceiver.

On the other hand, Prospero's will-to-author is firstly "[r]educed to a blank space and then repopulated with creatures from Prospero's books and imagination, the island becomes a reflection of Prospero's mind, a concretization of his own vision- his thoughts and hallucinations."[106] While creating that dreamy space, Greenaway remarkably displays the cinematic image modelled on the linear perspective which is a Renaissance construction:

> The camera is made to adopt a position analogous to that afforded by perspectives paintings. The camera's position duplicates the frontal gaze of the spectatorial subject, giving the illusion of total visibility and absolute knowledge by reducing what it sees to a containable, homogenous, and stable object of sight. By creating a clear distinction between the subject of sight and its object, the camera angle and the living paintings dramatize the fact that 'separation is the price of vision'. [107]

With a similar lens, by setting the laws of linear perspective, Leon Battista Alberti, the fifteenth century humanist and architect, introduces the distance between the eye of the mind and flesh of the nature. When textualising the world, drawing, coding

[106] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 186

[107] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 189

and framing it into pages, the material and organic nature is inevitably schematized and abstracted. As Willoquet-Maricondi remarks:

> It is interesting to note that the introduction and mass-production of the printed book coincides with Alberti's codification of the laws of perspectives, his transformation of the world into a 'geometric grid'. ... '[t]he literacy of the world will find its counterpart in the linear literacy of the book, where line by line, sentences by sentence, the chronological structure of the book will mirror the sequential, ordered, linear structure of time in the sciences. [108]

Hence, as a spectator we look at the frames of the cinematic representation not only to see but also to perceive. There are multiple layers of frames within frames to render the depth and different phases of it. While watching the film, our body is active because as Marleau- Ponty suggests, "perception is bodily and dialogical; it is a conversation between the living body and the living world, from it is the body, not the mind that is the conscious subject of experience."[109] That is to say, "[t]he triple textualization of the world by *print*, *perspectivism* and *science* in the Renaissance is reflected in Prospero's use of language, images and magical powers to construct a new world according to a new model in thought. What the viewer *sees* is the product of a mental vision created by the mind's [Prospero's] eye."[110]

To create that kind of perception, the unavoidable immaterial nature of images is countered by the organic character of the living bodies by Greenaway. Meanwhile, the images with more than one creator -and actually a digital creator by Paint Box technique- blur the author- ity figure.

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[108] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 190

[109] Quoted in WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 190

[110] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 190

In essence, following the masterful writer, the calligrapher Prospero writes and reads his books aloud both to the natives of the island, the daughter Miranda, Caliban and to us –the spectators.- Hedrick Donald and Bryan Reynolds explain that "In *Prospero's Books,* Peter Greenaway *underscores* as it were, Shakespeare's subtle indictment of the 'disgrace of writing' in his revealing and undermining of Prospero's 'dominion' through the magical power of the book and the political climate of tyranny it spawns on the island and in the magus's own home." [111] They also remark that "orality came to be associated with the primitive and savage 'other, and, back home, dramatic and oral performance were activities rapidly being displayed by the book." [112] Henceforth, a father and an author, and authority figure is still a performer in the film who constructs the world as readable and representable spaces with panoptic mastery sight that he wishes to have.

However, while doing this, Prospero as "a book making machine"[113] with Greeaway's own words, conceives nature nothing more than a separate, measurable and quantifiable site to derive his knowledge from and to assemble them into a book to read it aloud to his audiences. To support his purpose, the frames of the film display the titles of each book in white texts as a subtitle under the book images. Only at one scene, the title exceeds the limited space of the book, which is Shakespeare's play as the last book, and starts to crop up throughout the screen. Words about curse scroll up from the bottom of the screen to the upper part and disappear while Prospero reads them aloud. As Lawrence explains "[e]verything said or seen is first written, something made explicit by cutaways or superimpositions of Prospero's pen being dipped in blue ink, of words being written

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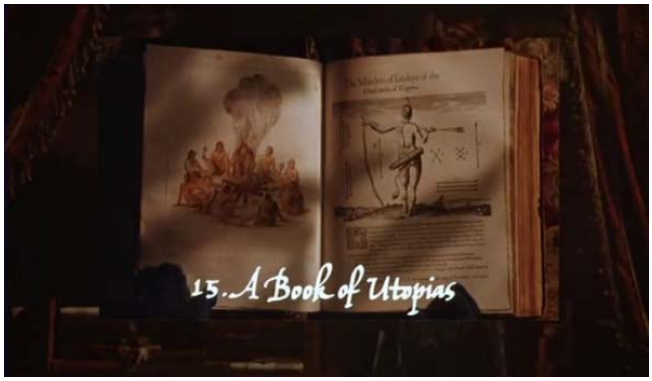
[111] HEDRICK, D. BRYAN, R. (eds.) (2000) *Shakespeare Without Class Misappropriations of Cultural Capital*, New York: Palgrave, p. 193

[112] HEDRICK, D.(2000) p. 190

[113] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 186

on page. By that way no parts of the film exist separate from words. (Even the upper and lower borders of the letter- boxed images become a site for writing; this is where Greenaway puts the books titles.)"[114] (Figures 3.4.10a-b)



Source: Screen shots from *Prospero's Books* 81m. 29s; 67m. 4s. [DVD]
Figures 3.4.10a-3.4.10b
Prospero and the scrolling text and subtitle

Taking all these features into consideration, it is possible to suggest that the struggle for power is centred obsessively around the questions of *authorship*, *performance*, and *representation* by Prospero who is creating, penning and voicing all the books. The whole story is this struggle which is fabricated in a visual form by Greenaway. Hence, the books as both subjects and the medium of technology are invented by the film over and over. By the invented volumes, "Prospero not only describes but

[114] LAWRENCE, A. (1997) p. 159

inscribes and prescribes what was once done, what is to be done, and what shall be done by and for the islanders and his daughter." [115]

Besides all, the details of the set design and screen compositions have key roles to reach the aim of the film on the issue of authority. To illustrate, Prospero, writing down the crucial lines enacted in a dumb, is shown with voice-over on screen. The spectators both see and hear the scratching of the pen and hear the recitation of each part as mono-tonically, if not monotonously in Gielgud's solo voice. As Donald emphasises "[t]he calligraphy on the screen alone is worth prize of admission, as are the visualization of the various Renaissance books presented. The voice-over is not delivered dramatically or dynamically, even by a John Gielgud, but often simulated the monotonous descriptions of the books anatomized on screen."[116] The lines are delivered narratively, dramatically and didactively as they are told in a slide presentation. In addition, the horizontal tracking of film from left to right is based on the methodology of writing and reading like incessant procession of Prospero in the film. Thus, Greenaway re-evaluates the history and the genesis of movie and book aesthetics by Prospero's books and *Prospero's Books.*

Additionally, in the film the camera which catches actors passing back and forth in front of it, works like the audience. The only distinguished point from the theatre stage is the oral presentation. Sets, costumes, props, not to mention books, physical objects and all other elements could be prescribed, licensed, checked and represented with a similar manner on stage. Nevertheless, the supposed final delivery, oral script is delivered the shots, in contrast to theatre performances in which the voice comes at last. This means that the visual media follows the voice of Gielgud, as well.

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[115] HEDRICK, D.(2000) p. 194

[116] HEDRICK, D.(2000) p. 199

As Pascoe elaborates on these relations "[i]n theatre, in cinema, in traditional literature, things are always seen from somewhere: this is the geometric basis of representation: there must be a fetishist subject in order to project this tableau [for] the tableau has no point of departure, no support, it is a gap." [117] This gap is filled by not only the voice but also the hands of a male figure, a father and author-ity. Prospero is writing the text of his power, so these handwritings with the finger prints of Shakespeare, Greenaway, Prospero, and Gielgud may say a lot about the books and the author-ities of them.

On the other hand, Prospero works as a creator or an author who emerges when he covers his naked body with a cape in the cell. In essence, this cape shields him from sensual world, emphasizing his separation from it. Yet, it would be a deceptive interpretation that he does not involve the world physically and sensually. Eventually, his participatory attitude towards the world is evident when he drowns his book and decides to go Italy with no power of authority. Separated but central and overlooking location of the cell and his cape are not enough for him to live, so he chooses to go back at the cost of his magical power.

Lastly, but perhaps most remarkably, the cornfield with pyramidal and vertical structures draws attention to the authority of Prospero. The structures seem very far away from the interior part of the building and from the field, as well. As Paula Willoquet-Maricondi notes:

> Prospero's position of authority within a hierarchy, amounts to what Kenneth Burke calls 'pyramidal magic', a concept that for Burke is inevitable in social relations and a product of alienation and

[117] PASCOE, D. (1997) p. 219

reification. The concept is visually rendered in the film by the presence of several pyramids and obelisks, the most dominant pyramid resembling the *Pyramid of Cestius* in Rome. These geometrical and rigid structures made of stone, marble, or terra-cota brick are, we are told, 'like pyramids that have been enthusiastically built on the hearsay evidence of traveller ... that have been constructed by an antiquarian like Prospero who obtained his knowledge form books, not firsthand observation. [118] (Figures 3.4.11a-b)

Source: Screen shots from *Prospero's Books* 115m. 28s. [DVD]; *www.knowingrome.com/.../photo-highlight- piramide-pyramid-of.html*
Figures 3.4.11a-3.4.11b Pyramid in Cornfield and *Pyramid of Cestius* in Rome as a model of the Greenaway's design

In other words, in a natural surrounding the pyramids and vertical structures with emphasis on their artefact quality enhance the bizarre affect of the area .[119] These abstract and highly artificial structures seem like alien structures as well as they are

[118] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 185

[119] Similar arguments are mentioned in ELLIOT, B. and ANTHONY, P. (1997) *Peter Greenaway Architecture and Allegory,* London: Academy Editions, p. 6

giving the sense of city context in that floating terrain. As Maricondi further indicates the pyramids stand between the gold, geometrical, mazelike cornfield in the foreground and the dark forest beyond the horizon, "separating Prospero's tamed and 'civilized' domain from 'wild nature'. The pyramids become the symbol of Prospero's will-to-abstract and thus to superimposed on the organic, experiential world of the island, a 'man' – made world of artefacts modelled on the knowledge derived from the books."[120]

As in the case of the film, there are signs of authority of Prospero in *The Tempest* particularly in the parts on his books. In one of the rare moments when the word "book" is used is the one when Stephano says:

STEPHANO: Here, kiss the book. ...
Come, swear to that;
kiss the book (2.2.130.) [121]

This command of Stephano supports the books as an emblem of authority. The spectator may wait to see such a scene in the end of the film. However, quite suprisingly, the film ends in just the opposite way. Although what Prospero's body remember does not stop him writing, reading and orally representing his power, his memories are enough to stop him believing in the power gained by books. Accordingly, he is aware of the fact that the books are both living objects and *still-lives* created by him. Lawrence summarises the film by stressing that point:

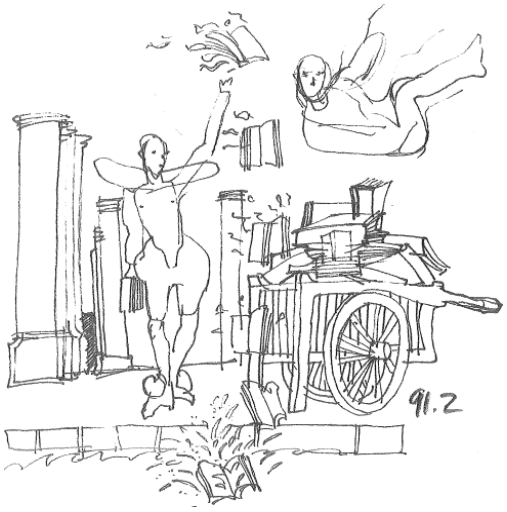
> The title 'Prospero's Books' refers not to books Prospero, the author figure, has written, but to those he owns- his library. Having structured itself around books ('words making text, text making pages, pages making books'), the film nevertheless lacks faith in them. To begin with, there is no single ideal book, one that explains everything

[120] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p. 185

[121] SHAKESPEARE, W. (Last Edititon: 2000) p. 130

> and has all the answers. ... Prospero's books would have to keep 'Prospero and Miranda alive, well and sane' while making Prospero 'so powerful he could command the dead and make Neptune his servant. [122]

Hence, "[t]he books Prospero studied while back in Milan and then on the island do not give him control over the biological or the social body, both of which seemed to rebel against him, losing him his child and dukedom, his heir and inheritance." [123] In other words, the bloody mess of the memories is carried by Prospero and because of them he gives up the power by books. As Keeysey explains "[r]enaissance man seems to swing between extremes in his relation to the body, either covering it up with fig leaves or opening it up knives. Their hands steeped in blood, these surgeons seem to exhibit a fearful obsession with death, much as Orpheus lost Eurydice when he looked back at her in the Underworld, overcome with fear that she might not be following him out." [124] (Figures 3.4.12a-b)



Source: GREENAWAY, P. (1991A) p. 161
Figure 3.4.12a Drowning and burning books

[122] LAWRENCE, A. (1997) p. 12

[123] KEEYSEY, D. (2006) p. 114

[124] KEEYSEY, D. (2006) p. 114

Source: Screen shot from *Prospero's Books* 67m. 32s. [DVD]
Figures 3.4.12b Drowning and burning books

To conclude, *Prospero's Books*, as a narration, a visual composition, a story and a text in the first place, forms the convergent site of words and spectacle: the film. From the very early moments, the content fades away and the form of the texts exists together with the images. For instance, Prospero writes down the word which has only spoken version. By choosing this word, Greenaway also crystallizes the gap between text and oral world. [125] To go further, Greenaway challenges the forms of the books to render a similar gap between the text and bounded books.

In essence, texts work as open spatial and visual sources in *Prospero's Books* to sketch film's spaces remarkably. First of all, the architectural text with buildings springs out in a fully-formed version from the pages of the historical books. As Woods asserts, "[t]his text is the physical background to a small screen that shows the

[125] WILLOQUET-Maricondi, P. and ALEMANY, M. (2008) p.183 There are other accounts mainly agree with Willoquet- Maricondi. For instance, Keeysey also asserts: "[t]he overlay calls the attention to this audiovisual discrepancy, this gap between sound and sense." As Greenaway explains, "The first word of the play *Bosun* which is a very interesting word because it is one that is never written down. It was used by seamen who were basically illiterate, so that when they came to write the word down it was boatswain. It is nice opening point about the topsy-turvy use of oral and written language." It is striking that even in these two interpretations the oral version of the word is represented differently. KEEYSEY, D. (2006) p. 100

film on a monitor which is less than a metre square. The origin of the project is text- the result is image."[126] Thus, on this elusive ground, it is difficult to individualize the first source text of the *Prospero's Books*. The text and context are overlapped and they create the superimposed pages and frames for books and screen. Accordingly, the source is both the texts in the books, the images created by Greenaway and digital sources, as well as the architectural structures, books and spaces that host all the handwritings and scripts. In this regard, the quotations marks and parentheses are removed in these art works which all stand as a candidate to create their own realities.

Given all these, Prospero is a 'palimpsest' whose writer is Greenaway. In a constant mood of exposing and questioning the validity of the meanings, Prospero's writing becomes insurrection trying to get out of the books. Accordingly, the technical strategy of *Prospero's Books* to question the notion of book is the notable aim of it. Rather surprisingly, the director duplicates the frame of books with the fragmented rectangular screen frame. Similar with his other projects, he prefers to duplicate or multiplicate the notion in a critical manner, not to omit it even if he does not believe in its validity. To illustrate, the spectator does not see letters or floating texts on water or on the screen. On the contrary, the frames of books as inserts from outside of the story have been pasted to the screen frame repeatedly. Hence, the book and the screen embody the contents beyond their letters and illustrations. They are open texts in the means of time, space and metaphorical aspects. The linear and predefined structures are broken as against the settings of Renaissance architecture and books on the island.

