

## Fellini's Wandering

Art consists in making what is, in fact, artificial appear real.

(Filippo Baldinucci, critic of Baroque art,  
in: *The Life of Bernini*)

**I** love movement around. This is certainly the main reason why I make films. To me the cinema is an excuse to make things move (...) I don't like being just a tourist. I don't know how to be one. Rather, I'm a vagabond, curious about everything, entering everywhere, and all the time running the risk of being thrown out by the police (...) I dislike travelling, and am ill at ease on journeys. In Italy I can manage it: curiosity is aroused, I know what there is behind all those faces, voices, places. But when I'm abroad this bores me: I no longer know what anything means, I can no longer make anything out, I feel excluded. All the same, there is always an atmosphere of travel around me. Arrivals and departures, farewells and welcomes. I love movement about me. My friends are my fellow travellers.<sup>1</sup>

This is what Fellini wrote in a book that rather being an autobiography is a collection of loose confessions about his creativity, recalling the author's childhood and characterising the people who played an essential part in his life. Fellini returned to moments from the past, of importance from the viewpoint of his later artistic choices, and revealed to the reader and the hypothetical viewer the meanders of his convictions, predominantly artistic and consequently existential and religious. This presentation, however, has nothing in common with exhibitionism. Telling us so much about himself as an artist Fellini simultaneously warned against the illusion that we are becoming familiar with him as a person. Nor did he conceal that over and over again he had imposed successive mystifications, and consistently repeated: *I have invented myself entirely: a childhood, a personality, longings, dreams and memories.*<sup>2</sup>

Fellini carefully cultivated this fictional self-portrait as evidenced not only by his films but also by the numerous interviews he gave so willingly, various articles, and the above-mentioned book. This image - full of contradictions (*Only fanatics or fools are free of doubt* <sup>3</sup>) - re-



mains in its way cohesive when we look at it through the prism of successive creative undertakings. A meaningful inclination towards confessions and the construction of one's own likeness for the sake of the public is not a common phenomenon among film directors. We become aware, therefore, more profoundly and distinctly than in any other case just how apt is Fellini's conviction that as a film artist he has been in the course of his whole life making a single long film, while successive titles possess for him, in contrast to the critics and the audience, a purely conventional and technical meaning. Fellini remains one of those artists of the cinema, scarce among contemporary filmmakers, whose *oeuvre* bears such an unusual imprint of personality and individual style. This statement, obvious for everyone who has watched at least some of his films, conceals a great variety of phenomena difficult to distinguish according to the principle of a simple register, and even more difficult to interpret. All attempts at enclosing them within an assumed interpretation scheme are doomed to fail. This is why writing about them we are compelled to concede to fragmentariness. It is quite possible that the most honest solution would be to admit that we treat Fellini's *oeuvre* as a reservoir of problems from which we extract that, which at a given moment appears to be interesting or useful. This holds true also upon this particular occasion.

The motif that we shall render the theme of our reflections does not dominate either from the viewpoint of meaning or structure. It does, however, feature a certain persistent repeatability, which inclines to recognise it as an essential component of Fellini's style. This is the motif of wandering, transition in space. Peregrination became the most universal parabola of human existence, exploited, it would seem, to the limits of possibilities and yet - as in art - it still contains considerable cognitive and aesthetic forces because it expresses man's eternal need, namely, the intensification of contact with surrounding reality and other people.

The space within which we move has a physical, sensually discernible character on par with a psychic one. This psychic aspect of spatial relations has been thoroughly analysed by Georges Matoré in his *L'Espace humain. L'expression de l'espace dans la vie, la pensée et l'art contemporains*: contemporary space resembles man, its recipient. It has assumed the form of a certain historical entity, whose symptom continues to encompass literature, art, institutions and language.<sup>4</sup>

At the crossroads of collective and individual experiences there assumed form in the contemporary civilised world a certain type of space, to which Matoré ascribed the attributes of motion and discontinuity. Man acts (and thus moves and sets things into motion) in an environment that itself remains in constant motion. Motion also marks creation since in accordance with Henri Bergson's interpretation (a view shared by Jean Epstein, a film theorist) form is registered motion. A reflection on this situation contains conceits and metaphors that we use while wishing to express our thoughts and emotions. If this motion of thought has a target, then the latter is mutual communication.

The Cartesian-Newtonian model of the world sanctioned by Eurocentric culture delineated the norms and principles of conduct. This disproportion between individual tension and unrest and the above-mentioned order has been always alleviated by art. How does film fit into his context? Among all the means of artistic expression film appears to be most destined to manifest and generate the feeling of discontinuity in the contemporary world. Film space, as a rule, features heterogeneity and is a succession and sequence of numerous and varied spaces constituted and modified by the camera, which accepts variable points of view and perspective and moves with different speed in all directions. Each of those spaces vanishes in order to make room for a successive one. Their selection and sequence are determined by authors in the course of editing according to certain perception rules and reception conventions as well as an accepted artistic principle. If this course is realized correctly then the viewer does not experience the afore-mentioned variability and succumbs to illusion. The outcome of the above-described operation is the depicted space in which the plot takes place or, as Pierre Francastel described it, three-dimensional di-egetic space. In this manner, out of such a spatial mosaic there emerges a certain entity whose characteristic features include a differentiated degree of cohesion or non-cohesion. The problem of artistic space had to be tackled by all coherent theories of film. I mention this because I treat space as an element of reality least resistant *vis a vis* film procedures. Similar creative potential is enrooted in the element of time although it cannot be examined in the film as separate from reality; this does not diminish its role in the holistic structure of the work.

Fellini captured time-space in an absolute and arbitrary manner. It is fascinating to observe how in his suc-

cessive films, from *I Vitelloni* and *La Strada* to *And the Ship Sails On*, *Ginger and Fred*, and even *Intervista* there takes place gradual subjectivisation, how it assumes specific features and succumbs to the voracious visual imagination of the author. Dreams, phantasmagoria, illusion, recollections – the latter most often and in the most ostentatious manner – become part of the course of narration. The past and the future permeate the present since – the artist seems to be saying – the child that we once were and the dreams about our future selves are embedded in different storeys of our consciousness and by coexisting in us determine all our activities.

It could be said that Fellini's films oscillate increasingly distinctly towards thematic structure.<sup>5</sup> This means that a certain number of elements comprising the main theme (the town of Rome in *Roma*, the process of growing up in *Amarcord*, the creativity crisis in *8 1/2*, the degrading power of television in *Ginger and Fred*) become organized into a chain of sequences (variations on a theme). The criteria of their selection and orderly arrangement are diverse and the decisive ones may include:

- analogies and associations, as in *Roma* (the artist validated this arbitrariness by giving the film the title: *Fellini's Roma*);
- episodic construction of a literary work, as in *Satyricon* (in this case, the pictorial justification of the choice is the content of the frescoes appearing in different sequences);
- reminiscences of youth, due to their very essence fragmentary and incomplete, as in *Amarcord* (with a distinction of points "significant" in the life of the protagonist);
- construction of the interview in *Intervista* (in which responses to consecutive questions gradually fill Fellini's artistic "self-portrait").

The number of such possibilities is endless. The motif of the journey and roaming thus functions in Fellini's *oeuvre* in a dual fashion. Either as an element (more or less clear-cut) of the thematic core (wandering across Italy in *La Strada*, the journey in search for a remedy against the impotence of one of the protagonists in *Satyricon*, the sea trip to the island shores in *And the Ship Sails On*, meandering around the city of dreams - Cinecittà - in *Intervista*, or the obsessive pursuit of erotic experiences in *Casanova*), or else as a construction principle, when wandering consists of transition from image to image, sequence to sequence, and episode to episode. A geometric indicator of this quest is, as a rule, a circle, an ellipse or a labyrinth together with the whole symbolic baggage of those figures.

The construction scheme of wandering is, moreover, intensified by *travelling*, applied with extraordinary predilection. In this fashion, a journey becomes a way of perceiving reality, with the member of the audience invited to take part in the imaginary voyage. His consent to co-participate, however, is an indispensable condition for recep-

tion and in no case guarantees reaching all the meanings even in those cases when we have a guide who—as in *And the Ship Sails On*—speaks to us directly from the screen or—as in *Roma*—addresses us off screen. Fragments registered on the film tape of reality, oneiric scenes, acts of imagination and retrospection—all pass in front of our eyes in linear order. We cannot tell to which we should ascribe the status of truth and in which we should perceive mystification. Apparently, the ultimate solution is unattainable or assorted interpretations are authorised since this mental landscape is by the very nature of things ambivalent. So often non-verbalised ciphers remain unclear, outright esoteric. We are concerned not only with the value of the mystery due to every masterpiece, or the ontological ambiguity of artistic symbolism. We also keep in mind the ultra-personal mythology of the artist, inscribed into the image. The objects, persons, and events comprising it and arranged into visual configurations can be treated as a call number infallibly indicating the author, although their function does not end here. We are dissatisfied with aesthetic contemplation and feel provoked to delve into meanings. Fellini—the demiurge, the creator—builds his film universe, and with each successive film proves that his creative power is growing and becomes unlimited. He thus multiplies the secrets of film “being”. We seek explanations in personal experiences, in our “museum of the imagination”. We follow closely connections and affiliations in order to understand (?), feel (?) and experience (?). This process consists to a great extent of placing the work within tradition, but not in order to deprive it of its independent being but to perceive it in its entire multidimensionality. It is unique but does not exist as an isolated island. It becomes a place for a crossing of multiple paths, one of which leads to Baroque aesthetics. It is one of many but remains highly promising. Not without reason whenever there is mention of the significance of the Baroque in contemporary culture the name of Fellini must appear next to such names as Claudel, Ghelderode, Genet, Gombrowicz and Arrabal.<sup>6</sup> This is why it seems that we may hazard an analysis of the “eternal theme” of wandering within the context of Baroque tradition. If, however, we speak about Baroque tradition in the case of Fellini then we do so exclusively in such an interpretation as the one proposed by Michał Głowiński: *Tradition is not an emulation of the shapes that phenomena assumed in past epochs but it is the past seen through the eyes of people of the succeeding period, the future actively continued and transformed.*<sup>7</sup> It is towards a thus comprehended tradition that we turn while seeking a solution for the dilemmas of our epoch. Gerard Genette noticed that contemporary reflection about art applies the Baroque as a mirror, seeing in it also our anxieties, tastes, and experiences, and rendering it a *suū generis* bridge between the present and the past.<sup>8</sup> This does not take place without a certain reason. After all, it was the Baroque that produced archetypical characters on which twentieth-century mythology con-

centrated: Faust, Don Quixote, Don Juan, and Hamlet, all rebelling against the reality and society that gag them. The heart of the matter does not involve illusory albeit attractive analogies to the situation of the contemporary man by drawing the Baroque away from its social, philosophical and historical roots. Such an approach would be just as barren from the viewpoint of cognition as it would be futile owing to the dissimilarity of the old perception models of time and space as well as different principles of comprehending and expressing causal-effective relations. For this reason, systems of references and associations set into motion while deciphering assorted works can differ in various epochs and cultures. At the same time, some of these elements are deeply enrooted in collective memory while others possess a more fleeting character; some belong to collective experiences while the rest constitute an expression of creative individuality; some are perceived by means of simple references to a sensually tangible reality while the characteristic feature of others is a less or more complicated symbolism. In this manner the status of an artwork is never determined conclusively and certain aspects of its meaning are replaced by new ones. Reference to tradition always takes place upon the basis of selection-schematization from the angle of assumed purposes. If we speak, therefore, about the continuum of culture then we have in mind the fact that an artwork contains both the past and an anticipation of the future.

This thesis is rather paradoxically illustrated by Arnold Hauser in: *The Social History of Art and Literature: The artistic outlook of the baroque is, in a word, cinematic; the incidents represented seem to have been overheard and spied out; every indication that might betray consideration for the beholder is blotted out, everything is presented in apparent accordance with pure chance. The comparative lack of clarity in the presentation is also related to this quality of improvisation. The frequent and often violent overlappings, the excessive differences in the size of objects seen in perspective, the neglect of the directional lines given by the frame of the picture, the incompleteness of the material and the unequal treatment of the motifs are all used intentionally to make it difficult to see the picture as a lucid whole [...] The more cultured, fastidious and intelligently interested in art a public is, the more it demands this intensification of artistic stimuli. But apart from the attraction of the new, the difficult and the complicated, this is once again an attempt to arouse in the beholder the feeling of the inexhaustibility, incomprehensibility and infinity of the representation—a tendency which dominates the whole of baroque art.*<sup>9</sup> Let us add the emotional striving, omnipresent in Baroque visual arts, towards capturing motion in all of its symptoms, the predilection for *trompe-l'oeil*, and the ability to obtain astonishing optical effects. The Baroque vision of the world, the product of the imagination of artists and dreamers, finds strong support in precise scientific models devised by the astronomers, physicists, engineers and philosophers of the epoch. Anamorphic and illusionistic painting, *laternae magicae*, theatrical machinery and

stage design applied paradoxes of perspective, the breakdown of space, the phenomena of reflections in lenses and mirrors, the game played by shadow and light. This particular technological factor functioning on the borderline of reality and illusion creates new visual transfigurations endowed with metaphorical dimension and outright cinematic features.

This manner of treating a work of art as a domain of a multi-directional permeation of assorted tendencies and traditions as well as various periods is not a rarity. Today, both literature and other fields of the arts are the scene of meetings much more surprising and paradoxical than the one with which we deal in our reflections.