To sum up, a Shakespearen text beyond itself is capable to echo the life with its sensual, fictional and dramatic interplay. The film, then, situates itself in a space

[126] WOODS, A. (1996) p. 106

between the words and nature "a space empty of moral measure or control."[127] The director indicates a radical way of the cinematic space by using the perspective in Renaissance painting and theatre set design which transforms the spatial dimensions of the square canvas and the flat set strikingly. "The film incorporates books and paintings into a reconfigured cinematic space, situating the viewer (or reader or beholder) in a liminal position somewhere at the crossroads of the arts: as a reader, but of an oddly vertical text; as a beholder of a framed art object, but one that is always in motion; and as a spectator at the movies, but at a film that always threatens to become a still or textualized object". [128] That is to say, Greenaway follows the Shakespearen text but with the process of re-writing. He is eager to make a new version of reading by dismantling and reconstructing it. In doing so, the books arrayed in shelves and desktops presently, with the words inscribed on surfaces of stone, paper, water and in celluloid, are interrogated by the very act of hybrid reading and writing.

[127] The phrase is borrowed from the definition of the space of Michael and Georgina, the lovers of *The Cook* by David Pascoe. PASCOE, D. (1997) p. 159

[128] TWEEDIE, J. (2000) p. 105

CHAPTER 4

BEYOND *THE COOK, THE THIEF, HIS WIFE AND HER LOVER* AND *PROSPERO'S BOOKS:* *THE PILLOW BOOK* (1996)

Perhaps, sadly, in the end, cinema is only a translator's art, and you know what they say about translators: traitors all. [1]

The original is unfaithful to the translation.[2]

The Pillow Book (1996) is the third film by Peter Greenaway as another stone in the pond of the books. The movie has released as seventh feature film by the director and has 126 minutes running time. Because of its features, especially the ones related to the book, *The Pillow Book* is able to shape a tool to interpret the previous two films in an open manner. As we, the audience, enter a depository, then choose twenty-four books to read in a study, we receive in *The Pillow Book* the detailed information of the books by experiencing it page by page through our skins.

The movie is a project of Greenaway which is designed as a film script, a CD- ROM and a cinematic representation at the same time. It is the first film that Greenaway shot out of Europe, and the second film that he used "book" in the title of a film. It was written and shot in twenty-five languages, including English, French, Japanese, Mandarin, Cantonese, Vietnamese, Latin, Hebrew and necrotic Egyptian, and it was written by calligraphic text on paper, wood, and flesh. So, there are many surfaces of the film, flat and curved, which are vertically and horizontally represented. They are sometimes living and sometimes dead skins; as the bodies, the buildings, the pages

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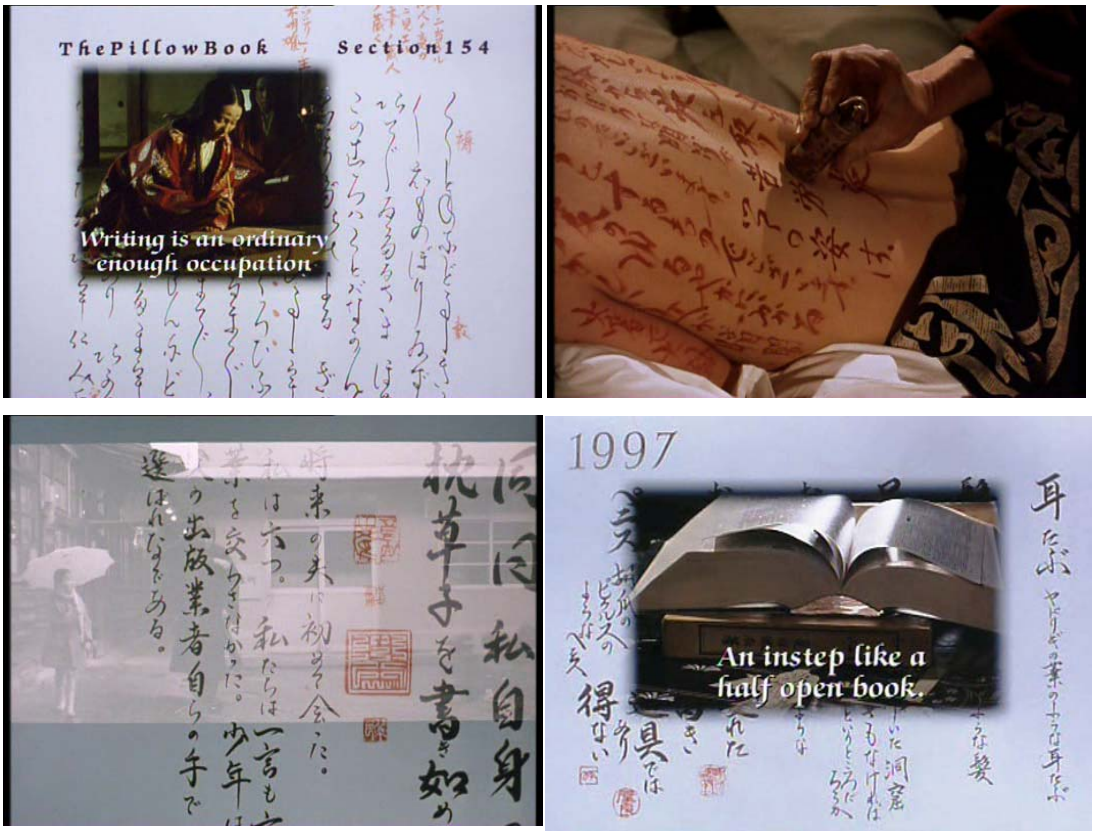
[1] GREENAWAY, P. (2001) "101 Years of Illustrated Art", *Zoetrope: All Story, San Francisco: Coppolla Companies,* From: http://webcache.googleusercontent.com/search?q=cache:3sGPgEG050gJ:www.all-story.com/issues.cgi%3Faction%3Dshow_story%26story_id%3D99%26part%3Dall+perhaps+sadly+in+the+end+cinema+is+a+translator's+art&cd=1&hl=tr&ct=clnk&gl=tr [Accessed in 23.02. 2010]

[2] Quoted in CHUA, L. (1997) "Peter Greenaway: An Interview", GRASS, V.-M. (2000) *Peter Greenaway: Interviews,* Mississippi: University Press of Mississippi, p. 181

of the books or two dimensional screen frames.

In the *The Pillow Book*, Vivian Wu starred as a Japanese woman, Nagiko Kiyohara, having a writer father, played by Ken Ogata in the title roles. In addition, Yoshi Oida played as the father's publisher and Ewan McGregor as the English translator who could speak four languages and who then became Nagiko's lover. The music of the movie was composed again by Michael Nyman and the producer was Kees Kasander, as well. The film was shot in Kyoto, Japan and in Hong Kong. The only mentioned names of the spaces are Matsuo Tiasha Garden where Nagiko spent her childhood and Cafe Typo and Swindon Book Company where she goes regularly during her life in Hong Kong. Besides, the post- production works and editing were done in the studios of Tokyo TV Corporation NHK, Japan. (Figures 4.1.1a-d)



Source: Screen shots form *The Pillow Book* 74m. 26s, 81m. 45s, 79m. 22s; 48m 53s. [DVD]
Figures 4.1.1a- 4.1.1b-4.1.1c-4.1.1d Pillow books in *The Pillow Book*

The name of the film, again, is of importance to elaborate. The title refers to a kind of particular book style in Japan literature first appeared in the 10th century. Pillow book was a genre literature for over a thousand years written generally by female authors. In the beginning, pillow books were bedside diaries kept in a drawer in wooden pillows, to which writers added important thoughts before going to sleep with, and then they became sex manuals for bored lovers, aphrodisiacs for sleepless lovers and later sex primers. Greenaway remarks that "the film *The Pillow Book* could be thought of as functioning on all four levels; it offers what you might say are the profound thoughts, it hopes to titillate sexual fantasies, it demonstrates new ways to do it, and it offers you a checklist of the basics."[3] The pillow book in *The Pillow Book,* on the other hand, refers to a specific medieval Japanese diary, the book of observations by a female writer; Sei Shōnagon who lived in 10th century Japan.

Similar to the other two films in this study, *The Pillow Book* has a published screenplay displaying the textual and visual information. One important distinguished feature of the screenplay is that the book, the movie and CD version of the project were designed and produced simultaneously. Greenaway designed the sequences on white screen through the subtitles, and the pages of the books by taking into consideration the calligraphic quality, the digital copies and the language options. Accordingly, the film, in Greenaway's own words, "is very much a palimpsest of what's happening now at the end of the 20th century with the fragmentation of the relationship between cinema and all the post-televisual medium: the CD-Rom, the Internet ... ."[4]

Similarly, the screenplay includes the complete script which was prepared for the producers with no re-arrangements according to the final movie -just like *The Cook-*. Therefore, it is possible to see the initial intensions of the director and the gap

[3] GREENAWAY, P. (2001) "105 Years of Illustrated Text", *Zoetrope* Vol.5. No.1 From *http://www.all-story.com/issues.cgi?action=show_story&story_id=99&part=all* [Accessed in 23.02.2010]

[4] CHUA, L. (1997) "Peter Greenaway: An Interview", *Peter Greenaway: Interviews* GRASS, Vernon.-Marguerite (eds.) (2000), Mississippi: University Press of Mississippi, p. 181

between the script and screen rather than just reading the script of the sequences. Seen in this light, the book of the screenplay itself is an example of a product in the intersection zone between the text and image.

The story in the movie is about Nagiko –a model- growing up in Kyoto in the 1970s and 1980s. She, actually, was born in 1972 which was the year when Greenaway read *Pillow Book* by Shōnagon. Nagiko's father is a calligrapher and he writes his birthday greetings on her daughter's body every year. Another text that has impact on Nagiko's life is the *Pillow Book* of Shōnagon which is read aloud to her regularly by her aunt/maid. The heroine, in the film, is searching for her unique passion: to be written on her body by a calligrapher and a lover. The entire story is foregrounded on that obsession and expressed through her eyes -in some parts Nagiko even talks as an outside narrator-. So, the film articulates Nagiko's relationships with the text, her books, her body and the publisher's and her lovers' bodies. The carnal pleasure to be calligraphied on her skin- which turns into an obsession- creates the core story of that filmic pages or bookish *mise-en-scène.* Throughout the narration, her passion is evolved with Jerome, her English lover, and she starts to write on the body of her lover. She writes thirteen erotic poems as volumes of a pillow book just like her ideal writer Shōnagon. Eventually, with the death of Jerome, Nagiko retrieves the body of her lover literally; the publisher gives the throat of Jerome with the calligraphies on it. She buries her last book and the book of Jerome's skin beneath a Bonsai tree on her garden and starts to write on the face of her daughter.

In the light of this synoptic content and in relation to the previous films, what is noteworthy about *The Pillow Book* is that it engages with the textual and sexual desire in a particular culture through a heroine. As Greenaway defines:

> The film engages in her [*i.e*. Nagiko's] search. It is a catalogue movie, with a list of sexual and calligraphic encounters intertwined. Sex and text in one. All the film purports to do is deliberate on this one idea, and all its cousins and relatives. What, why, how, when? Is the body an alphabet? Can flesh really be paper? Is there immortality in text? Is the spine of a book the same as the vertebrae of a man? What is the word-price of fleshly love? Can text be jealous? Can books fuck with books and make other books? Is blood ink? Is the pen a penis whose purpose is to fertilize the page? Can she who was the paper become the pen? And if the body has made all the signs and symbols of the world, passing from thinking brain to moving arm to gesturing hand to stiff pen on silent paper over thousands of years, what now-when we all write on keyboards? Have we severed a most important link? Is there ever now going to be a necessary evolutionary future for letters and words? And if words were made by the body, where is there a better place to put those words than back on the body? [5]

Hence, the film is another investigation about the book and the body, the mind and the corporeal in two-dimensional cinematographic space. It is, according to Greenaway again, a European film – not a Japanese- on flesh and text which owes much to Oriental written characters, calligraphy, printing and representation.[6] (Figures 4.1.2a-d)

Source: Screen shots from *The Pillow Book* 12m. 55s; 11m. 7s; 54m 55s; 11m. 50s. [DVD]
Figures 4.1.2a- 4.1.2b- 4.1.2c- 4.1.2d Books and bodies in *The Pillow Book*

[5] GREENAWAY, P. (2001) "105 Years of Illustrated Text", *Zoetrope* Vol.5. No.1 From *http://www.all-story.com/issues.cgi?action=show_story&story_id=99&part=all* [Accessed in 23.02.2010]

[6] ELLIOT, B. and PURDY, A. (2008) "Skin Deep: Fins- de- siecle and New Beginnings in Peter Greenaway's *The Pillow Book"* ,WILLOQUET Paula, M. and MARY, A. (eds.) (2008) *Peter Greenaway's Postmodern/ Poststructuralist Cinema,* Plymouth, UK: Md Scarecrow Press, p. 268

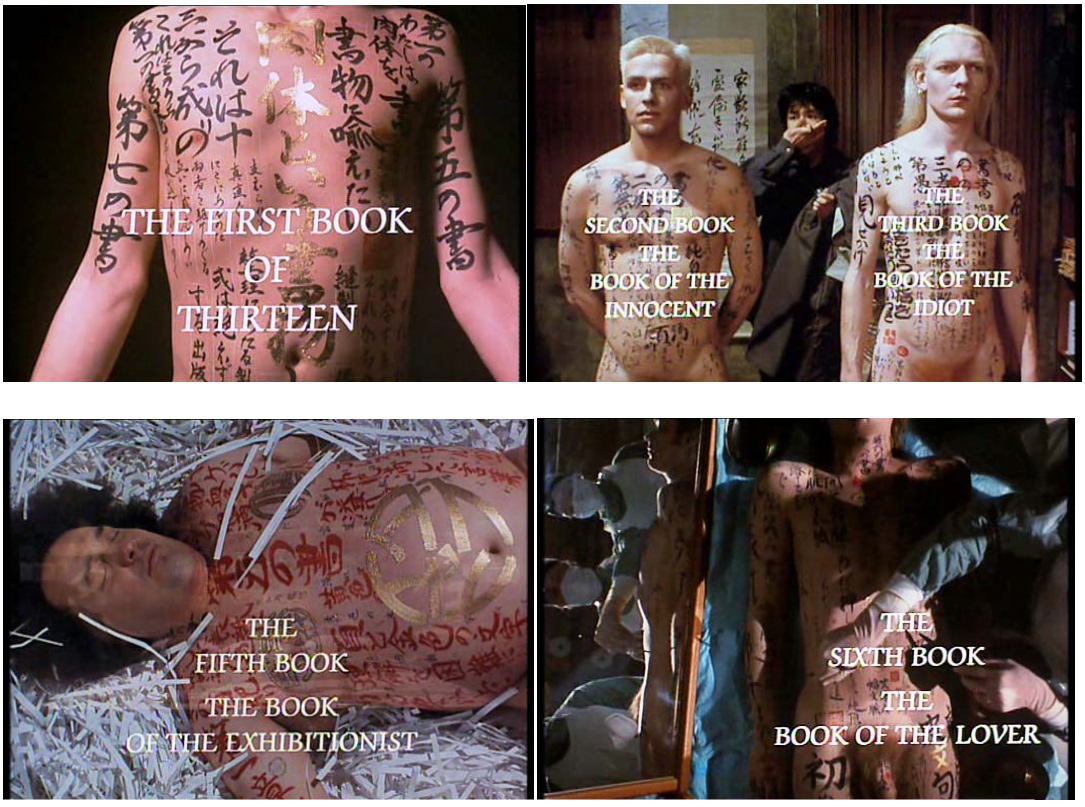
4.1 TEXTUAL STRUCTURE OF THE FILM

The textual and visual structures of *The Pillow Book* are at par with each other and they are more connected to each other than the previous films. In the movie, the book is deconstructed to the form of a text, its fragments, meaning the sentences, words, or even letters, penetrate the visual structure till to the facades of building, walls, furniture surfaces, corner of the white screen and/or the skins of the bodies. Nevertheless, the textual configuration still needs to be analysed first, since it eventually shapes the visual structure. Initially, there are textual inserts as the pages from the *Pillow Book* of Sei Shōnagon in the movie. These pages recall the menus inserted into the events in *The Cook*. As *The Cook* follows the seven days in the menus, *The Pillow Book* chases the sections of Shōnagon's book starting from Section 154 till to 172. Besides, like the previous films again, there are other secondary structures, such as thirteen books written by Nagiko and twenty- five different spoken and written languages. On that elusive and tangled ground, Greenaway draws his text and writes his image of his own pillow book.