On the other hand, post-World War II fascination with the Baroque was so conspicuous that some critics were inclined to distinguish it as *barocchus postabellicus*, neo-Baroque or post-Baroque. Actually Baroque inspirations may reveal themselves at assorted levels of an artwork. As a rule, especially in literature, such reference is purely superficial and formal. At times, it involves the use of certain motifs or the exploration of "Baroque" emotional states, intellectual associations, and sensitivity. Their presence in the very tissue of a contemporary work is subjected, naturally, to other philosophical or artistic premises, different styles and outright dissimilar art, but the very ascertainment of this presence exerts a great impact on the reception of the artwork since it outlines a particular context of deciphering the meanings. We could say that in the same artwork or situation of the recipient there exist particular stimuli provoking the use of Baroque rhetoric. A conglomerate of artistic, intellectual, ethical and emotional phenomena encompassed by the term: "Baroque culture" simmers with inner contradictions and tension. The *vanitas vanitatis* motto is accompanied by lush sensuality and violent passion. Man's fate is envisaged as an irresolvable antinomy of body and soul. The tragic perspective of the disintegration and destruction of material leading towards death thus coexists with the cult of life together with all its symptoms. The incessant antagonism between Thanatos and Eros, despair and joy, suffering and laughter, darkness and light, the apotheosis of youth and the fear of physical annihilation, the rent between a vision of paradise lost and the infernal abyss, between heroism and the insignificance of human deeds – these elements are perennially present in the temporal existence of the Baroque man, fully aware of this duality. He thus treats life as a game, an assumption of successive roles and a process of putting on masks. He is an actor in the grand spectacle of the world. Those few whose intellectual predispositions permitted them to assume the position of a spectator – Descartes, Pascal, Spinoza or Leibniz – could, from a distance, find certain regularities in this chaos. Only metaphysics brings order and comfort. States of rapture, ecstasy, and slumber open for a moment the gates of the mystery and restore sense to temporal strife. Omnipresent unrest provoked quests

and the posing of questions. Art of the period reveals the whole diversity of eschatological imagination. The Baroque – as Lichański wrote – *encourages to Travel, to become acquainted with the Universe, is a journey from evil towards goodness, from ignorance towards awareness, from a biological being towards becoming conscious of human vocation*.<sup>10</sup> It is at that precise moment that the metaphor of life as roaming, a pilgrimage, gains an unprecedented distinctness that remains exciting even today.

Those motifs were accompanied by certain formal features distinguished during the nineteenth century in an opposition to Classical art, a feat accomplished by Heinrich Wölfflin in such an apt manner that up to this day his antonym constitutes a point of departure for all reflections about the Baroque. Wölfflin declared that Classicism is linear and visual, while the Baroque is painterly. The Classical vision was cast upon a plane, while the Baroque vision developed inwardly. The Classical composition is static and closed, while the open Baroque composition develops dynamically in all directions and is filled with mobile and active forms. Classical forms tend to lean towards the Earth, while those of a Baroque composition soar upwards.<sup>11</sup> Classicism seeks unity – particular elements retain their autonomy but are closely connected with each other within a uniform rhythmic system. The Baroque astounds with its diversity, but all elements of an artwork are co-dependent and together create an effect that cannot be reduced to a sum of constitutive elements. Classicism aims at lucidity, while the Baroque work is ambiguous. Obviously, this highly schematic and general contents-form characteristic of the Baroque has numerous faults. First and foremost, it does not take into account the immense variety of the artistic phenomena, some outright incomparable, that took place at the time. On the other hand, as Jan Białostocki noticed, it renders the Baroque a category much too wide and capacious for it to be useful to an historian of art.<sup>12</sup> For our needs, however, it seems totally satisfactory and justifies the gradual rehabilitation of the Baroque that could be observed for the last half a century after years of rejection.

The predominance of the kinetic factor over the static one, so typical for the Baroque, as well as the discovery of motion, animation, and the fluidity of space once again bring to mind film. Just as the Baroque, according to Hauser, contained an encoded film quality as regards the manner of transmitting the contents, so film, or at least some of its styles, could be described as Baroque. This opinion is shared by Jean Bouquet, an outstanding expert on the Baroque, the film expert Charles Pozzo di Borgo<sup>13</sup> as well as many other researchers who deal with film from the viewpoint of the history of art and who notice the greatest saturation with Baroque qualities in films by Max Ophüls, Orson Welles and Federico Fellini. The affiliation of the Baroque and film art is demonstrated in an inclination towards gathering curious and astonishing effects, a predilection for opulence, artificiality and illusion,

a deformation of reality so as to reveal its multi-dimensional character, a special fondness for oneiric poetic and, finally, a neo-Heraclitean vision of the world conceived as a non-permanent set of mobile signs. We assume that an artist's set of convictions concerning reality implicates the selection of certain artistic media, the narration structure, and the manner of using the categories of time and space.

Finally, in order to ultimately legitimate our reflections here is a statement made by Jan Białostocki who despite all fundamental doubts concerning attempts at expanding the conceit of the Baroque beyond its epoch wrote:

*Probably the greatest dose of the Baroque can be found in films by Fellini. In his works a special combination of naturalism, expression and dynamic together with deep and intense poetry is disclosed in colourful and lush forms, whose richness irresistibly brings to mind the tradition of the Roman Baroque, so close to this artist.*<sup>14</sup>

Presumably, this statement does not pertain solely to the formal aspect of the director's *oeuvre*. The very essence of the Baroque contains a concurrence of the poetic and thematic conception. We thus assume that the Baroque qualities of Fellini's films are not restricted to narrowly comprehended style but reach much deeper and assume an existential dimension. As the earlier cited Genette wrote so movingly: the Baroque existential idea is but intoxication, albeit conscious and, one might dare say, orderly.<sup>15</sup>

Fellini declared that in his opinion we are immersed in a decadent epoch that is the end of a certain phase in the development of mankind, a time when principles endowing our existence with meaning are being toppled; nevertheless, this situation did not fill him with horror but offered hope because it promises new life.<sup>16</sup> He believed that decadence is *conditio sine qua non* of renaissance, and lived not awaiting the death of civilisation but joyously anticipating its transformation.

The decadent movement shatters three categories: the category of truth based on the order of logical rationalism, the category of spatial (with a distinctly outlined centre), political, and socio-cultural unity, and the category of purposefulness, comprehended as the existence of a certain eschatological order contrasted with the categories of ambivalence, differentiation and doubt.<sup>17</sup> This is, at the same time, the quintessence of the "Baroque" situation. Such historians of art as Élie Faure or Henri Focillon perceived the Baroque as a closing phase in the evolution of each style whose character is if not eternal (as d'Ors envisaged it) then at least supra-temporal. Fellini matches this tradition of thinking perfectly.

Such symptoms of Baroque qualities appear in his films sufficiently clearly for us to hazard rendering the Baroque tradition an interpretation key to, e.g. an analysis of the spatial structure of Fellini's films, even contrary to the director's demonstrated animosity towards all labels of this sort. Asked outright about his opinion about the

"Baroque roots" attributed to him Fellini snorted: what is not Baroque in contemporary art?<sup>18</sup> Since, however, he did not negate the suggestion categorically we may assume that he regarded himself as a co-participant of this current. It is precisely space, across which the protagonists of his films roam, and in a certain sense Fellini too, as long as he marks his presence, that with the passage of time evolve from quasi-realistic (never realistic) to increasingly conventional, artificial, and invented. Space assumes Baroque traits and its disillusion is undoubtedly an intended undertaking.

### Setting things into motion – or the beginning of a journey

In a small seaside town a careless, irresponsible and useless life is being led by a group of friends - good-for-nothings, *i vitelloni*, i.e. perennial bullocks fearing independence. They share an existential situation, a wish to flee the hemmed in small town, and an unwillingness to embark upon any sort of activity that could actually make their wishes come true. Their enclosure is not geographical. The town borders on the sea, still real and magnificent (later it too will become artificial), that the protagonists see as a symbol of a link with the world, a premise of hopes that are to be achieved, an impulse for hazy dreams about the future. The sea is eternal motion, element and energy. A train track also delineates a path towards a better, happier, and more complete existence. This is a real road and thus the only to create the opportunity chosen in the closing sequence by Moraldo. Only he musters sufficient courage to cross the enchanted circle of psychic inertia.

The state of anticipation for something that is to transpire, the awaiting for a paroxysm, an enlightenment that would set free a force capable of transforming existence bring to mind not only Chekhov but also Beckett and Buñuel. We know little about the protagonists but it remains obvious that the source of their feeling of being trapped is to be found in the psyche – they are prisoners of their own device. The world together with its problems follows its course somewhere next to them, without their participation, while they wander aimlessly between a seedy restaurant, a billiard hall, a beach, a theatre, a cinema and their family homes treated only as a source of subsistence and a place for some respite. Night-time roaming along the labyrinths of streets and on the borderline between slumber and vigil, carnival fun that makes it possible to forget one's identity, moments of reflection on the beach – all introduce a special emotional climate conducive for presenting not so much the social-ethical aspect of events as the metaphorical-ethical one. Just as grotesque is the contrast between the aspirations of the protagonists to "levitate" and the trivial, mundane existence from which they carefully eliminate all that could possess any sort of spiritual significance. Attempts at soaring have a pitiful finale. Finally, an angel stolen from a religious-articles shop partly as a form of revenge, partly

out of sheer boredom, becomes the "angel of doom" who shatters the pleasantly unruffled purposelessness.

The narcissistic, infantile egoism of the protagonists does not, however, possess unambiguous moral classification. Fatal for those who remain behind and those dearest to them, it can become a form of salvation for Moraldo planning to escape. Characteristically, nothing in his experience with the exception of a brief meeting with a boy working at a train station foretells the awakening that will take place. The significance of this encounter cannot be interpreted in the categories of a simple causal-effect relationship. The encounter and the conversation between the boy and Moraldo, a brief stereotypical exchange of opinions, appear to be deprived of a sub-text. The boy answers an ordinary question by saying that he is on his way to work and is afraid of being late; in addition, he is excited by the task that he is expected to perform. Nothing else takes place. But the same boy reappears in the finale. Now, it is his turn to ask Moraldo about the destination of his voyage. Moraldo, however, is incapable of answering – it is still much too early. For the time being, the main objective is to leave. The boy becomes a messenger of fate, preparing the protagonist to set off for a journey. Just as in life, we learn what is really important much too late.

Moraldo or someone resembling him will make an appearance in *Dolce Vita*, *8 1/2*, *Roma*, or *Intervista*. Fellini liked to say about himself that he was an eternal, spiritual *vitellone*. He admitted to an affiliation with his protagonists since he too tried to exploit everything that he encountered in life for his own good. This, naturally, pertains predominantly to the sphere of creativity. Fellini used the psychological archetype of the artist in accordance with which he passes through life in the manner of a thief and brings to Cinecittà all that he manages to steal.<sup>19</sup> Years later, in *Amarcord* he returned to the small town of his childhood. But this homecoming to a past even more distant possesses already a perspective entirely different than *I Vitelloni* and in no case is a "remake" of the latter. The young protagonists are still not leaving on a journey but continue being firmly enrooted in family life and that of the small town community. Although their feeling of security inevitably vanishes as adulthood looms they are still capable of dreaming. Here, the quintessence of their dreams is the sea together with an unattainable transatlantic liner – the promise of a great and magnificent world. The sea, enveloped in a hazy mist, is poignantly beautiful and the liner is as enormous as the world and its might so spellbinding that it seems unreal. Is it then an illusion? The whole allure of immaturity, after all, is contained in the fact that one can succumb with impunity to illusions, which in *Amarcord* resemble a metaphysical experience or a state of ecstasy, as in the sequence of getting lost in the mist swathing familiar places or in the scene of a dance performed in front of an empty hotel, with certain features of *danse macabre* evoking phantoms

that long ago became part of the past. Here, the film is an art of setting the past into motion. In the case of Fellini one can never be certain to the end whether that, which took place actually occurred or was only a dream.

### *La Strada* – or light at the end of the tunnel

*We are now living in a kind of dark tunnel of suffering, unable to communicate with one another, but I already feel I can see a glim in the distance, a sense of new freedom; we must try to believe in this possibility of salvation.*<sup>20</sup> *La Strada* is in its entirety a parable about roaming. Just as in the Baroque picaresque novel, the journey across the geographic space of Italy in rain, mud, heat and freezing weather is actually spiritual, an individual quest for oneself within an eschatological perspective. Among all of Fellini's films this one has the most concise and closed construction, and starts and ends along the seashore. Here, the sea is encumbered with archetypal meanings, including a symbol of freedom and an opening towards liberty. Gelsomina's farewell to the sea is also addressed to the word of Nature to which she belongs. Entering the path of the wanderer in the company of Zampanò means the acceptance of captivity that will last to the moment when Gelsomina discovers her calling. For the protagonists of the film the journey is a compulsion, a way of winning means to subsist, and they can only move forwards. Along the road, on both its sides, there stretch enormous empty spaces, which just as in *I Vitelloni* reflect the spiritual condition of the given character. Emptiness is of great significance in every Fellini film. In this state of temporal-spatial suspension the protagonists experience their loneliness. The tightly closed, inner world of the human being is an anti-thesis of the empty infinite space depicted in the film. These vacant places belong to intermediate spaces (*Zwischenräume*). Luzius Keller wrote that the term suggests assorted meanings. The spaces are empty predominantly as physical phenomena. They include, however, also borderlands between dream and awakening, where the intellect and the eye still fulfil their normal function but already set off for an unrestrained voyage.<sup>21</sup>

Such roaming, as has been said earlier, takes place also upon the level of consciousness. In *La Strada* the beast and the saint, endlessly inflicting pain on each other, also walk towards each other. In the Pascalian manner they are drastically contrasted and comprise two opposite sides of human nature. Assuming the pose of a tree Gelsomina merges with Nature. Planting along the roadside tomatoes, the fruit of love that she will never see ripen, listening to inner music, isolated from the world by a barrier of silence and starved for emotion she has no chances for establishing understanding with the cruel, strong, degenerate Zampanò, whose life is to a considerable extent reduced to physiological reactions. Contrary to the profound solitude accompanying people in their *peregrinatio vitae* none remains isolated. They constitute

parts of a whole, i.e. the world in its spiritual and material complexity. A network of unclear and unpredictable ties connects everyone and everything.