Besides, the themes in the books and their textual representation techniques are related, just like the books of Prospero. Their titles are shown either as written pieces to the covers of books or as subtitles in the screen. At that point, another similarity between *Prospero's Books* and *The Pillow Book* can be mentioned, regarding the books and the textual configuration. In the former film, there are written titles and descriptions of the books appearing as subtitles or scrolling textual information. Likewise, in the latter one the titles sometimes appear as external calligraphies on the screen which are, in fact, post- produced writings. In *The Pillow Book*, additionally, there are some Latin and Japanese texts demonstrated on the frame, sometimes as subtitles, sometimes as letters reflected on the walls. To put it differently, in this film all surfaces *i.e.* the surfaces of the bodies, buildings, books and film strips are utilized to write on.

Morover, thirteen books written by Nagiko work like the outline of the sequences in the movie. Similar to the *Prospero's Books* again but going further, the appearing order of the books is the signpost and eventually the summary of the narration. The books come out as such:

Book 1: The Book of the Agendabook
Book 2: The Book of the Innocent
Book 3: The Book of the Idiot
Book 4: The Book of Impotence/Old Age
Book 5: The Book of the Exhibitionist
Book 6: The Book of the Lovers
Book 7: The Book of the Seducer
Book 8: The Book of Youth
Book 9: The Book of Secrets
Book 10: The Book of Silence
Book 11: The Book of the Betrayed
Book 12: The Book of Births and Beginnings
Book 13: The Book of the Dead (Figures 4.1.3a- d)



Source: Screen shots form *The Pillow Book* 65m. 36s; 72m. 19s; 73m. 15s; 92m. 33s. [DVD]
Figures 4.1.3a-4.1.3b-4.1.3c-4.1.3d Pillow books written by Nagiko

As can be seen in the list, the story of an innocent girl who meets with the lover ends with resistance to death. Thus, having informed about these books it can be suggested that Greenaway again imagines books in books, historical folding with juxtaposed frames and bodies intertwined with the books and the screen. Behind and beyond these considerations, the director indicates:

> Imagine a book that supposedly dedicated to motion and dance and in fact dance on the library shelf or a book of architecture that when you open it, it out springs Rome. I mean maybe who knows in 100 years time we might have books like these.[7]

Hence, *The Pillow Book* is an attempt to write that dream book in a multilingual and multi-perspective way. (Figures 4.1.4a-d)

Source: Screen shots form *The Pillow Book* 50m. 55s; 43m. 51s; 57m. 38s;68m. 46s. [DVD]
Figures 4.1.4a- 4.1.4b- 4.1.4c- 4.1.4d Writings on different surfaces

[7] GREENAWAY, P. (2001) "105 Years of Illustrated Text", *Zoetrope* Vol.5. No.1 From *http://www.all-story.com/issues.cgi?action=show_story&story_id=99&part=all* [Accessed in 23.02.2010]

Accordingly, the journey of the text in this movie starts with ink and it meets with the body and the book at the same time. The calligraphy is written on the bodies of the lovers and then written on the paper by the workers of the publishers, and finally, copied to be sold in the book-shops. Therefore, writing a book means drawing Japanese calligraphy on proper skins on top of everything. The quality of the skins as the surfaces of the calligraphy, its connection to the ink, its shape, temperature and thickness are fundamental aspects about these texts. At the same time, the author as the calligrapher fells the intimacy of the body s/he is writing on. As Nagiko explains, "the smell of white paper is like the scent of the skin of a new lover."[8] So, the Japanese calligraphy is drawn on the lovers' bodies generally in vertical lines with black, red, golden and indigo ink.[9]

In this regard, starting with the texts and calligraphy the issue of the language as the main theme and as a sign of the cultural interpretations should be scrutinized. Japanese is, obviously, chosen by Greenaway intentionally. As he specifies, *The Pillow Book* is a "Japanese style composition with added European chiaroscuro."[10] It is a vertically performed language, a language with endless letters, a language with letters of visual images, and a language which has a literature account written almost entirely in Chinese for years.[11] Greenaway benefits from and transforms this particular tongue to create his own cinematic language. In addition, there is the use of some other Eastern languages in the movie, such as the Yiddish word "breasts" written by Jerome on Nagiko's body. Greenaway explains this detail: "Yiddish was a 19th century vernacular language, which in the latter part of the century began to develop in a written form. That has certain parallels with the creation of the Japanese

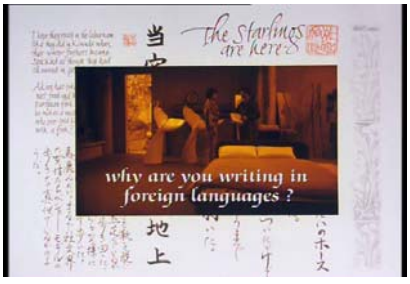
[8] GREENAWAY, P. (1996) p. 89

[9] About this detail, it should be added that these colours conjure up the fragmented structure of *The Cook* with the same colour scheme.

[10] ELLIOT, B. and PURDY, A. (2008) p. 271

[11] The information is based on Greenaway's remarks in his interview, CHUA, L. (1997) pp. 180- 183

language."[12] Hence, the possibility of Japanese calligraphy to make an image a text, a text an image at one and the same time is crystallised by *The Pillow Book*. Since the letters are gestural marks in Japanese, the image penetrates to the text with no separation between literature and painting and it is the same in the movie. Moreover, as Alan Woods remarks, *The Pillow Book* is a brief text from *Ex Libris Prospero*.[13] Hence, the language is both Latin and Japan as the starting points of all others in both Eastern and Western history. (Figures 4.1.5a- d)



Source: Screen shots form *The Pillow Book* 2m. 20s;32m. 42s; 37m. 46s; 50m. 38s. [DVD]
Figures 4.1.5a-4.1.5b-4.1.5c-4.1.5d
Languages of /in *The Pillow Book*

[12] CHUA, L. (1997) p. 180

[13] Alan Woods interprets a story in Greenaway' s book titled *Ex Libris Prospero* as a introductory part of *The Pillow Book.* The brief story is about a physical torture applied to Miranda through books and a revenge taken again by them. WOODS, A. (1996) *Being Naked-Playing Dead: The Art of Peter Greenaway*, New York/ Manchester: Manchester University Press, p. 103

To go further, non-oriental wor(l)d inscribed on Nagiko's body by Jerome signals a break with oriental calligraphy. As Paula Willoquet-Maricondi explains, "[t]he significance of this shift can be better understood if we remember that oriental calligraphy is not only a form of writing which fuses the pictorial and the linguistic, but is one of the few scripts that, albeit abstracted and stylized, still retains some ties to the phenomenal world."[14] (Figures 4.1.6a-b) Therefore, the director's fascination with the Japanese calligraphy and the hieroglyph, with the text and the image, results in a comparison between fixed Latin letters and Eastern gestural marks. The Latin letters are elaborated by hand-written pieces on bodies and by comparison with typed formulas on paper. Two-opposing fatures, the hand-writings – which appear as a form of special illiteracy or error in digital realm- and printings, are highlighted meticulously. In this sense, Greenaway criticises Western culture as a culture of printing with no graphical qualities.

Source: Screen shots form *The Pillow Book* 55m, 52s; 56. 13s. [DVD]
Figures 4.1.6a-4.1.6b Latin text on bodies in *The Pillow Book*

[14] WILLOQUET-Maricondi, P. (2001) "Fleshing the Text: Greenaway's *Pillow Book* and The Erasure of the Body", *Blesok*, No. 21 June- July 2001From: *http://www.blesok.com.mk/tekst.asp?lang=eng&tekst=354&str=2* [Accessed in 23.02.2010]

Besides, *The Pillow Book* is a form of writing and drawing with a specific cinematic language on bodies, paper and digital screen at the same time. However a journey to the East is usual one neither for Greenaway himself nor for the audience. As aforementioned, the movie is a CD ROM created in Japan which means it represents a visual literacy written in English, drawn and edited in Japan. Hence, this piece of pictogram can be considered as the photo of Eastern history of writing taken by a British eye. Here, as Purdy and Elliot remark there is an underlined contrast between East and West.[15]

Meanwhile, some other cultural aspects of the film are also foregrounded by the issue of Eastern and Western languages. According to Douglas Keeysey, Greenaway examines "the oriental written characters"[16] inevitably with an English perspective. Therefore, it can be suggested that the written characters as Nagiko or Jerome are designed just like Japanese letters which are evolved from visual mimics of the meaning and then turn out to be the meaning itself. Each character can be deciphered as the first indications of the themes like love or knowledge. Thus, the personifications –evoking the parallel binary symbolism in *The Cook*- portray the contradictory frame of the movie. Jerome, for instance, is the emblem of the director, Greenaway. He is in a privileged position in which the body and the text, East and West meet in a living form with the knowledge of four languages. In a similar manner, Purdy and Elliot suggest that Jerome is a figure of Western culture and might be thought of as Stourley Kracklite's [the architect in *The Belly of an Architect*] "other": "[h]e is the taut skin to Kracklite's cancerous bell, the surface to his depth, the outside to his inside."[17] Therefore, reminding Greenaway's simile of

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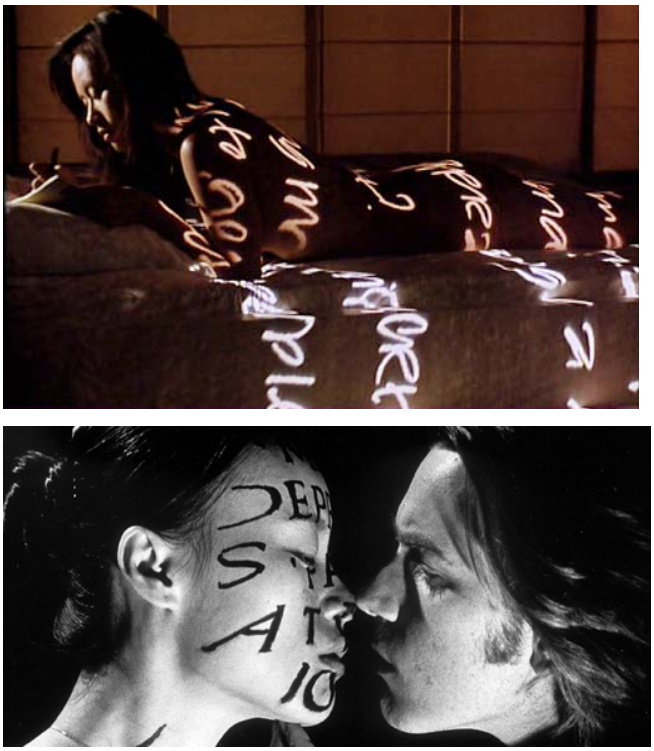
[15] ELLIOT, B. and PURDY, A. (2008) p. 271. According to the authors, the contrast is there to stress the conservative representation codes of both cultures, not to highlight the distinguished points or to create nostalgia of the tradition. So, the director's concern is actually the historiography of the cultures, their representation modes and perception of the others.

16 KEEYSEY, D. (2006) *The Films of Peter Greenaway: Sex, Death and Provocation,* London: Mc Farland &Company, p. 149

[17] ELLIOT, B. and PURDY, A. (2008) p. 266

the architect and the film director, Jerome as the – most- literate man of the movie is in the position of the scholar St. Jerome and Greenaway, himself.

From another point of view, the sexual desire of the body is interpreted as a parallel process of writing and producing a book. In this sense, Greenaway suggests that "it [i]s the body that makes the text. I have ironically suggested, if the body makes the text, then the best place for that text is back on the body."[18] That is to say, the director captures the page of the body, the text of it and conveying process of the text to the body. Accordingly, when the audience reads the text, s/he sees the image of the body, when s/he sees the body, s/he starts to read it. (Figures 4.1.7a- b)



Source: Screen shots form *The Pillow Book* 13m. 59s; 54m. 46s. [DVD]
Figures 4.1.7a- 4.1.7b Books meeting with the bodies

Hence, writing on bodies and reading them appear hand in hand in *The Pillow Book*. There is a moment in the movie where the writing slips, where the paper that the text is inscribed on shifts gender and Nagiko becomes the writer. She starts her story by

[18] CHUA, L. (1997) p. 177

listening to her aunt reading aloud *Pillow Book,* and then reading it herself, and Nagiko finally becomes the writer of her own pillow book. The heroine writes her list of negative things, such as “things that irritates” or “prejudices against literature” in contrast to the list of beauties by Shōnagon. In this respect, the read and written pillow book become her way to express feelings, another meeting of the outside world with no repressions.

4.2 VISUAL STRUCTURE OF THE FILM

The visual structure of the film can be examined through the writing activity. In the movie, Nagiko writes on non-permanent surfaces; especially on human skins. As Greenaway explains, “[w]e have been at pains in the film, [also Nagiko] insists writing in a non-abusive, non penetrative way with brush and ink, infinitely washable, as is made evident several times in the plot of the film.” [19] Likewise, in the film, one of Nagiko's lovers, an “elderly talkative calligrapher,” says: “... you should be allowed to rub out and start again; it means that you are human. The purists are tedious; they tell you a mistake is like an enduring black mark. Nonsense – better to be human than some infernal machine never going wrong-.”[20] Hence, the calligraphies and their scripted versions are shown to be an advocate for the impermanence of writing. They dramatize the transformation from an ideographic to an alphabetic configuration on a living surface. All the physical components are inconsistent; the writer’s body, washable ink and the skin as a page. The director consciously displays these in a closed and open manner. By stressing these, he puts forward that “if we lose sight of our corporeality we are in deep danger. ... we communicate very very easily in terms of visceral or corporeal or bodily associations [,] more easily than we can communicate spiritually or intellectually.” [21](Figures 4. 1.8a-b)

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[19] WILLOQUET-Maricondi, P. (2001) From: *http://www.blesok.com.mk/tekst.asp?lang=eng&tekst=354&str=2* [Accessed in 23.02.2010]

[20] GREENAWAY, P. (1996) p. 54

[21] KEEYSEY, D. (2006) p. 149

Source: Screen shots form *The Pillow Book* 47m. 27s; 45m. 49s. [DVD]
Figures 4.1.8a, 4.1.8b
Ephemeral bodies of the books

Furthermore, Greenaway criticises the Western culture and digital media again through writing. The director believes that – quoting from and agreeing with his calligrapher colleagues- the physical act of writing, in terms of the contact of the pen, hand, and the surface is essential and computer is inimical to that activity. [22] He adds: "Western calligraphy ... is also guilty of simply being decorative in a way that could not be said of Oriental characters."[23] Hence, Greenaway criticises the modern functionalist attitude and its admiring process of Eastern decorative art as the "other" or "primitive." He draws attention to corporeality and revitalizes the physicalcontact in calligraphy. To do so, the film chooses the most proper characteristics of the body; functional and decorative, ancient and contemporary, to write on two main stimulations of life: corporeality and literature.