Gelsomina experiences rapture for the first time when, lost among the participants of a procession, she notices a figure of the Virgin Mary. Then she visits a sick child. An essential function in her spiritual crystallisation is also fulfilled by music. Finally, there is the meeting with Il Matto – the Fool. At the key moment it is he who in a parable about a pebble explains to her that everything that exists has a certain role to play. This tightrope walker, an angel with artificial wings, a carrier of poetry and mystery, suspended between heaven and earth, has a prominent part to perform in the metamorphosis of Gelsomina and Zampanò. During a stopover at a monastery Gelsomina is already capable of verbalising the sense of the task to which she feels a calling, namely, to accompany Zampanò on his way regardless of circumstances. At the end, under the impact of a shock of Il Matto's death caused by Zampanò, her bonds with the real world grow looser. A sacrifice is being made, albeit without the participation of her will and awareness. Now starts the process of changing Zampanò into a human being. When some time later he hears a tune once played by Gelsomina on a trumpet he recalls what actually took place as if under the spell of angelic trumpets. News about her death kindles a moment of revelation. A purifying bath in the sea, liberating cries and tears cause the beast to show a human face. A ray of light illuminates the kneeling man. A sign of grace or simply the glare of the rising Sun? Oscillation, the permeation of reality and metaphysics produce this Baroque image devoid of conflicts, albeit ambivalent and dual.

### *The world being created*

In *Fellini-Satyricon* (1969), featuring stylistic qualities totally different than those of his preceding films, the artist had already achieved complete visual independence. He built ancient Rome by referring to his imagination and historical knowledge. Paradoxically, the literary source was Petronius' *Satyricon libri*, the first realistic novel containing detailed descriptions of Roman customs and sites. It has survived only in fragments and thus the motives and intentions of the protagonists' journey are not quite clear. We only know that they incurred the wrath of Priapus, the phallic god of bountiful harvests, who probably punished Encolpius, one of the protagonists, by causing sexual impotence for which he seeks a remedy. Fellini preserved the episodic construction without undue concern for a logical connection between particular fragments, which means that the film is dominated by an oneiric-astral ambiance. The characters move as if in a dream. The resources of the means of expression they apply are slight, the facial expressions – theatrical and limited, and the lines they exchange are not always understandable, since they use Latin or outright incomprehensible onomatopoeias whose rhythm and sound resemble the

Latin of Cicero. Fellini accepted that the only accessible ancient reality is an idea that we had created upon the basis of its extant fragments. At the same time, he did not want to emulate the stereotype of "Roman qualities". The places where the protagonists: Encolpius, Ascylto and Giton appear are not topographically recognized, but since each episode starts with a detailed, meticulous description such identification does not pose greater difficulties: a theatre, a brothel, a pinacotheca, baths, the temple of Hermaphrodite, a patrician's residence. Not a single historical building, with the exception of *insula Felicles*, a gigantic residential edifice whose description has survived in documents from the epoch. This is one of the most Baroque sequences in Fellini's entire *oeuvre*. The inner walls of the building contain, all the way to the top, cells and caves crammed with human offal. Spiral stairs lead to the abodes and the space in the centre is a monstrous well. The image brings to mind depictions of the Tower of Babel and a series of engravings titled *Carceri d'Invenzione* (The Imaginary Prisons) by Giovanni-Battista Piranesi. This graphic artist and engraver lived in the eighteenth century, but many researchers, such as Marguerite Yourcenar,<sup>22</sup> consider him to be a master of the Baroque who, just like Fellini, spent his whole adult life in Rome.

*Carceri* is a gloomy vision of wooden and stone constructions. A repetitively recurring motif consists of all possible variants of stairs, bridges and spans along which human figures move laboriously and in a state of frenzy. U. Vogt-Göknil wrote that they never rest and always strive at something. Using the remnants of their strength, they stagger along the bridges and climb stairs so as to reach new bridges and new stairs. Tormented by an infinity of possible repetitions they move from one transitory situation to another. Paradoxically, their prison consists of eternal wandering.<sup>23</sup> In *Hamlet*, Rosencrantz declares that the whole world is a prison and Hamlet adds: *A goodly one, in which there are many confines, wards, and dungeons.*<sup>24</sup> This cosmic dimension of Piranesi's prisons is intensified by the size of the wandering figures, microscopic in proportion to the space they traverse. A truly infernal and evocative vision.

One of the reasons is that this is an image of inferno in the shape of a monstrous crater rendered permanent in European culture by Dante in *The Divine Comedy* or by Michelangelo in *The Last Judgement*. But only filtered through Piranesi's Baroque consciousness did it become universal and appears as the plight of man, his eternal destiny.

In Fellini's film too Hell becomes a reality accessible to human experience and obtains the dimension of a metaphor of life. This image recurs in many films and numerous variants. Sometimes it attains great impetus and its dimensions become outright striking, as in the sequences of feasts, orgies and spectacles in *Satyricon* and *Casanova*, in the scene of an excursion to the bottom of a steamship in *And the Ship Sails On*, and during a television show in



*Ginger and Fred*. Elsewhere, as in *Il bidone* in the scene of a New Year's Eve ball or in *Juliet of the Spirits* in the scene of a reception, it assumes a smaller-scale character but its distinguishing features include great intensity suffused by a claustrophobic atmosphere. Fellini's films do not have a strict boundary between those three visual spheres – life, Hell and spectacle, which remain in a state of constant permeation.

The episode in *insula Felicis* in *Fellini-Satyricon* possesses a special symbolic dimension due to its distinctive iconographic connotations. The Felicula tenement house soared above Rome in the manner of a skyscraper and was deciphered in those categories already by Tertullian. Writing about the megalomania of the Valentinians, he noted, that they *transformed the universe into a large, furnished apartment house, in whose attics they have planted their god under the tiles* (ad summas tegulas) and accuses them of “rearing to the sky as many stories as we see in the *Insula of Felicula* in Rome.”<sup>25</sup> After an earthquake, Hell topples both in Fellini's film and in the Apocalypse. The already homeless protagonists set off into the world, but the “labyrinth experience” will accompany them throughout their meanderings. They roam while feeling that they are being constantly threatened, and despite their common plight they remain dreadfully alone. They traverse lands populated by monsters and freaks. Labyrinths, spirals, ruins and deserts create a *sui generis* psychological reality and are the figures of the human interior. The scene in a villa of suicide victims, suffused with idyllic peace and cheerfulness, contrasts with this background. Such beauty must be annihilated. The cruel laws of the Empire have reached the residents condemned to death. This is the way in which the last bastion of humanity becomes annihilated. When Enclopius finally attains his objective and is cured it turns out that he is now alone. In the closing scene he boards a ship moored along the coast in order to sail to Africa. He will continue the peregrination on his own.

Such a solution would be, however, much too simple. Already an earlier scene in a pinacotheca made us aware that we are dealing with a specific time knot, a paramensia of sorts, when the illusion of *déjà vu* or *déjà vecu* takes place. The frescoes studied by Enclopius feature characters known from previous episodes and recurring on frescoes and mosaics in other fragments and, ultimately, on pieces of walls in the last frame. Did the events really occur or were they a figment of the imagination, and if they did take place, then when? History repeats itself incessantly. Such recurrence and entry into history *à rebours* is the crossing of the Rubicon by school students during an on-the-spot lesson in the opening sequence of *Roma*.

This time Federico Fellini wanders across Rome alone. His roaming is based on the same principle as the one proposed by Jung:

*We have to describe and explain a building, the upper storey of which was erected in the nineteenth century; the ground floor dates from the sixteenth century and a careful examina-*

*tion of the masonry discloses the fact that it was reconstructed from a dwelling-tower of the eleventh century. In the cellar we discover Roman foundation walls, and under the cellar a filled-in cave in the floor of which stone tools are found and remnants of glacial fauna in the layers below. That would be the sort of picture of our mental structure.*<sup>26</sup>

Could Fellini have found a better terrain for seeking his identity than Rome? The title: *Fellini's Roma* clearly expresses his intentions. The artist presents a personal vision of the town. The spiral along which he walks is hemming in. He abandons wide spaces and embarks upon a journey to innermost recesses, across successive strata of time; he withdraws and then returns. But time cannot be totally tamed. The gentle coexistence of numerous epochs, with which Fellini so evocatively charms us by applying all the potential of film technology, is mere illusion. The supremacy of the present is an essential feature of our world. Its destructive force is shown in a startling sequence of the disappearance of the frescoes and the disintegration of works of art turning into dust. The destruction is caused by a stream of air invading a buried patrician home through an opening made during the construction of a city subway. Material substance succumbed to annihilation, but an antidote to the feeling of the passage of time could be found in the intensity of experiencing a moment, since it is the sum of such moments that is decisive for the value of human existence. Fellini's *oeuvre* resembles amassed moments of such insight. The majority are an illusion, a mystification revealed increasingly vividly by each consecutive film.

Upon certain occasions this state of ecstatic rapture, one of the prime themes of Baroque painting and sculpture, assumes in Fellini's interpretation the features of derision without losing its mystic aura. This is the case in the closing sequence in *Roma*, with an ecclesiastical fashion show, or the meeting with a medium in *Juliet of the Spirits*.

*Roma* is the director's first film in which a mixture of the illusion of reality and the reality of illusion fulfils such an essential artistic function. Thanks to this interference there comes into being a special rhythm of the work, a pulsating of sorts. An apogee of oneiric intoxication is followed by a fluent return to existential reality, but the image always retains its ambivalent, hyperbolic properties. In *Roma* the secret of illusion is still preserved. *Totus mundus agit histrionem*, as in the known Baroque motto. The boundaries constantly grow blurred. There is no division between spectators and actors.

A film lacking a traditional plot does not have a traditional protagonist. The wanderer and, at the same time, the *cicerone* is the author, whose commentary guides us through successive spheres. From among the thousand ways of showing the town Fellini selected the one that in certain respects remains connected with the mode in which reality was constructed in previous films. In *Fellini's Roma* the prevailing feature are enclosed places: narrow



lanes, twisting corridors, an old, gloomy palace, subterranean interiors; part of this labyrinth is a highway. The same highway that in American films is a symbol of opening towards infinite space here becomes a substitute of an infernal circle with no exit, crowded to the limits of possibilities. The film ends with a motorcycle cavalcade along streets deep in slumber. Turn after turn, deafening modernity conquers the Eternal City. The artist has one more refuge - Cinecittà, the dream factory, where it is still possible to create a world more genuine than the real one. The expansive present day, however, makes its presence known. In *Intervista* we see clearly how the walls of a concrete housing estate encroach upon the film studio.

As his artistic personality underwent crystallisation Fellini assumed the position of an observer. He was not, however, a moralist, a philosopher or a theoretician of culture. He remained a storyteller, who for the sake of art seized increasingly large domains of reality. With the assistance of the magic media offered by film he transformed the macro-cosmos of the universe into the micro-cosmos of his imagination.

### *Illusory journey*

Had Fellini agreed to pose to a portrait of a Baroque artist he would have probably chosen for his protagonist Don Juan, whose complicated personality reveals the whole profundity of the existential, metaphysical and ethical determinants of rebellion expressed in fervent erotic activity. The Casanova character is totally devoid of such features. Felicien Marceau consistently contrasted the two figures,<sup>27</sup> describing Don Juan as a monk of love whose determination and absorption have something of an apostle. This, however, would be an apostle-Antichrist, battling against God and the whole system of values borne by religion. He considers bliss to be a measure for conquering and subjugating the soul. He is interested only in women who are a personification of the ideas that, like columns, support the foundations of social order. He becomes excited by the struggle waged with them, the overcoming of obstacles, and, finally, the spectacular victory won while aware of his dignity and supremacy. Finally, he possesses the strength of a demon. This conception of a protagonist does not match the structure of the film world construed by Fellini. The characters in his films do not gain such a degree of independence. Even director Guido from *8 1/2* is embroiled in a whole network of relations that bind him as much as they constitute him as an artist. While realizing their life message the Fellini characters, concerned with their place in the world, exert an impact on its fate but in a way that is never conscious. They function like cogs in a gigantic mechanism, the homunculi in Piranesi's illustrations. Fellini's films are mobile frescoes, multi-strata paintings.