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[22] ELLIOT, B. and PURDY, A. (2008) p. 267

[23] ELLIOT, B. and PURDY, A. (2008) p. 266. There are some other accounts, mainly agreeing Greenaway's critique, which compare the Western functional with the Eastern decorative approach to the art and language specifically. The interpretations even reaches to the modern functionalist movement in various art forms and it's facing with Eastern art. Please see: WILLOQUET- Maricondi, P. and MARY, A. (eds.) (2008) pp. 271-276; KEEYSEY, D. (2006) pp. 148-152

What is more, the ending of *The Pillow Book* suggests that the language is fully rooted in the presentations of the books and its connection to the body is, at best, skin deep. For Maricondi Willoquet, as well, the book implies that "the body has been fully scripted by our civilization's narrative, an Oedipal narrative, as demonstrated by the permanent tattoo we see on Nagiko's chest as she breast-feeds her child."[24] This idea is disconcerting and at the same time convincing the audience that writing on the body is corporeal and eternal while it is impermanent and soluble. Human body, as represented by Jerome's body, and the body of the nature, as represented by the Bonsai tree in Nagiko's living room, are juxtaposed since they are both temporal natures. Ultimately, the tree, just like Jerome's body, is bounded in a book form, and they both bound into each other in a root-bound potted plant.

Another noteworthy point about the temporality of writing on a body, human or non-human, is that they are subjected to every conceivable form of destruction by water, earth, wind, fire, and ingestion. (Figures 4.1.9a- 9b) Recalling the murder in *The Cook* and fire in the *Prospero's Books, The Pillow Book* displays Nagiko's destruction of her own writings, books and house. The fire in Nagiko's first house makes her move to Hong Kong and the second one leads her to go back to Japan. That is to say, when the columns of her house, the written pages by her and wooden shelves with books burn, Nagiko feels unsafe, out of home. Furthermore, the fires are connected with the destruction of the forests as well. The fire consumes her books and burns down the wooden columns, which are deliberately arranged to look like tree trunks. In addition, the depiction of this mock- natural setting is evocative of *Prospero's Books* – especially the depiction of columned pastoral scenery in the film. Greenaway, in this case, portrays the nature integrated to culture by locating it in the house of Nagiko.

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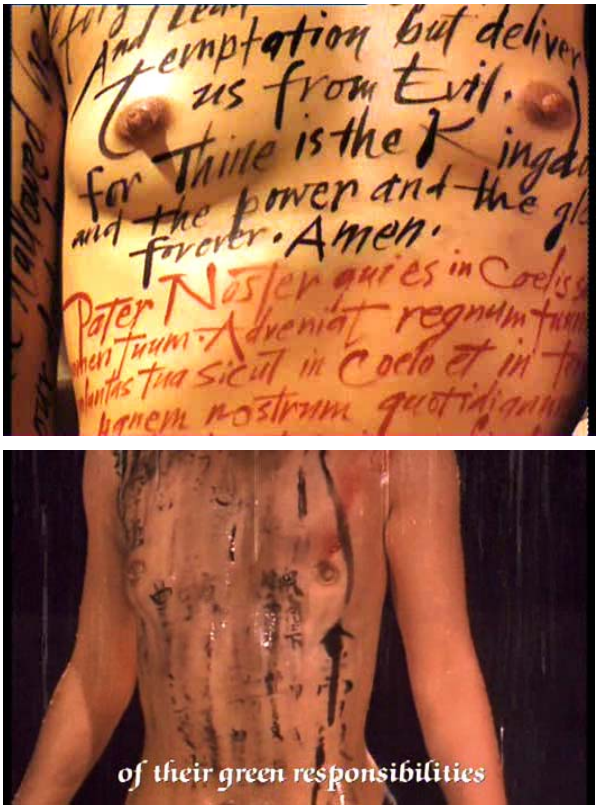
[24] WILLOQUET, Maricondi P. (2001) From: *http://www.blesok.com.mk/tekst.asp?lang=eng&tekst=354&str=2* [Accessed in 23.02.2010]



Source: Screen shots form *The Pillow Book* 59m. 4s; 60m 28s. [DVD]
Figures 4.1.9a- 4.1.9b The impermanent body of the books

Besides, the print industry itself is associated with deforestation and ecological holocaust. The issue is covered in a parallel way to the interchangeable commodities as money, sex and the text. Namely, Nagiko's father pays sexually to the publisher as a price of publishing his books. After that payment scene, the inserts of Shōnagon's pages and lists on them alter and they start to list negative nouns, and subjects, instead of elegant things or natural objects. In addition, Nagiko prostitutes herself to be published; she trades sex for the text, like her father. She, even, makes her lover Jerome to pay the same price to be published. All in all, it is the corporeality that pays the price. The body of the nature and the bodies of the books are destroyed. For instance, the collapse of the body is represented by the corpse of Jerome whose skin is unwrapped and turned into pages and then buried into the earth. Each component is fragmented, deconstructed and turned into another entity in nature and visualised by Greenaway. (Figures 4.1.10a- b)

Source: Screen shots form *The Pillow Book* 91m 45s; 93m. 7s. [DVD]
Figures 4.1.10a- 4.1.10b Deconstruction of the books/bodies

Seen in this light, the death of Jerome conjures up the price that Michael and ultimately Albert pays in *The Cook*. They both died because of the books and through the books. Prospero, nevertheless, burns and drowns his books to be able to return to his country. He gives up the power gained by the books as a price at the end of *Prospero's Books.*

In this context, the placement of specific texts to specific parts of the body is another significant visual aspect. Brody Neuenschwander, Greenaway's calligrapher for *Prospero's Books* and *The Pillow Book,* explains that "[a] particular script style [was] chosen for the writing on the bodies in *The Pillow Book*. It was gridded and typographic in quality, so as to contrast more dramatically with the irregular curves

of the body, becoming like a second layer over the skin."[25] To illustrate, the very first written calligraphy in the movie after the acknowledgments of production; -the scene "Written and Directed by Peter Greenaway"- is the father's writing on Nagiko's face. He writes "When God made the first clay model of a human being, He painted in the eyes ... and the lips ... and the sex. And then He painted in each person's name lest the person should never forget it." [26] This is, indeed, the summary of the subtext of the film appearing on the face, according to the God's order while creating the human body. (Figures 4.1.11a-b)

Source: Screen shots form *The Pillow Book* 57m. 15s; 58m. 39s. [DVD]
Figures 4.1.11a-4.1.11b The bodies of Jerome and Nagiko as pages of the book

As previously mentioned, the bodies of the author, the reader and the publisher are elaborated in *The Pillow Book.* The fixed text is deconstructed by these human bodies and then reconstructed *by* and *on* them. Interestingly, making sex is the part of this deconstruction and reconstruction as in the case of *The Cook*. What is noteworthy is that Nagiko and Jerome while imitating sexual depictions in the

[25] Quoted in WILLOQUET, Maricondi P. (2001) From: *http://www.blesok.com.mk/tekst.asp?lang=eng&tekst=354&str=2* [Accessed in 23.02.2010]

[26] KEEYSEY, D. (2006) p. 150

historical books just like Albert's table in the dining hall. The publisher, on the other hand, makes love with the calligraphied skins like, reading and digesting them literally. (Figures 4.1.12a- b)

Source: Screen shots form *The Pillow Book* 56. 58s; 57m. 25s. [DVD]
Figures 4.1.12a- 4.1.12b
Human bodies imitating history in *The Pillow Book*

Hence, in *The Pillow Book* the audience encounters with the body; and finally with the corpse which is cut, transformed into pages and buried under a plant. The ceremonial scenes of the funeral – reminding the ending scenes of *The Cook* with the cooked dead body of Michael- go further than the previous films. In this case, the books are on the surface of the body, not inside of it, and later they are transformed into the body itself. So, we open *The Pillow Book,* start to read it, pass through the pages to reach the book itself: the body. The broaden journey starts with the intact body of Michael which is "fed up" with pages, finally cooked; then goes on with the pink body of Prospero stripped from the books who returns to his home

without them and ends with the pages from Jerome's throat under a tree. Thus, to be in a library the body becomes a text; it moves from three to two dimensions, meaning from flesh to trace, "a souvenir of itself: an outline." [27] (Figures 4.1.13a-d)

Source: Screen shots form *The Pillow Book* 90m. 53s; 91m. 22s; 92m. 44s; 92. 47s. [DVD]
Figures 4.1.13a- 4.1.13b- 4.1.13c- 4.1.13d The body of Jerome/Nagiko's book

Given all these, Greenaway's representations give the expression of, as Lawrence Chua observes:

> ... an architecture of dreaming, a place where space can escape the demands of narrative, where interior and exterior flow together, structure combines with surface, dreams with reality, flesh with technology. These were the rooms, the palaces, libraries, bodies and worlds he wanted to inhabit. The spaces where, it seemed, anything was possible—the possibility of telling one's own story outside of the often pretentious stories unfolding on screen, of falling in love with whomever one wanted. Anything.[28]

While visualising that kind of architecture, the lateral camera movement is the

[27] WOODS, A. (1996) p. 177

[28] CHUA, L. (1997) p. 176

fundamental device of Greenaway in his two previous films. The director relates this principle to the modern understanding and perception of the world. According to him, this perception has been radically altered in contemporary era; the audience has displaced the sensory participation in its three-dimensionality with a two-dimensional surface – a wall, a clay tablet, a sheet of paper, a computer screen, or a movie screen. As he stresses:

> ...[our] semiotic system, which was once intimately linked to our bodies and to the more-than-human-life-world, is now a mere abstract code, having an arbitrary connection to the world, and is, therefore, detachable from both the act of speaking and the geographical location which once gave rise to the stories our ancestors told.[29]

Accordingly, in *The Pillow Book*, the director breaks up the screen, fragments it not only in terms of architecture, and space, but in the whole lateral way of thinking. So, he abandons the lateral movement by asserting that "I'm interested in how your ideas of a lateral cinema have reconfigured ideas about architecture and space. In *Prospero's Books* interior and exterior flow together. In *The Pillow Book*, structure and surface are integrated."[30] (Figures 4.1. 14a-b)

Source: Screen shot form *The Pillow Book* 61m. 35s. [DVD]
Figure 4.1.14a Interior of Nagiko's house in Hong Kong

[29] CHUA, L. (1997) p. 180

[30] Quoted in CHUA, L. (1997) p. 182

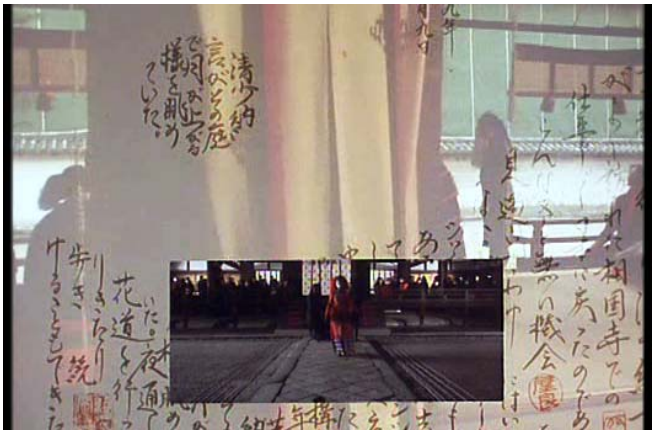
Source: Screen shots form *The Pillow Book* 64m. 50s. [DVD]
Figure 4.1.14b Interior of Nagiko's house in Hong Kong

Yet, the lateral movement is also broken down by the verticality of the Japanese calligraphy and the verticality of the body. In some scenes, camera follows the vertical lines of calligraphies and ups and downs of the bodies. Moreover, other vertical details, like wooden columns or vertical representations by door frames contradict with horizontality. Therefore, it is not wrong to suggest that the habit of reading, especially reading the Latin alphabet from left to right shapes the ways of seeing. As well as Greenaway's cinematography, the visual perception of the eye is influenced deeply by that physical activity. (Figures 4.1.15a-d)

Source: Screen shots form *The Pillow Book* 75m. 55s; 80m. 17s. [DVD]

Figures 4.1.15a- 4.1.15b- 4.1.15c- 4.1.15d Verticality vs. horizontality

In addition to all these, there are many Paint Box images in the *The Pillow Book* as a typical visual technique that Greenaway uses. For instance, the black and white scenes in Hong Kong are juxtaposed with the colourful life of a fashion model in China or the Matsuo Tiasha Garden is overlapped with the sepia house of Nagiko's marriage while the camera spans the garden horizontally. These sequences are the rare moments that camera follows the changing level of a building rather than moving like a horizontal section plane. (Figures 4.1.16a-b)



Source: Screen shots form *The Pillow Book* 2m. 25s; 32m. 18s. [DVD]
Figures 4.1.16a- 4.1.16b Paint Box images

Moreover, the Paint Box Technique is specifically used in the frames displaying the production process of the books in *The Pillow Book*. The printing house of the publisher, the parts of the books as pages and covers are presented by separate boxes in one frame. In this regard, it is possible to argue that the fragmented pieces of the books are unified in a similar manner of editing the scenes on a digital page or

writing a script of a film.[31]

4.3 WRITING SITES IN *THE PILLOW BOOK*

Considering the visual structure, it is possible to suggest that the analogy drawn in the previous chapters between the movies and screenplays as "architectural books" is still valid in *The Pillow Book.* However, in this third architectural book, there is not an artificial set design constructed in a European studio, but a travel to Japan and Hong Kong with the necessary guiding information on the nude bodies. On the other hand, the spatial articulation of this architectural book is characterized by specific spaces related to the production of the books, rather than to other processes like reading. From the public to the very intimate spaces "sites of writing" hold the book piles in the movie. Yet, as mentioned briefly, the piles are scattered and the text in them penetrates everywhere, not solely remain in writing sites. Therefore, as different from the previous films, there are fewer definite spaces which are emphasized separately. The spaces are depicted as the context, 'the generic of the story.'[32] However, it is still worth to underline some writing sites individually.

Before analyzing each part, it should be noted here that, there are mainly four spatial parts as the black and white interiors in Japan, the exterior city scenes in Hong Kong and the interiors of Nagiko's house and of printing houses in Hong Kong. Actually, the spaces in Japan can also be divided into two as the Matsuo Tiasha Garden in Kyoto where Nagiko spent her childhood and the printing house where her father works. These scenes are displayed black and white like a typical flash-back technique in the films. The folded history of Nagiko is narrated by these grey visual fragments inserted into colourful scenes. So, different from *The Cook* and *Prospero's Books* there is no linear sequential structure both textually and visually. On the other

[31] The juxtaposed frames of the Prospero's books on the island with different types of text and materials are similar to the mentioned scenes in *The Pillow Book*.