The artist chose Casanova because the latter harmoniously blends with the image of the world on its way towards annihilation. As a hypocrite and a liar he matches

perfectly the social order of eighteenth-century Italy. It is not his intention to topple any principles. Casanova proves to be a master in arranging situations that permit him to bypass those principles in such a way so that the surrounding would not feel threatened. Don Juan was a great recluse rejected by society, and his outbursts were observed with leniency. He was a perfect technician of sensual love, but his avid climbing to the pinnacles of erotic perfection is by no means heroic. Fellini pitilessly robbed his protagonists of all signs of greatness. In the film, Casanova's existence is subjected to a single purpose - seduction. The objective of his conquests is pleasure treated as a ritual and a duty. Just like time, however, it demonstrates a destructive force. We watch gradual physical and mental deterioration. From the first scenes of the film Fellini portrayed the proximity of eroticism and death, their presence in the theatre of life. The opening sequences take place in Venice, a town branded with the stigmata of death and disintegration, but also the site of orgiastic carnival fun. The film starts with a ceremony of drowning a gigantic skull in the water of the lagoon to mark the commencement of the carnival. Now, it is possible to briefly forget about inevitable destiny. Death, however, is ever present in the narrow streets with mist enveloping canals and mysterious palaces full of nooks and hidden passages.

A feeling of vague menace accompanies the protagonist during his journeys across Europe. This is a strange tour, conducted to flee from oneself and in search of ever-new ways of satisfying an obsession - a journey to nowhere. As Fellini stated ironically: *He has travelled all over the world, but it is as if he never left his bed.*<sup>28</sup> Casanova focuses his whole energy on a laborious and mechanical repetition of pursuits whose outcome is always the same sexual act. This routine-like character of activity, stressed by Fellini, discloses the marionette nature of the protagonist. Casanova resembles a puppet steered by a director-puppeteer. Inside the puppet - under the wig, the powder, the rouge and the white caftan - there is nothing, the puppet is empty. Casanova is just as artificial as his latest partner, a mechanical doll. The reality in which he lives is also pretence from beginning to end. In the last frame a stagecoach drives off to the film props room across a plastic lagoon. Lights slowly go out. Fellini - the author of this masquerade - personally reveals the fleeting nature of illusion brought to life.

### *Hic transit gloria mundi*

On the eve of World War I the ship *Gloria N* sets sail on a trip so that the friends and admirers of the famous opera singer Edmea Tetua could in accordance with her last will scatter her ashes near the island of Erimo (E mori?). *And the Ship Sails On* is full of symbols, figures and emblems. Out of their tangle there emerges a vision of the end of a certain epoch, forecasting the downfall of Western civilisation. Here, Fellini discloses fully his Janus-like

face. Janus – one of the oldest Roman deities – was worshipped first as the god of beginnings, steering the creation of deities, the cosmos, people and their deeds;<sup>29</sup> then he became the god of all transitions: from the past to the future, from one state to another, from space to space, from vision to vision. Two-faced, he supervises the entrance and the exit, the interior and the exterior, the up and the down. The film world of Fellini is subjected to precisely such control and expresses boundless imperialism.

Entire reality in the story of *And the Ship Sails On* is the product of film technology. An artificial sea created in the studio carries a model of a ship rocked on artificial waves. Over the horizon there stretches an artificial sky, and at the bottom of the steamship there reclines an enormous artificial rhinoceros. In this auto-ironic gesture the author was concerned with revealing film illusion, and just as in *Casanova* he embarked upon this task in the last frame. First, the audience cannot ignore the fact that the reality seen on screen is totally the product of the author's imagination. Second, the metaphorical-symbolic features of the image become considerably intensified once we become aware that each element, even the most strange and amazing, has been introduced purposefully and thus can be, although does not have to, a carrier of some sort of meaning. As a rule, the film image contains alongside presented reality also elements of a reality absorbed by the film naturally and as if by accident. In *And the Ship Sails* this is present only in the physiognomy of the actors, while all the rest is mere imitation and an esoteric magical emulation of Nature. The mystification is highly perverse. The film functions at three time levels. The first sequences – in sepia, as in old photographs or film newsreels – carry us into the past. More, the documentary convention suggests that we are dealing with authentic events reported by an eyewitness. When the time machine is set into motion and the plot starts to develop, the image and the documentary convention assume natural colours. This is the level of the filmed present, by no means uniform and continuous but built of separate episodes albeit not without a certain narration scheme. Finally, after the surprising ending, when it becomes obvious that reality had been created by the author there remains only the reality of the film studio with the exhausted director. Each time stratum is, therefore, absorbed and appropriated by the next one.

The last consequence of the mentioned mystification, the disclosure of the mechanism of illusion, is an interpretation of the artistic vision. The world appears to be a glass globe without an exit. Just as frescoes by Giambattista Tiepolo or Pietro da Cortona create the impression of figures floating towards an endless sky, which ultimately proves to be a beautifully painted ceiling, so in the case of Fellini the infinite space of the ocean and the blue sky are pieces of colourful plastic stretched on scaffolding.

Wandering, sailing is the destiny of man, but it would be futile to expect an explanation of this motion's mean-

ing. Fellini wrote: *Yes, I haven't yet lost faith in the journey, even though it often seems dark and desperate.*<sup>30</sup> His belief in art offers uplifting proof. In *And the Ship Sails On* we are dealing with the same pulsating rhythm of narration as in *Roma*. At the same time, as if confirming what had been said, the apogee of ecstasy and intoxication, extremely evocative since it radiates also beyond the screen, comes at those moments when true art is heard. These are the sequences of a Gypsy dance or a spellbinding concert performed with wine glasses in a galley. There comes a time when the whole ship, together with the passengers cultivating their spiritual qualities, explodes. The only creatures left alive are the narrator-journalist and a female rhinoceros, which will provide him with sufficient food. But we must not treat this ending too seriously. If everything is pretence and deceit then final annihilation too does not have to be ultimate.

*Intervista* is ultimate testimony of Fellini's faith in the journey. The ride in a fantastic blue tram from the centre of Rome to the Cinecittà studios is an opportunity for presenting views concerning the cinema and art in general as well as for a self-analysis of the director's creative and life stand. Memory is the motor force that sets the mechanism of time into motion. Fellini draws attention to the rather essential difference between recollections and memory. In his opinion, reminiscences possess the features of an anecdote, while memory is like breathing – constant, uninterrupted and independent of will<sup>31</sup>. It is also unquestionably the direct reason for his works. In this particular film such a reason for roaming memory is an interview given to a Japanese television crew concerning a film adaptation of Kafka's *Amerika* made in Cinecittà, a decision explained by the fact that Kafka actually never visited America. *Intervista* contains two time spheres: the present and Fellini's youth or, more exactly, his first contact with the cinema and the studio. In the film, however, time has been compressed, while both spheres overlap and in the visual stratum possess an identical distinctness. Only one moment in *Intervista* displays vivid features of the past: the black-and-white scenes from *La Dolce Vita* screened in the "visible" presence of Marcello Mastroiani and Anita Ekberg, both a quarter of a century older. The spatial structure in this film is perhaps even more complex than in earlier works. There are several journeys, the first being a tram ride. Originally staged, it turns into an imaginary trip across jungles full of wild animals and prairies - entering the world of film. The actors, whom we previously saw putting on their make-up and choosing costumes, now assume their parts and once the tram arrives at the studio they have already become characters from an era half a century earlier. There follows a tour of Cinecittà. These three temporal-spatial levels: real – the present (although also incessantly "falsified" and subjected to modification), the past, and the fantastic-imaginary, function simultaneously within the range of Cinecittà. Action takes place both outside and in the studio, but of all films made by

Fellini in the last years of his life this one is certainly the most "open" towards natural, real space. For the first time for very long, sunlight and rain are employed to fulfil their natural dramatic function. The forces of Nature, however, resist the author and do not succumb to his pressure; they comprise an undesirable obstacle that the Director, the prime protagonist of *Intervista*, must tackle. The essence of Fellini's cinema is the magic of arrangement, "orderly enchantment". Fellini believed in the cinema.

Provocative divulging of film illusion does not annul the magic of Fellini's films just as elementary familiarity with physics does not destroy the magic of the vision evoked in Baroque anamorphoses, whose structure is in certain respects close to that of his works. As we change the vantage point we face increasingly new meanings and mysteries of this dynamic-spatial configuration, fluid and elusive. Their status is always uncertain and ambivalent. We can ignore this aspect, but if we succumb to the impact of ambiguous excess, so typical for Fellini's films, it turns out that one-dimensional reception is insufficient. Although ultimate comprehension consists of a selection of accessible meanings according to our key we are inclined to watch these films once again or outright many times. This procedure, otherwise quite normal and indispensable for someone whose target is analysis, in this concrete case permits more than a relatively precise recognition of the contents of images and the principles of their construction. Recurring symbols and visual connotations remembered in this manner make it possible to perceive Fellini's works as a process. The spatial utopias created by him start to blend to such an extent that each of his works treated as isolated appears to be incomparably poorer than when they are inscribed into a continuum of artistic visions that fit into each other in the manner of Chinese boxes. Each film possesses fragments of previous ones interwoven into its tissue and conceals the embryo of the next film. This principle of inclusion functions upon different levels in order to become realised in a mature creative conception. It attains infinity and appears to be the artist's unique striving towards the absolute in the belief that there is a reason for each thing. It is he, the creator-magician, who sets into motion film reality and commands it to parade in front of our eyes so that a moment later he may in a self-ironic gesture show us its mechanism. The journey is illusion, but the metaphysical component present in each of Fellini's films, even if only for the blink of an eye, opens up domains that evade all control; it appears insignificant that their foundation is composed of a magic trick or optical illusion. The Baroque of Fellini's *oeuvre* is not a hollow ornament - it appears to be embedded in his cosmology.

## Endnotes

- <sup>1</sup> Federico Fellini, *Fellini on Fellini*, London 1976, p. 51, 52-53.
- <sup>2</sup> Federico Fellini, op. cit., p. 51.
- <sup>3</sup> Federico Fellini, (interview) "Forum", no. 26, 1987.
- <sup>4</sup> Georges Matoré, *L'Espace humain*, Paris 1962, p. 35.
- <sup>5</sup> Cf. Gerard Genette on novels by A. Robbe-Grillet, in: *Figure III*, Paris 1966, p. 84.
- <sup>6</sup> Cf. Jeanyves Guérin, *Errances dans un archipel introuvable. Notes sur les résurgences baroques au XX s.*, in: *Figures du baroque*, Paris 1983 and *Baroque et cinema. Etudes cinématographiques*, 1960, fasc. 1-2.
- <sup>7</sup> Michał Głowiński, *Tradycja literacka*, in: *Problemy teorii literatury*, Wrocław 1987, p. 342.
- <sup>8</sup> Gerard Genette, *Figures I*, Paris 1966, p. 20.
- <sup>9</sup> Arnold Hauser, *The Social History of Art: Renaissance, Mannerism, Baroque*, vol. 3, Routledge, London 1999, p. 176.
- <sup>10</sup> Jakub Zdzisław Lichański, *Barok i dzień dzisiejszy*, "Poezja", fasc. 5/6, 1977.
- <sup>11</sup> After: Germain Bazin, in: *Le langage de style*, Paris 1977. Cf. also: Jadwiga Sokółowska, *Spory o barok*, Warszawa 1971.
- <sup>12</sup> Jan Białostocki, *Barok, styl, epoka, postawa*, "Biuletyn Historii Sztuki", no. 1, 1958.
- <sup>13</sup> Cf. *Baroque et cinema*, op. cit.
- <sup>14</sup> Jan Białostocki, *Refleksje nad barokiem*, "Poezja", fasc. 5/6, 1977.
- <sup>15</sup> Gerard Genette, *Figures I*, op. cit.
- <sup>16</sup> Federico Fellini, *Fellini on Fellini*, op. cit., p. 157.
- <sup>17</sup> Cf. Jean François Lyotard, *The Postmodern Condition*, New York 1984.
- <sup>18</sup> Cited after: Jean-Yves Guérin, op. cit., p. 339.
- <sup>19</sup> Federico Fellini, (interview) "Le Messager européen", Paris 1988, fasc. 1.
- <sup>20</sup> Federico Fellini, *Fellini on Fellini*, op. cit., p. 158.
- <sup>21</sup> Luzius Keller, *Piranesi czyli mit spiralnych schodów*, "Pamiętnik Literacki", fasc. 1, 1976 (French edition: *Piranesi et les Romantiques français. Le mythe des escaliers en spirale*, J. Corti, Paris 1966).
- <sup>22</sup> Marguerite Yourcenar, *Sous benefice d'inventaire*, Paris 1980.
- <sup>23</sup> U. Vogt-Göknil, cited after: Luzius Keller, op. cit.
- <sup>24</sup> William Shakespeare, *Tragedy of Hamlet*, Sparklesoup Studios, Irving 2004, p. 39.
- <sup>25</sup> Cited after: Jerome Carcopino, *Daily Life in Ancient Rome*, transl. E. O. I., George Routledge and sons, London 1943, p. 26.
- <sup>26</sup> Carl Gustaw Jung, *Mind and the Earth*, in: idem, *Contribution to Analytical Psychology*, transl. H. G. and F. Baynes, London 1928, pp. 118-119.
- <sup>27</sup> Felicien Marceau, *Casanova*, Paris 1948.
- <sup>28</sup> Federico Fellini, (interview) "Première", fasc. 12, 1987.
- <sup>29</sup> *Dictionnaire des Symboles*, Paris 1969, p. 427.
- <sup>30</sup> Federico Fellini, *Fellini on Fellini*, op. cit., p. 158.
- <sup>31</sup> Federico Fellini, (interview) "Première", fasc. 12, 1987.