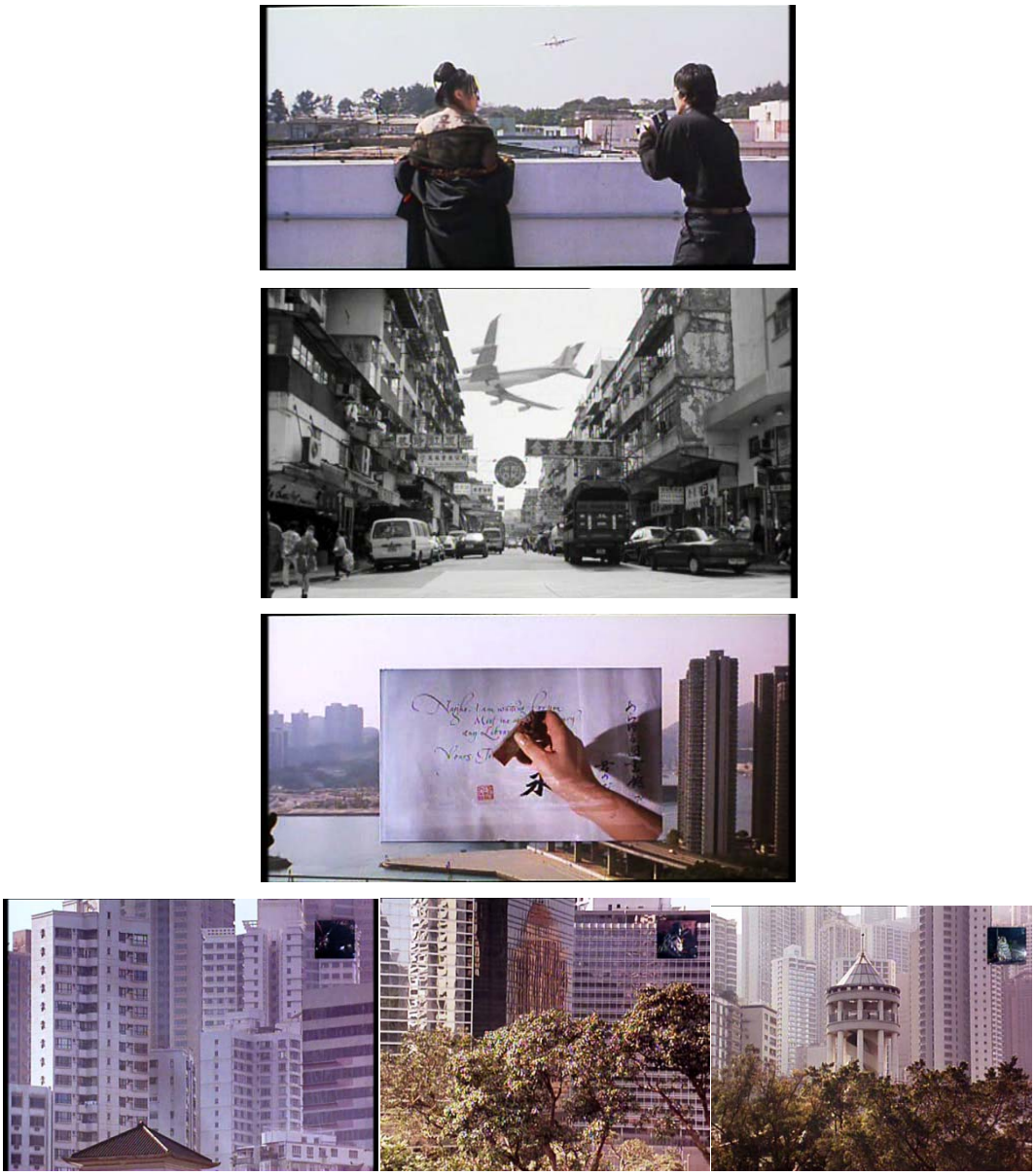
[32] I would like to thank Dr. M. Haluk Zelef for drawing my attention to this point and clearifying the ideas about the use of architecture and its function especially in *The Pillow Book*.

hand, the garden scenes in which Nagiko's first marriage takes place in Japan and her house are represented in yellowish, sepia colour with a similar technique of the black and white sequences. In these frames, the director utilizes the routines of cinema while he adds and re-interprets its many characteristics. (Figures 4. 1.17a-c)

Source: Screen shots form *The Pillow Book* 19m. 14s; 21m. 24s; 22m. 23s. [DVD]
Figures 4.1.17a-4.1.17b-4.1.17c Nagiko's houses in Japan [before and during her marriage]

After these scenes in Japan, Hong Kong is represented as a modern city with perspectives of giant noisy streets, planes and skyscrapers The city and the buildings seem the opposite version of the traditional Japan houses as an image of the innovation. (Figures 4.1.18a-d) Other than these depictions, in Hong Kong there is

another public space: Cafe Typo. Cafe Typo seems modern with its white walls. Nagiko regularly visits this cafe and meets her friends from the fashion, photography and television society. (Figures 4.1.19a- d)



Source: Screen shots form *The Pillow Book* 35m. 54s; 86m. 36s; 86m. 2s. [DVD]
Figures 4.1.4.1.18a-4.1.18b-4.1.18c-4.1.18d Hong Kong as a modern city

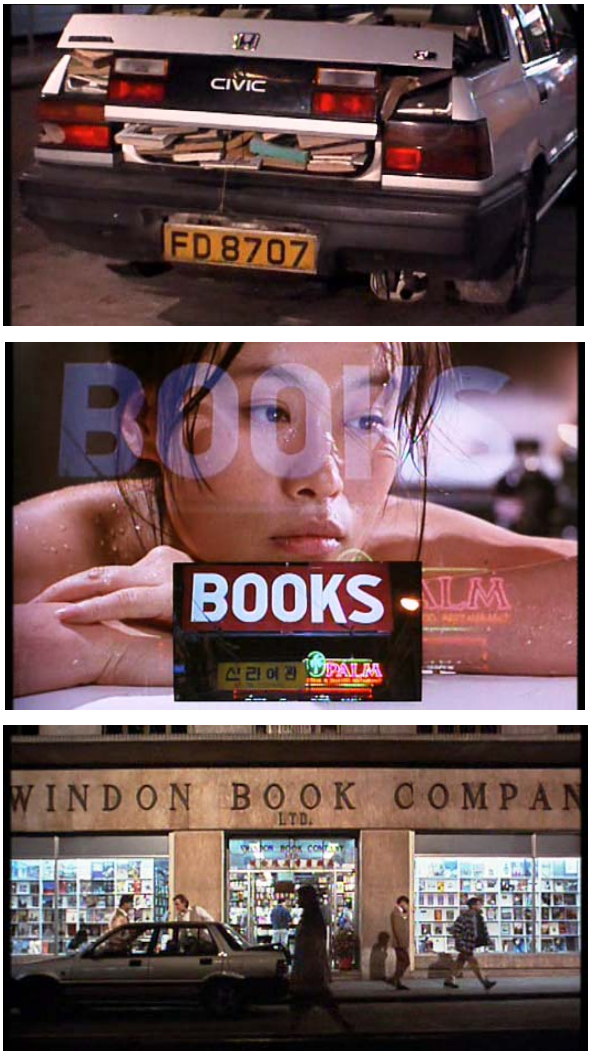
Source: Screen shots form *The Pillow Book* 40m. 15s; 70m. 50s; 69m. 6s. [DVD]
Figures 4.1.19a-4.1.19b-4.1.19c-4.1.19d
Cafe Typo in Hong Kong

After these general notes about the spaces in each city, the writing sites should be examined in detail since they are the core spaces for the main activity of the film: writing. It is through these sites that important information about the book's and the reader's bodies, or briefly the movie itself, are given.

4.3.1 Bookshops and Printing Houses

Bookshops are the first writing sites in the film and they have the greatest number of books. In fact, Swindon Company is the only specified bookshop in Hong Kong which also contains the house and studio of the publisher. According to the story in the movie, Nagiko moves to Hong Kong after her husband burns the house and her books and she meets there many bookshops. All the interiors of these public spaces are pictured as a dense and artificial ambiance in contrast to the cosy and calm

atmosphere of the previous interior shots in Japan. The shops are generally lightened with neon lamps or full of with machines. In addition, the exterior of these spaces are always demonstrated with car traffic, even sometimes the audience experience them from a car window. (Figure 4.1.20a-c)

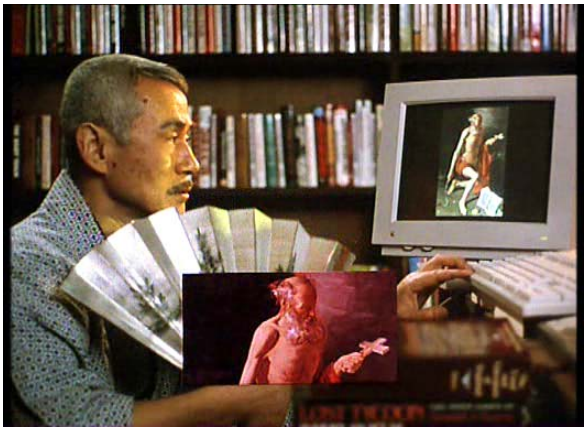


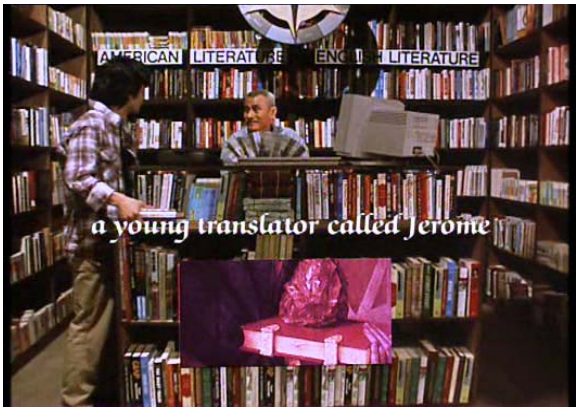
Source: Screen shots form *The Pillow Book* 52m 43s; 68m. 40s; 52m. 29s.[DVD]
Figures 4.1.20a-4.1.20b-4.1.20c
Book shops in Hong Kong

Within this framework, it is possible to argue that the Japanese calligraphies on the bodies are negated by the printed text, scripts by the machines and their commercial copies in the shops. Greenaway alienates the process of hand- made books and calligraphies by means huge bookshops and the factory-like printing houses. (Figures 4.1.21a-b)

Source: Screen shots form *The Pillow Book* 30m. 52s; 13m.47s.[DVD]
Figures 4.1.21a- 4.1.21b Printing house in Japan and Nagiko's space in Hong Kong

Furthermore, the printing house in Hong Kong, which recalls the printing house in Japan where Nagiko's father worked, is the second public writing site after the bookshops. Each printing house is a huge volume where mass-production of the books takes place. Yet, they contain private rooms of the publisher's, as well. Actually, these production spaces, particularly the private rooms in which the books to be published are selected, turn into the shrines of the publishers or their studies. Therefore, these zones resemble to Michael's depository, as spaces full of historical books of a bookworm characters. This aspect is further emphasised with the small printing zone where Nagiko both lives and writes in the early days of her life in Hong Kong. The space is like a transition from the public writing sites to the private ones. (Figures 4.1. 22a-b)





Source: Screen shots form *The Pillow Book* 89m. 14s; 89m. 22s. [DVD]
Figures 4.1.22a- 4.1.22b Books ready to be sold

At this point, it is important to stress that Greenaway depicts firstly the shops where the books are sold. They are the sites where books are commodities which have certain monetary values. Then, the production processes of these books are demonstrated in which the transformation of wood into the pages, the mass-production and printing processes occur. While doing that, he emphasizes the oppositions between the sacred and commercial features of the books by shooting the publisher while looking at *The Penitent St Jerome* by George de la Tours (1625) on the computer screen in his shop. (See Figures 4.1.21a-b) After all these, the viewer is allowed to enter the private writing sites while keeping earlier scenes on account. (Figures 4.1.23a-b)

Source: Screen shots form *The Pillow Book* 63. 9s; 31m. 10s. [DVD]
Figures 4.1.23a-4.1.23b Public writing sites

What is remarkable here is that the publisher, as the owner of the bookshop and the printing house, combines the conventional way of selecting books with his personal way.He smells the bodies with calligraphies; wants to see the writer and all parts of the written body. Taking this into consideration, it can be suggested that printing is depicted as both connection and division space of the calligraphies and commercial books.

4.3.2 Nagiko' s Houses

The other important writing sites are private spaces of the authors, meaning their houses. More specifically, the three houses of Nagiko; the houses of her childhood, of her first marriage in Japan and the one in Hong Kong host a huge amount of books and they are her personal settings like a study. These houses are scarcely

furnished in a typical Japanese style with small pieces on the floor, and with moveable partitions as dividers. Since Nagiko is obsessed with buying books, the interiors are generally full of book piles directly on the floor and on the shelves of cabinets. These sequences appear as the reminders of Michael's book depository again, which turns into his home. In addition, the depictions of the dinners in front of the book shelves in *The Pillow Book* are similar to the dinner at the depository, as well. The only difference is that the meal is eaten on the table and in a Japanese house which is more colourful and domestic than the depository. (See Figures 4.1.24a-b)

Source: Screen Shots form *The Pillow Book* 56m. 27s; 59m. 18s. [DVD]
Figures 4.1.24a- 4.1.24b Nagiko's House in Hong Kong

4.3.2.1 The Bedroom and the Bed

Lastly, the bedrooms in the houses and actually, the beds are the most private writing sites. In the scarcely decorated rooms, the bed is a surface carrying the naked bodies and pages. It creates a proper site for special writing sessions/rituals. So, this piece

of furniture, which is the house of pillow books as well, becomes more than a fixture in *The Pillow Book*. It dominates the room articulation and the activities around it. Just like the one in the book depository of *The Cook*, it symbolizes the corporeality. In addition, not only the bedroom of Nagiko but also the bedroom of her father in Japan work likes a study. They are the spaces where the author reads, writes and makes sex; so they contain a wide range of bodily activities. All in all, the sexual desires of the bodies reach the peak point in the beds and since the desire of writing is a similar instinct, the bed holds both of them.

4.4 B FOR THE BOOK/ BODY/ BUILDING

In the light of all the information above, *The Pillow Book* is a part of Greenaway's endeavour on books which is done by both hand and by digital devices. As the director explains, "[t]ext is a multi-dimensional space in which a violets of writers, none of them original, bland and clash. ...Words making text, text making pages and pages making books from which knowledge is fabricated in pictorial forms."[33] In this regard, the movie can be considered as one of the book in Michael's depository in *The Cook* or another chapter of *The Book of Languages* in *Prospero's Books.* The director describes the book of language as: "... more a box than a book. It has a door in its front cover."[34] Passing through this door, the spectator reaches the bedroom of the book, a box with a pillow book on a bed which is written and drawn by Greenaway. (Figures 4.1.25a-d)

[33] GREENAWAY, P. (1996) p. 16

[34] GREENAWAY, P. (1991) p. 21

Source: Screen shots form *The Pillow Book* 12m. 43s; 93m. 23s; 93. 46s. and *Prospero's Books* 49m. 20s. [DVD]
Figures 4.1.25a- 4.1.25b-4.1.25c-4.1.25d Paint Box images of the book

So, having opened the pages of *The Pillow Book*, read the printed and copied versions literally and visually; a message may be found, if there is a message. It lies in the corporeality and as Greenaway remarks, "the body must be up there earnestly and vigorously rooting for its supremacy, text or no text."[35] As written in the Thirteenth Book, the book to end all books, inscribed on the body of the sumo-wrestler sent to kill the publisher: "I am old, said the book; I am older, said the body." [36] Hence, the translation of *The Pillow Book* firstly by Peter Greenaway then by this study may end with the unreliable translation of the Thirteenth Book:

[35] GREENAWAY, P. (1996) p. 19

[36] GREENAWAY, P. (1996) p. 112

The book to end all books.
The final book.
After this, there is no more writing
No more publishing.
The publisher should retire
The eyes grow weak, the light dims.
The eyes squint. They blink.
The world is prey to a failing of focus.
The ink grows fainter but the print grows larger.
In the end, the pages only whisper in deference.
Desire lessens.
Although dreams of love still linger,
The hopes of consummation grow less,
What could be the end of all these hopes and desires?
Here comes the end.[37]

[37] GREENAWAY, P. (1996) p. 112

CHAPTER 5

CONCLUSION

As in the falls, in Borges's library, criticism is as fictitious as fiction.[1]

As Peter Greenaway remarks, any critique of an artwork is unavoidably an imaginary tale based on invented stories. Hence, although to write especially about Greenaway's works seems a never- ending project, an attempt can be made as a conclusion to compare these works through the lens of architectural history.

Resting on the detailed spatial specifications in the films, it can be argued that architecture reveals itself as the materialistic dimension of all themes in Peter Greenaway's cinematography. Accordingly, the director's purposes are achieved in a remarkable way with its historical quotations from architectural realm *vis-á-vis* the futuristic vision of cinema. In other words, he aims to take the picture of the past, the present and even the future at the same time and he utilizes all the sources from different periods. Indeed, what is important for Greenaway is to inscribe his own words into history especially into the history of art and architecture. To do so, he creates his own architectural pieces and frames them with many historical references to their fictional or real past; rather than just utilizing them as set designs. Therefore, all the implications, the spatial details, materials and structural articulations can be defined as the attempts to re-create a history of architecture, be it real or fictional.

In this regard, the designed edifices in the sets and interior articulations in specific spaces shed light on many issues. Their technical details work as contemporary supporters and also as historical connotations. For instance, the book depository in

[1] Quoted in LAWRENCE, A. (1997) *The Films of Peter Greenaway,* Cambridge: Cambridge University Press, p. 47

The Cook has similar architectural and historical references to Prospero's cell in *Prospero's Books.* They both recall the transitory phase from private to public space, from an archive or study to the public library. Furthermore, many historical quotations and inspirations *viz.* 17th century Dutch paintings, studies from the 17th century, content of Michael's, Prospero's and Nagiko's books situate the films in "the time period of questions"[2] after the Renaissance period, corresponding to the transition between Mannerism and Baroque. Greenaway cites from that period by juxtaposing it to the 20th century. Besides, in *The Pillow Book* he mentions that there are modern architectural pieces in the scenes of Hong Kong. Hence, it could be asserted that the director frequently quotes from specific periods in architectural history and he rarely gives it the role of being a context or a generic. Here it can also be added that the architectural characteristics are generally anachronistic in his films. However, obviously for Greenaway specific periods or styles like modern architecture are just 'generic' –background-. This is always a general tendency in his stories, whereas Renaissance is the dominant period he regularly visits and refers to.

The director, on the other hand, does not only quote from and build architectural pieces on the set but he designs particular architectural representations on two dimensional surfaces. The visual demonstrations sustain the illusion of his three-dimensional edifices. For instance, the representations of the key spaces, like the cell, the island, the depository or the shrine in *The Pillow Book* are complicated enough to be read with various approaches. Bruno interprets these spaces by going further than a reading based on architectural time periods. She asserts that:

> Examining the 'installation' of this library, we realize that in Greenaway's archive we visit Jerome's architecture constantly and diversely, in depictions that range from Carravagio to Georges's de la Tour. In particular, we inhabit the version of *St. Jerome in His Study.* (c. 1475) that was produced in Neapolitian art studio, deeply steeped in Dutch painterly culture, by Antonello de Messina (c.

[2] I use the phrase "the time period of questions" on the basis of the definitions of 17th century in LAWRENCE, A. (1997) p.163; ELLIOT, B. and PURDY, A. (1997); HARBISON, R. *Reflections on Baroque* (2000) Chicago: University of Chicago Press; DAVISON, P. *The Universal Baroque* (2007) Manchester: Manchester University Press.

> 1430-79). This study space is the main model for all of Greenaway's libraries, including Prospero's and the book depository in *The Cook*. In each, beautifully composed travelling shots construct the space of intellectual consumption. With the erotic, gastric force of a spider mind drawing into her web, ideas are assimilated into one another in a comprehensive mapping fashioned by omnivorous taste.[3]

Furthermore, Greenaway problematizes not surprisingly the issues like reading, consumption and corporeality. Actually, he juxtaposes the topics with an overall view and creates intertwined discussions. To exemplify, in *The Cook* the notion of "eating" is explored in comparison to reading as a form of consumption. Whereas *Prospero's Books* demonstrates the processes of the author's writing, reading and collecting knowledge. In *The Pillow Book*, again the production of a book, both bodily and intellectually, are displayed. Therefore, all the films are about the transformation of information into a book and then the process of digesting these books. Moreover, in *The Pillow Book* other transformations, transformation of the book to the body and the body to the book, take place. In each movie, both bodily and intellectual consumption is the focal point or at least one of the focal points.

Another aspect is how Greenaway covers these issues and reaches his purpose. In three travels to the "topoi of library and archives"[4] in this study, he represented many objects; sacred objects and objects of consumption which the audience too is asked to consume. Greenaway collects and designs the items like the body, the book, the building, the paper, the text "and thus, in general, [the things which] 'make room' for lived space"[5] and he invites us to read/eat them. However, they are generally either difficult or dangerous to consume. (Figures 5.1a- c) His foods are difficult to swallow and his excessive books are difficult to read. Because of this

[3] BRUNO, G. (2002) p. 294

[4] BRUNO, G. (2002) p. 293

[5] BRUNO, G. (2002) p. 294

reason, the analyses of his films turn into an excessive reading and writing.

Sources: Screen shots from *The Cook* 53m. 06s; *Prospero's Books* 49m. 24s; *and The Pillow Book* 44m. 50s. [DVD]
Figures 5. 1a-5.1.1b-5.1.1c Consumption in the form eating in *The Cook*, *Prospero's Books* and *The Pillow Book*

Among the things which "make room for lived space" in the films of the director, as a bizarre archivist, there are undoubtedly the characters who are depicted vividly.

Remarkably, they are depicted not only through their personalities but also through their bodies. Additionally, and perhaps even more strikingly, the other main characters are incarnated by the books which are as vivid as the bodies of the readers/writers.

Starting from Mr. Neville, the draughtsman, in *The Draughtman's Contract* and Stourley Kracklite, the architect, in *The Belly of an Architect*, there are constant protagonist artists as common instruments of Greenaway. Similarly, Richard in *The Cook*, Prospero in *Prospero's Books*, and Nagiko in *The Pillow Book* symbolize refined artistic tastes in the stories, both in terms of intellectual and corporeal aspects. They are the central and/or ruling figures as a draughtsman, an architect, an author, a cook and a calligrapher. Interestingly enough, the figures are generally obsessed male artists; be it an architect obsessed with Boullée or a heroine obsessed with a Pillow Book. In this regard, it is possible to argue that each film examines the authorship, probing the power of the father; the father of the history as the historian, the father of architecture as the architect and father of the books as the author.

Nevertheless, there is a remarkable detail on the gender of the figures in *The Pillow Book*. In the movie, the central author figures are females as the authors of Pillow Books', Sei Shōnagon and Nagiko. Indeed, Nagiko can be interpreted as a version of Georgina, "The Wife" in *The Cook*. The reminiscent of a capable female character is displayed in *The Cook* who kills her cruel husband "the Thief" at the end of the movie. In *The Pillow Book*, this powerful female character turns into a writer, an author-ity. Yet, the author's lover is still a focal male figure, who is named as Jerome. He appears as the paper and the lover of a female author to satisfy her literary and bodily desires. Furthermore, the name Jerome recalls St Jerome again; just like being a historical reference to the owner of the depository in *The Cook* and the owner of the study in *Prospero's Books*. He is in this case the owner of four different languages and a proper skin to absorb them.

In this regard, it is also possible to suggest that the characters are different versions, perhaps the continuations of each other. They work like chapters in a book, volumes in a study shelf or rooms in a library. Namely, Prospero plays in Michael's position who finds his tongue; so he is a voiceful version of the silent reader in *The Cook*.[6] Alan Woods improves this idea by adding parallel readings of the spaces, particularly for the book depository and Caliban's pit. He observes that Miranda and her father move from left to right, in the 'positive' direction, only to enter Caliban's space. Accordingly, he interprets this change as a sign of separation like the one in *The Cook.*[7] However, the cinematic/theatrical change of this scene can also be compared to those of lavatory scenes in *The Cook*. Thus, the restaurant of Albert, especially its lavatory, has traces on the space of Caliban's pit. It is not fully separated from the restaurant, just like the pit on the island and furthermore corporeality, in the form of sex, eating and defection, shapes both spaces.

To go further, Cafe Typo in *The Pillow Book* with the modest translator Jerome, can be read as a different version of Michael and *Le Hollandais* as well. Seen in this light, "the Thief" displays a figure inbetween Prospero and Caliban and then the publisher in *The Pillow Book*. He dies carrying out his own curse, in the halfway between the beast and the authority. Brutal force and his barbaric nature enforce anything he says which become both his strength and weakness. On the contrary; Prospero, the full figure of protagonist, overcomes his weaknesses by burning the books and accordingly, by abandoning the thought of revenge. (Figures 5.2a- c)

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[6] Here, it should be added that Prospero owns his books, but he has mastered them, and he is an author rather than just a reader. The comparison evokes the description of Michael by Woods: "Michael is characterised as a reader- he is mostly silent, in contrast to Albert and his gang, who are crudely vocal but have problems with readers and reading." WOODS, A. (1996) p.107

[7] WOODS, A. (1996) p. 109

Sources: Screen shots from *The Cook* 86m. 54s; *Prospero's Books* 7m. 41s; *The Pillow Book* 13m. 59s. [DVD]

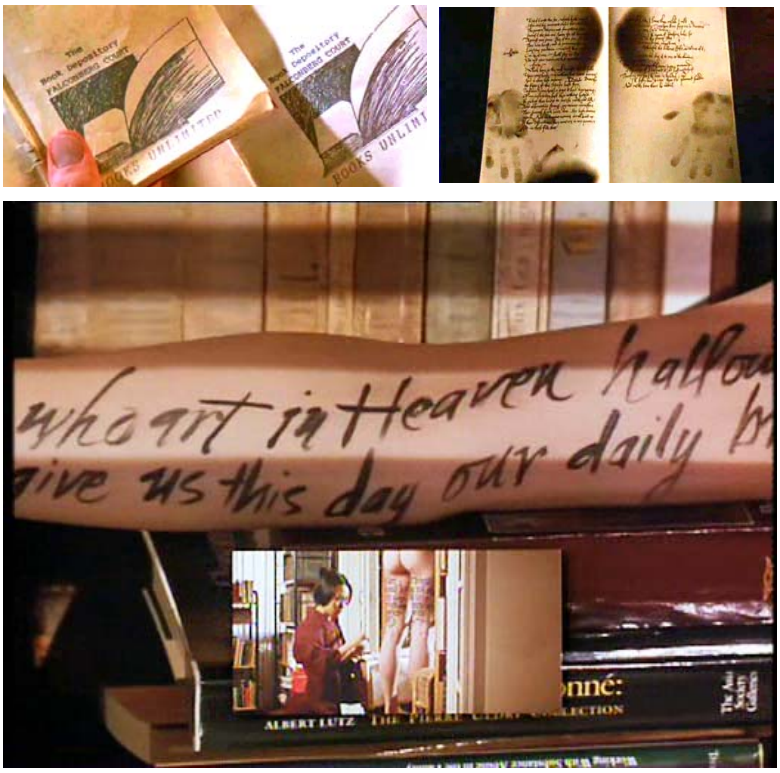
Figures 5.2a-5.2b-5.2c Central figures of the films

The comparative readings of the artistic figures could be improved further. As indicated before, in *Prospero's Books* the library works on a level that introduces the vast plethora of Prospero's knowledge. As an example of Renaissance the text, *The Tempest* takes its place in the library of Prospero and Michelangelo; and more remarkably in Greenaway's. As Marlene Rodgers explains "sometimes it's curious to imagine Shakespeare is an equivalent figure to somebody like Michelangelo; it's strange to think that they are both figures of the Renaissance but they are posited in completely different worlds." [8] To move even further, it is not too difficult to apply this personification to Greenaway. Michelangelo/Prospero/Greenaway work hand in hand as the protagonist figures who seem to have control over others. John Gielgud, on the other hand, is not a negligible person in that composition with his voice in all seconds of *Prospero's Books*. In the movie, the authority figures as the architect, the author, the director and the performer battle and reconcile in the middle of a tempest.

[8] RODGERS, R. (1995) p. 12

In addition, similar sketches as Boullée/Kracklite/Greenaway in *The Belly of an Architect*; Richard/Greenaway in *The Cook* and Shōnagon/Nagiko/ Greenaway in *The Pillow Book* can be drawn as shared juxtapositions of incompatible characters.

As in the case of the characters, the books are elaborated by the director, starting from *The Cook.* In this movie, he focuses on the contents of and attributed meanings to the books. The viewer encounters with a general understanding of a reader; an image of a civilised man surrounded by enormous numbers of historical books. There is no textual information or specification of the titles and any subjects other than the French Revolution. However, Greenaway designates the physical and spatial aspects of the books remarkably, especially towards the end of the film by using the book as a weapon to kill. In his later movie *Prospero's Books* he specifically concentrates on the physical aspects of twenty-four books. In *The Pillow Book,* moreover, the body of the book is transformed into a human form literally; this means that the literary knowledge becomes a literally corporeal knowledge of the reader/writer. (Figures 5. 3a- c)



Sources: Screen shots from *The Cook,* 83m. 10; *Prospero's Books* 14m. 15s; and *The Pillow Book* 58m .4s. [DVD]
Figures 5.3a- 5.3b- 5.3c Books of each film

The bodily existence of the books also indicates that the characters acknowledge their corporeality through the books in their particular spaces; and then the audience experiences such corporeality in front of the screen.

In these films, sometimes the reader eats the book or wants them to be cooked. There are, besides, books written on skins or reading and writing rituals in the form of sexual intercourse. Therefore, each film, in one way or another, touches upon the corporeal dimensions; highlights the book as a body. Accordingly, *The Cook* can be read as the introduction chapter of the director's corporeality argument; then by *Prospero's Books,* the readers encounter with fleshes on books and with *The Pillow Book* flesh turns out to be book. As Pascoe remarks:

> They [*i.e.* books] pile up in studies, and they open up to reveal images and pop- up models of architecture, and in *Prospero's Books* they are magic, animated objects, in which the boundaries between words and images and the thing that both words and images stand for or represent have been blurred or abolished. .... They are also, since this is Greenaway's world, related to the body. [9]

Meanwhile, it is striking to overview the representations of the books with the images of the bodies- both human and animal bodies-. Similar to the books, the exposed bodies of the lovers in *The Cook*, the desexualised bodies of the natives in *Prospero's Books* and the nude bodies in *The Pillow Book* with calligraphies render the corporeality as a primary aspect of every entity. Consequently, the physicality of the characters, the books and the spaces are always prominent elements of Greenaway. As Elliot and Purdy point out:

> In all these films, the relationship between book and body seems to participate in a general tendency of Greenaway's work to mingle mind and matter, high and low, to dissolve the distinctions between

[9] PASCOE, D. (1997) p. 102

> the body and its representations, between nature and culture; if books can be the object of a(n) (un)natural process of ingestion, digestion and defection, ...[10]

On this issue of corporeality, Norbert Elias's discussions of civilising process should also be taken int consideration. In his book, *The Civilising Process: Sociogenetic and Pysicogenetic Investigations* (2000), Elias observes that "with increased tendency of society and therefore of writers to observe, to connect the particular with general, seeing with reading, is found in Renaissance books on manners … ."[11] Playing with this process through the issue of eating, for example, in *The Cook*, nudity in *Prospero's Books*, and calligraphic skins in *The Pillow Book*, Greenaway explores so- called impediment in the civilising process. In addition to these, there are scenes in *Prospero's Books* where Miranda reads with her father and immediately after she eats with other noble characters. The scenes concretely juxtapose the binary components of reading and eating; bodies and books while consuming and being consumed. In these scenes, the director synthesises the issues of eating and reading or the body and the book via the distinguished architecture of the settings. Indeed, many superimposed frames and colours recall the dining scenes in *The Cook* and *The Pillow Book.* Eating and writing surfaces appear as stage-like designs, miniature versions of the whole "lived spaces".

Besides, in the construction of the "lived spaces" the relationship between the body and the book is crucial. As Bruno explains: "[t]he mechanic of this link [*i.e*. the link of the body and space], rests on the fact that bodies produce space and produce themselves in architectural form".[12] To explain this point further, it is also possible to refer to Richard Sennett, in his widely known book *Flesh and Stone: The Body and the City in western Civilisation* (1996), who traces the bonds between the spaces

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[10]ELLIOT, B. and PURDY, A. (1997) p. 81

[11] ELIAS, N. (2000) p. 68

[12] BRUNO, G. (2002) pp. 298-299. While explaining this point Bruno refers to Hneri Lefebvre's book *The Production of Space* (1992).

and bodies and their representation techniques.[13] So, in Bruno's words again "[f]rom analogon to metaphor to actual constituent, and in biomorphic disintegration or even dismemberment, the history of architecture has bonded with the house of the body, even if only by way of its repression."[14] In a similar approach, Greenaway highlights the body; in relation to space.

Finally, Greenaway's cinematography with its distinguished technical properties should be specified. Actually, his peculiar way of filming makes all these discussions possible. There are mutual structuring principles of his cinematography, such as superimposed images, static frames, symmetric shots, single point perspectives, lateral movement of the camera and long perpendicular compositions. Among these characteristics, the numeric systematization, Paint Box Technique and published screen play in a format of architectural book are significant to stress. The numeric systematizations have architectural and historical connotations. As can be seen, the numbers such as twenty-four man dying because of falling from an opening in *The Falls* (1980), nine month-long time in *The Belly of an Architect* and twelve landscape drawings in *The Draughtsman's Contract* have similar functions and they are not only the structural devices related to the spaces, the books and the bodies but also to the fragments of the content. To give some examples, seven day long time and four different colours in *The Cook*, twenty-four books in *Prospero's Books* and thirteen books written by Nagiko onto the lover's body in *The Pillow Book* all do have historical and architectural connotations.[15](Figures5.4a-c)

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[13] SENNETH, R. (1996) *Flesh and Stone: The Body and the City in western Civilisation,* London: W.W. Norton Company. Here, Anthony Vidler's outline of the relationship between the body and the space, or the building in three facets can also be mentioned. As quoted in Bruno, for Vidler "architecture has moved successfully from the assumption that the building is a body to the idea that it embodies states of mind or bodily sensations, toward a conception of the environment at large as itself organic and, finally to a sense of the loss of the body and its reappearance in morcelated form." See VIDLER, A. (1992) 'Architecture Dismembered' in *The Architectural Uncanny: Essays in the Modern Unhomely,* Massachusetts*:* MIT Press, pp. 69-83

[14] BRUNO, G. (2002) p. 299

[15] In addition, in *The Belly of an Architect* there are some crucial numbers, such as the 7 letters -as the symbols of architectural structures- which the architect uses in his calculations for blue prints or the

Source: Screen shots from *The Cook* 59m. 19s; *Prospero's Book* 48m. 04s; and *The Pillow Book* 46m. 37s [DVD]

Figures 5.4a-5.4b-5. 4c Similar visual depictions

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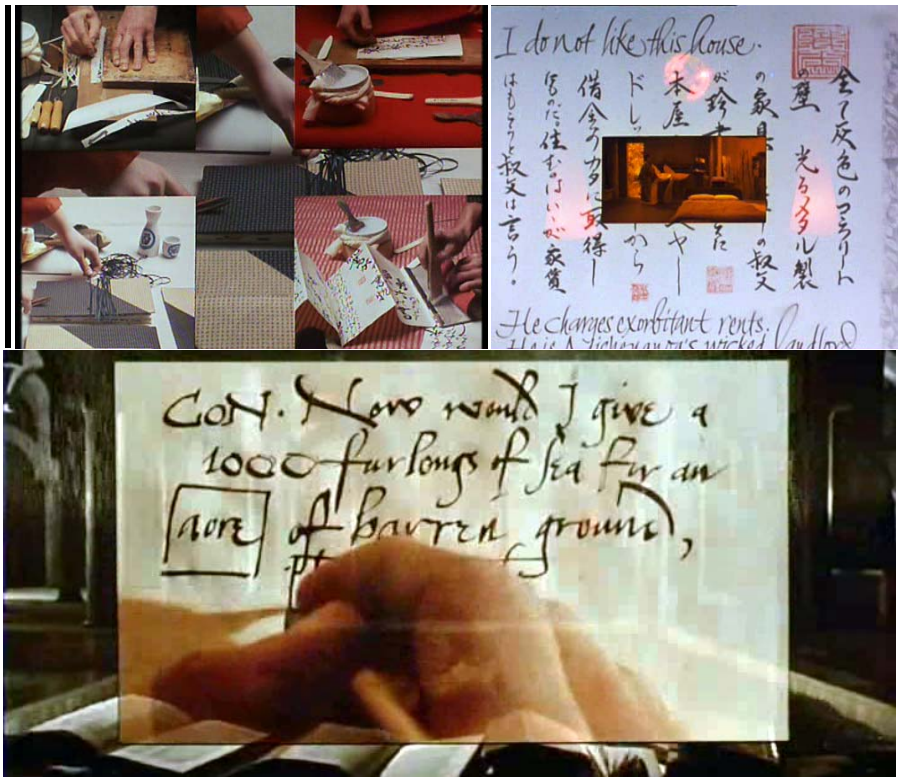
postcards (and 45 as the number that the architect pursuits of in his all designs).

Furthermore, the fragmented mentality of these numbers is represented with Paint Box Technique in *Prospero's Books* and *The Pillow Book* which is a very compatible vehicle to the crowded ideas of the director. (Figures 5.5a-c) The books, the bodies and the spaces are juxtaposed by this structuring principle on top of each other without privileging any of them.



Source: Screen shots from *The Pillow Book* 93m. 13s, 50m. 30s; and *Prospero's Book* 74m 40s. [DVD]
Figures 5.5a-5.5b-5.5c Paint Box images of *Prospero's Books* and *The Pillow Book*

To sum up all, within the *Gesamtkunstwerk* of Greenaway's cinematography, the spectators have entered the world of eloquent bodies and books in each film. Greenaway, as the cinematographer, meaning the director and the cameraman (who physically handles the lens of the film) creates spaces for books. He does not just shoot but rather catches the processes of photographing ideas, actions, emotions, historical subtexts and non-verbal communicative aspects in the books. That is to

say, the director renders his visual language, camera dynamics, filmic spaces, colour spectrum and set operations to elaborate the aesthetic and intellectual dimensions of the books. He is A for the Author/Architect/Artist who has a tool of B, B for the Book/ Body/Building. With the help these tools, he creates his C, C for Cinematography, obviously. Then, this is study is a reading of this cinematography, specifically the books and bodies *in/of* it.

The sites of the books, a store, a "palace of library"[16] and a body constitute these filmic worlds. Accordingly, this study attempts to underline the historical juxtapositions of the books and the bodies as scriptural and visual enterprises by using architectural lenses. Its writing process has been like a journey in the virtual spaces designed by Greenaway and accompanied with many books, pictures, texts, maps or drawings on art, architecture, literature and cinema. Hence, it is a reading of architecture on these cinematic representations considering them as literal and visual endeavours. Owing to the excessive approach of the director, the study draws attention to their intertwined points in various artistic forms from various time periods.

Despite the excessiveness, Greenaway's cinematography always leaves – actually creates- spaces for imagination. However, as Borges remarks, it is much more difficult to read a book than to write one. Taking this point into consideration, this re-writing is actually a difficult reading which aims to add the prefix "hi" into the (hi)stories of Greenaway in a critical way.

[16] I use the term by referring to the description of *A Memoria Technica called Architecture and Other Music* in the screenplay. GREENAWAY, P. (1991) p. 21

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APPENDICES

APPENDIX A.1 CREDITS OF *THE COOK, THE THIEF, HIS WIFE AND HER LOVER*

(1989, Miramax Films)

Directed by: Peter Greenaway

Produced by: Pascale Dauman, Daniel Toscan du Plantier, Kees Kasander, Denis Wigman

Story written by: Peter Greenaway

Starring& Characters: Richard Bohringer (Richard Bost, "The Cook"), Michael Gambon (Albert Spica, "the Thief"), Helen Mirren (Georgina Spica, "The Wife"), Alan Howard (Michael, "The Lover"), Tim Roth (Mitchell, Albert's right hand)

Screenplay: Peter Greenaway

Cinematography: Sacha Vierny

Set designers: Jan Roelfs and Ben Van Os

Editted by: John Wilson

Released Date (s): September 11, 1989 (Toronto Film Festival)

Running Time, Original cut: 124 minutes

Editted cut: 95 minutes

Language: English

Music Composer, Orchestration and Conductor: Michel Nyman

Country: France, United Kingdom

APPENDIX A.2 CREDITS OF *PROSPERO'S BOOKS*

(1991, Kasander Film Company)

Directed by: Peter Greenaway

Produced by: Masato Hara, Kees Kasander, Katsufumi Nakamura, Yoshinobu Namano, Denis Wigman, Roland Wigma

Story written by: William Shakespeare

Screenplay: Peter Greenaway

Starring& Characters: John Gielgud (Prospero, The Duke of Milan), Michael Clark (Caliban, a savage and deformed slave) , Michel Blanc (Alonso, The King of Naples), Erland Josephson (Gonzalo, Prospero's honest old Conuncillor), Isabelle Pasco (Miranda, Prospero's daughter), Mark Rylance, (Ferdinand, the lover of Miranda) Paul Russell, James Thiérrée, (Ariel, a free spirit)

Cinematography: Sacha Vierny

Set designers: Jan Roelfs and Ben Van Os

Editted by: Marina Rodbyl

Released Date (s): November 15, 1991

Running time: 129 minutes

Language: English

Music Composer, Orchestration and Conductor: Michel Nyman

Country: France, United Kingdom

APPENDIX A.3 CREDITS OF *THE PILLOW BOOK*

(1996, Kasander& Wigman Productions)

Directed by: Peter Greenaway

Produced by: Kees Kasander

Story written by: Peter Greenaway

Screenplay: Peter Greenaway

Starring& Characters: Vivian Wu (Nagiko, the heroine), Ewan McGregor (Jerome, Nagiko's lover, a British translator), Ken Ogata (Nagiko's father), Yoshi Oida (The publisher, partner of Nagiko's father), Hideko Yoshida (Nagiko' aunt), Judy Ongg (Nagiko's mother)

Cinematography: Sacha Vierny

Set designers: Jan Roelfs and Ben Van Os

Edittied by: Peter Greenaway, Chris Wyatt

Released Date (s): June 6, 1996 (USA); November 8, 1996 (UK)

Running time: 126 minutes

Language: English, Cantonese, Italian, Japanese, Mandarin, French

Music Composer, Orchestration and Conductor: Michel Nyman

Country: France, UK, Nethelands, Luxemburg

APPENDIX B:

BOOKS IN *PROSPERO'S BOOKS* (1991)

The twenty- four volumes -including the book of *The Tempest* itself- in *Prospero's Books* are published in the screenplay of the film and in the official site of Peter Greenaway, as well.[1] In the movie, the director changed the sequence and placing of books from the original screenplay. He omitted the *The Book of Languages*, divided *Thirty-Six Plays* in *Thirty-Five Plays* and added *The Tempest* to the list. Besides, some books appear in the movie with their descriptions read by Prospero, some appears more than one times and some appears without any descriptive information. The explanations of books are as such, following the order in the website:

DESCRIPTION OF THE BOOKS

1. A Book of Water

This is a waterproof-covered book which has lost its colour by much contact with water. It is full of investigative drawings and exploratory text written on many different thicknesses of paper. There are drawings of every conceivable watery association - seas, tempests, rain, snow, clouds, lakes, waterfalls, streams, canals, water-mills, shipwrecks, floods and tears. As the pages are turned, the watery elements are often animated. There are rippling waves and slanting storms. Rivers and cataracts flow and bubble. Plans of hydraulic machinery and maps of weather-forecasting flicker with arrows, symbols and agitated diagrams. The drawings are all made by one hand. Perhaps this is a lost collection of drawings by da Vinci bound into a book by the King of France at Ambois and bought by the Milanese Dukes to give to Prospero as a wedding present.

2. A Book of Mirrors

Bound in a gold cloth and very heavy, this book has some eighty shining mirrored pages; some opaque, some translucent, some manufactured with silvered papers,

[1] [data-based online] at *http://www.petergreenaway.info/prospero* [Accessed in 14.04.2010]

some coated in paint, some covered in a film of mercury that will roll off the page unless treated cautiously. Some mirrors simply reflect the reader, some reflect the reader as he was three minutes previously, some reflect the reader as he will be in a year's time, as he would be if he were a child, a woman, a monster, an idea, a text or an angel. One mirror constantly lies, one mirror sees the world backwards, another upside down. One mirror holds on to its reflections as frozen moments infinitely recalled. One mirror simply reflects another mirror across a page. There are ten mirrors whose purpose Prospero has yet to define.

3. A Book of Mythologies

This is a large book. Prospero on some occasions has described it as being as much as four metres wide and three metres high. It is bound in a shining yellow cloth that, when polished, gleams like brass. It is a compendium, in text and illustration, o f mythologies with all their variants and alternative tellings; cycle after cycle of interconnecting tales of gods and men from all the known world, from the icy North to the deserts of Africa, with explanatory readings and symbolic interpretations. Its authority and information is richest in the Eastern Mediterranean, in Greece and Rome, in Israel, in Athens and Rome, Bethlehem and Jerusalem, where it supplements its information with genealogies, natural and unnatural. To a modern eye, it is a combination of Ovid's Metamorphoses, Frazer's The Golden Bough and Foxe's Book of Martyrs. Every tale and anecdote has an illustration. With this book as a concordance, Prospero can collect together, if he so wishes, all those gods and men who have achieved fame or infamy through water, or through fire, through deceit, in association with horses or trees or pigs or swans or mirrors, pride, envy or stick-insects.

4. A Primer of the Small Stars (no description in the movie)

This is a small, black, leather-covered navigational aid. It is full of folded maps of the night skies that tumble out, belying the modest size of the book. It is a depiction

of the sky reflected in the seas of the world when they are still, for it is complete with blanks where the land masses of the globe have interrupted the oceanic mirror. This, to Prospero, was its greatest usage, for in steering his leaky vessel to such a small blank space in a sea of stars, he found his island. When opened, the primer's pages twinkle with travelling planets, flashing meteors and spinning comets. The black skies pulsate with red numbers. New constellations are repeatedly joined together by fast-moving, dotted lines.

5. An Atlas Belonging to Orpheus

Bound in a battered and burnt, enamelled-green tin cover, this atlas is divided into two sections. Section One is full of large maps of the travel and usage of music in the classical world. Section Two is full of maps of Hell. It was used when Orpheus journeyed into the Underworld to find Eurydice, and the maps, as a consequence, are scorched and charred by Hellfire and marked with the teeth-bites of Cerberus. When the atlas is opened, the maps bubble with pitch. Avalanches of hot, loose gravel and molten sand fall out of the book to scorch the library floor.

6. A Harsh Book of Geometry

This is a thick, brown, leather-covered book, stippled with gold numbers. When opened, complex three-dimensional geometrical diagrams rise up out of the pages like models in a pop up book. The pages flicker with logarithmic numbers and figures. Angles are measured by needle-thin metal pendulums that swing freely, activated by magnets concealed in the thick paper.

7. The Book of Colours

This is a large book bound in crimson watered silk. It is broader than it is high, and when opened the double-page spread makes a square. The three hundred pages cover the colour spectrum in finely differentiated shades moving from black back to black again. When opened at a double spread, the colour so strongly evokes a place, an object, a location or a situation that the associated sensory sensation is directly

experienced. Thus a bright yellow-orange is an entry into a volcano and a dark blue-green is a reminder of deep sea where eels and fish swim and splash your face.

8. The Vesalius Anatomy of Birth

Vesalius produced the first authoritative anatomy book; it is astonishing in its detail, macabre in its single mindedness. This Anatomy of Birth, a second volume now lost, is even more disturbing and heretical. It concentrates on the mysteries o f birth. It is full of descriptive drawings of the workings of the human body which, when the pages open, move and throb and bleed. It is a banned book that queries the unnecessary processes of ageing, bemoans the wastages associated with progeneration, condemns the pains and anxieties of childbirth and generally questions the efficiency of God.

9. An Alphabetical Inventory of the Dead

This is a funereal volume, long and slim and bound in silver bark. It contains all the names of the dead who have lived on earth. The first name is Adam and the last is Susannah, Prospero's wife. The names are written in many inks and many calligraphies and 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. The pages of the book are very old and are watermarked with a collection of designs for tombs and columbariums, elaborate headstones, graves, sarcophagi and other architectural follies for the dead, suggesting the book had other purposes, even before the death of Adam.

10. A Book of Travellers' Tales (two appereance, no description in the movie)

This is a book that is much damaged, as though used a great deal by children who have treasured it. The scratched and rubbed crimson leather covers, once inlaid with a figurative gold design, are now so worn that the pattern is ambiguous and a fit

subject for much speculation. It contains those marvels that travellers talk of and are not believed. 'Men whose heads stood in their breasts', 'bearded women, a rain of frogs, cities of purple ice, singing camels, Siamese twins', 'mountaineers dew-lapped like bulls'. It is full of illustrations and has little text.

11. The Book of the Earth

A thick book covered in khaki-coloured webbing, its pages are impregnated with the minerals, acids, alkalis, elements, gums, poisons, balms and aphrodisiacs of the earth. Strike a thick scarlet page with your thumbnail to summon fire. Lick a grey paste from another page to bring poisonous death. Soak a further page in water to cure anthrax. Dip another in milk to make soap. Rub two illustrated pages together to make acid. Lay your head on another page to change the colour of your hair. With this book Prospero savoured the geology of the island. With its help, he mined for salt and coal, water and mercury; and also for gold, not for his purse, but for his arthritis.

12. A Book of Architecture and Other Music

When the pages are opened in this book, 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. With this book, Prospero rebuilt the island into a palace of libraries that recapitulate all the architectural ideas of the Renaissance.

13. The Ninety-Two Conceits of the Minotaur (no description in the movie)

This book reflects on the experience of the Minotaur, the most celebrated progeny of bestiality. It has an impeccable classical mythology to explain provenances and pedigrees that include Leda, Europa, laedalus, Theseus and Ariadne. Since Caliban - like centaurs, mermaids, harpies, the sphinx, vampires and werewolves - is the

offspring of bestiality, he would find this book of great interest. Mocking Ovid's Metamorphoses, it tells the story of ninety-two hybrids. It should have told a hundred, but the puritanical Theseus had heard enough and slew the Minotaur before he could finish. When opened, the book exudes yellow steam and it coats the fingers with a black oil.

14. The Book of Languages

This is a large, thick book with a blue-green cover that rainbow-hazes in the light. More a box than a book, it opens in unorthodox fashion, with a door in its front cover. Inside is a collection of 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.

15. End-plants

Looking like a log of ancient, seasoned wood, this is a herbal to end all herbals, concerning itself with the most venerable plants that govern life and death. It is a thick block of a book with varnished wooden covers that have been at one time, and probably still are, inhabited by minute tunnelling insects. The pages are stuffed with pressed plants and flowers, corals and sea weeds, and around the book hover exotic butter flies, dragonflies, fluttering moths, bright beetles and a cloud of golden pollen-dust. It is simultaneously a honeycomb, a hive, a garden and an ark for insects. It is an encyclopedia of pollen, scent and pheromone.

16. A Book of Love

This is a small, slim, scented volume bound in red and gold, with knotted crimson ribbons for page-markers. There is certainly an image in the book of a naked man and a naked woman, and also an image of a pair of clasped hands. These things were

once spotted, briefly, in a mirror, and that mirror was in another book. Everything else is conjecture.

17. A Bestiary of Past, Present and Future Animals

This is a large book, a thesaurus of animals, real, imaginary and apocryphal. With this book Prospero can recognise cougars and mamosets and fruit bats and manticores and dromersels, the cameleopard, the chimera and the cattamorrain.

18. The Book of Utopias

This is a book of ideal societies. With the front cover bound in gold leather and the back bound in black slate, it has five hundred pages, six hundred and sixty-six indexed entries and a preface by Sir Thomas More. The first entry is a consensus description of Heaven and the last is one of Hell. There will always be someone on earth whose utopian ideal will be Hell. In the remaining pages of the book, every known and every imagined political and social community is described and evaluated, and twenty-five pages are devoted to tables where the characteristics of all societies can be isolated, permitting a reader to sort and match his own utopian ideal.

19. The Book of Universal Cosmography

Full of printed diagrams of great complexity, this book attempts to place all universal phenomena in one system. The diagrams are etched into the pages disciplined geometrical figures, concentric rings that circle and counter circle, tables and lists organised in spirals, catalogues arranged on a simplified body of man, who, moving, sets the lists in new orders, moving diagrams of the solar system. The book deals in a mixture of the metaphorical and the scientific and is dominated by a great diagram showing the Union of Man and Woman - Adam and Eve - in a structured universe where all things have their allotted place and an obligation to be fruitful.

20. Lore of Ruins

An antiquarian's handbook, a checklist of the ancient world for the Renaissance humanist interested in antiquity. Full 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, street plans of Thebes, Ostia and Atlantis, a directory of the possessions of Sejanus, the tablets of Heraclitus, the signatures of Pythagoras; an essential volume for the melancholic historian who knows that nothing endures. The book's proportions are like a block of stone, forty by thirty by twenty centimetres, the colour of blue-veined marble, chalky to the touch, with crisp, stiff pages printed in classical fonts with no W or J.

21. The Autobiographies of Pasiphae and Semiramis (no description in the movie)

A pornography. It is a blackened and thumbed volume whose illustrations leave small ambiguity as to the book's content. The book is bound in black calfskin with damaged lead covers. The pages are grey-green and scattered with a sludge green powder, curled black hairs and stains of blood and other substances. The slightest taint of steam or smoke rises from the pages when the book is opened, and it is always warm - like the little heat apparent in drying plaster or in flat stones after the sun has set. The pages leave acidic stains on the fingers and it is advisable to wear gloves when reading the volume.

22. A Book of Motion

This is a book that at the most simple level describes how birds fly and waves roll, how clouds form and apples fall from trees. It describes how the eye changes its shape when looking at great distances, how hairs grow in a beard, why the heart flutters and the lungs inflate involuntarily and how laughter changes the face. At its most complex level, it explains how ideas chase one another in the memory and

where thought goes when it is finished with. It is covered in tough blue leather and, because it is always bursting open of its own volition, it is bound around with two leather straps buckled tightly at the spine. At night, it drums against the bookcase shelf and has to be held down with a brass weight. One of its sections is called 'The Dance of Nature' and here, codified and explained in animated drawings, are all the possibilities for dance in the human body.

23. The Book of Games (no description in the movie)

This is a book of board games of infinite supply. Chess is but one game in a thousand in this volume, merely occupying two pages, pages 112 and 113. The book contains 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, exotic animals, pieces of coral, gold putti, silver coins and pieces of liver. The board games represented in t he book cover as many situations as there are experiences. There are games of death, resurrection, love, peace, famine, sexual cruelty, astronomy, the cabbala, statesman-craft, the stars, destruction, the future, enomenology, magic, retribution, semantics, evolution There are boards of red and black triangles, grey and blue diamonds, pages of text, diagrams of the brain, Arabic carpets, boards in the shape of the constellations, animals, maps, journeys to Hell and journeys to Heaven.

24. Thirty-Six Plays

This is a thick, printed volume of plays dated 1623. All thirty-six plays are there save one - the first. Nineteen pages are left blank for its inclusion. It is called The Tempest. The folio collection is modestly bound in dull green linen with cardboard covers and the author's initials are embossed in gold on the cover - W.S.

APPENDIX C.1
PETER GREENAWAY'S FILMOGRAPHY

*Unless otherwise indicated the films were written and directed by Peter Greenaway.

* The marked projects are related works of Greenaway to the scope of this study which are not mentioned through the discussions. The films and some other works, in one way or another, intertwined to the book, the body and architectural history. Further information about them and their connotations to this thesis are briefly explained in the footness.

Train (1966) / 5 min.

Tree (1966) / 16min.

Revolution (1967) / 8min.

Postcards from Capital Cities (1967) /35min.

Intervals (1969) /7min.

Erosion (1971) / Greenaway 27min.

H is for House (1973) (reedited 1978) /35min.

Windows (1975) /4min.

Water (1975) /5min.

Water Wrackets (1975) /12min.

Goole by numbers (1976) /40min.

Dear phone (1977) /17min.

1-100 (1978) /4min.

A Walk Through H: The Reincarnation of an Ornithologist (1978) /41min.

Vertical Features Remake (1978) /45min.

Zandra Rhodes (1979) /15min.

The Falls (1980) /185min.

Act of God (1981) /25min.

The Draughtsman Contract (1982) /108min.

4 American Composers: John Cage, Robert Ashley, Philip Glass, Meredith Monk (1983) /55min.

Making a Splash (1984) /25min.

A TV Dante (1985) /10min.

A Zed and Two Noughts (1985) /115min.

Inside Rooms-26 Bathrooms (1985) /25min.

The Belly of an Architect (1987) /118min.

The Stairs(1987)/ Unreleased project[2]

Fear of Drowning (1988) /26min.

Drowning by Numbers (1988) /108min. (Directors: Vanni Corbellini, Peter Greenaway)

Death in Seine (1988) /40min.

Hubert Bals Handshake (1989) /5min.

A TV Dante –Cantos 1-8 (1989) (Directors: Tom Phillips, Peter Greenaway) 10min. each 3-8 episodes

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[2] *The Stairs* is the unrealized film project of Greenaway declared in 1987, which is then revitalized with the same title of an exhibition project *The Stairs* in 1994. The film is about a young English painter who works to re-create the Baroque ceiling of a church in Rome, containing allegorical figures and illusional effect of *trompe l'oeil.* The story continues with a baroque mood of revenge by the painter's enemies because of some uproar about the project. The painter is murdered, and then, his body is disguised on his own painting of the Baroque ceiling.[2] Clearly, the allegorical narration, the illusional scenes created through paintings, the excess use of the body and the building, the crisis of events display many related aspects to this study.

The Cook, the Thief, His Wife& Her Lover (1989) /120min.

Prospero's Books (1991) /124min.

M is for Man, Music, Mozart (1991) /29min.

Rosa: The Death of the Compose (1992) /15min.[3]

Darwin (1992) /52min.

Baby of Macon (1993) /120min.

The Stairs (1994) /100min.

The Pillow Book (1995) /124min.

Lumiere et Compagne (1995) /52min.

Eight and a Half Women (1999) /120min.

Tulse Luper's Suitcases (2003) /127 min.

Vision of Europe (2004) /140min

A Life in Suitcases (2005) /120min

Nightwatching (2007) /134min[4]

Rembrandt's J'accuse (2008) / 86min[5]

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[3] *Rosa: The Death of the Composer* is the libretto of an opera written and published as a book by Greenaway in 1992. The story *Rosa* [3] is about a female figure, Alcan who is a composer. In the opera, he suffocated under a high shelf in the library. Indeed, Alcan shares the same end with the inspiration of his name Alcan; a composer who died in the library, again because of the books.

[4] *Nightwatchting* is a relatively new movie of Greenaway. It is an alternative approach to the professional and romantic life of Rembrandt. He also explores this painting in a series of digital video installations. The film, with the use of classic compositions and sexually designed graphics, has eternal bonds with the body and visual literacy.

[5] *Rembrandt's J'accuse* is a project which takes a position between a documentary, fictional film and didactic presentation. A detailed reading of Rembrandt's painting Nightwatching forms this essay-istic documentary. With its content and its technical strategy, the film is directly related to the visual illiteracy, reading a painting and impacts of these forms of representation to the history writing.

APPENDIX C.2

PETER GREENAWAY'S EXHIBITIONS / INSTALLATIONS/ PERFORMANCES

The Pysical Self (Exhibition) Boymans-van Beuningen Museum, Rotterdam: Netherlands, 1991.[6]

100 Objects to Represent the World (Exhibition) Akademie der Bildenden Kunste, Vienna: Austria, 1992.[7]

Flying Out of This World (Exhibition) The Louvre, Paris: France, 1992.

Watching Water (Exhibition) Palazzo Fortuny, Venice Biennale: Italy, 1993.

Some Organizing Principles (Exhibition) Glyn Vivian Art Gallery, Swensea: UK, 1993.

The Audience of Macon (Exhibition) Ffoto Gallery, Cardiff: UK, 1993.

The Stairs/Geneva: The Location (Exhibition/ Installation) Geneva: Switzerland, 1994.

The Stairs/Munich: Projection (Exhibition/ Installation) Munich: Germany, 1995.

In the Dark (Part of Spellbound: Art and Film) (Exhibition) Hayward Gallery, London: UK, 1996.

Cosmology at the Piazza del Popolo, a history of the Piazza from Nero to Fellini using light and sound (Exhibition) Rome: Italy, 1996.

Flying over Water (Installation) Joan Miro Foundation, Barcelona: Spain, 1997.

Luper at Compton Verney (Exhibition) Warwickshire: UK, 2004.

Tulse Lupper (VJ Performance) Club 11, Amsterdam: Netherlands, 2005- 2008.

The Nightwatching at the Rijksmuseum (Installation) Amsterdam: Netherlands, 2006.

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[6] In this exhibition Greenaway clearly emphasise the physicality of every notion and he underline the corporeal dimensions of people, animal and objects. In the project, he also touches upon the representation codes of these physical aspects. Namely, a living naked body of a fat woman, a dead body of a cow are demonstrated near the oil paintings in the museum.

[7] In this exhibition, *100 Red Books*, *100 legs of chickens* are displayed in the same context. The director, again, explores the issues such as reading, culture, physicality and nature.

Repopulating the Palace Venaria Reale (Installation/ Performance) Savoy Royal Palace, Turin: Italy, 2007.

Leonardo's Last Supper (Installation) Santa Maria delle Grazie Church, Milan: Italy, 2008.

Rembrandt's J'Accuse (Installation) IDFA Amsterdam: Netherlands, 2008.

The Hanseatic League Groningen (Performance) Groninger Museum, Netherlands, 2008.

Writing on Water (Performance) Concertgebouw, Belgium, 2008.[8]

The Wedding at Cana (Performance) Palladian Refectory, Venice: Italy, 2009.

Tulse Luper Suitcases (Exhibition) Gent: Belgium, Compton Verney Warwickshire: UK, Fort Asperen: Netherlands, Sao Poulo: Brazil, 2008-2011.

[8] In this performance, Greenaway problematizes the notion of writing which is a topic of history, culture, representation and visuality. He literally writes on water and then he writes on it digitally which enhanced the topic to the digital media. The director touches upon documenting the history, the impact of literate culture on it, contemporary technical improvements and bodily involvement to these activities.