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by

Lessie Mallard Reynolds

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ABSTRACT

AN ANALYSIS OF THE NON-VERBAL SYMBOLISM IN FEDERICO FELLINI'S FILM TRILOGY: LA DOLCE VITA, 8 1/2 AND JULIET OF THE SPIRITS

by
Lessie Mallard Reynolds

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Sixteen and thirty-five millimeter prints of the films which Federico Fellini both wrote and directed were repeatedly viewed in order to discover their patterns of non-verbal symbolism. Although all of Fellini's full-length films were examined for this study, only his three most recent ones, La Dolce Vita, 8 1/2, and Juliet of the Spirits, were analysed extensively, using an archetypal method derived from literary criticism. The three latter films were found to comprise a trilogy which displays unifying patterns of theme and form that reveal a mythic heritage, with characteristics much like those of the epic (especially Dante's Commedia) primarily because of Fellini's utilization of the vast scope possible in film art.

Fellini's trilogy is also analogous to the epic in using the archetypal situation of the Journey, and, like Dante's epic, represents symbolically a Journey through a Hell and Purgatory towards a Paradise. The three films represent, however, trips

through, respectively, space, time, and substance. The journalist Hero (or anti-Hero) of La Dolce Vita travels mainly through the social space of a milieu suggesting a modern Babylon. In 8 1/2 the film-maker Hero travels mainly through three superimposed levels of psychological time: (1) the present of his domestic and artistic conflicts; (2) the past of his dreams and memories; and (3) the future-conditional of his imagination at work on a film-to-be. In Juliet of the Spirits the Heroine (and, as wife of a publicity man, the Hero's complement) travels mainly through confused perceptions of substance, as represented by manifestations in her conscious life of forces which seem to spring from her unconscious mind like magic spirits.

In their association with the communications media, the protagonists reveal the problems of contemporary man in finding meaningful communication, particularly with archetypal representations of the Father and of the Woman (in her conflicting appearances as Temptress and Ideal, and as restrictive and permissive Mother). The goal pursued by the varying representations of the Hero is thus seen endangered by his identification with his own dying or dead father, his dualistic views of religion, and his dichotomous attitudes towards women. Christian and pagan symbols of the Father and the Woman are shown as potentially damning or redemptive, and the communications media are shown as potentially enslaving or harmonizing as is the recurring figure of the archetypal Old Magician--ultimately seen as representative of the creative unconscious.

Tools of the communications media are the central symbols which convey Fellini's variations on his theme of communication. Only in the films' totalities, however, is the full significance of his symbols revealed. For example, the camera eye emphasized by La Dolce Vita, in association with the Christ statue which the camera follows in the prologue and with the eye of the three-day dead fish of the epilogue, becomes a Christian symbol; the movie spotlight emphasized by 8 1/2, in association with the depiction of the circus ring of the film-maker Hero's life and art, becomes a symbol of film art; and the television pictures emphasized by Juliet of the Spirits, in association with the images emanating from Juliet's dreams and hallucinations, become a symbol of her enslavement to a fairy-tale view of reality. Fellini's symbolism was thus found to be complex but not obscure, since it emerges largely from images which carry meaning as themselves firstly, and bring to mind multiple associations of meaning beyond themselves secondly.

PREFACE

Purpose

In this analysis of Federico Fellini's symbolism in his three most recent full-length films, La Dolce Vita, 8 1/2, and Juliet of the Spirits, the central question has been:

> What patterns of symbolic meaning are revealed by Fellini's methods of selection and emphasis?

In answer to that question, this thesis has as its main purpose to show that symbolic patterns emerge which do the following:

(1) Provide unity, both within each film and within the group of three films.

(2) Reveal that unity to be indebted to Jungian archetypes.

(3) Reveal through archetypes the films' mythic heritage, especially via other arts and religion.

A secondary purpose of this thesis is to indicate that the symbolic patterns impart to Fellini's film art several characteristics much like those of the epic (especially Dante's Divine Comedy) primarily because of the scope they give to Fellini's recurrent themes.

Limitations

A thorough exploration of Fellini's use of symbolism in all

his films would exceed the limits of a single thesis. This study's primary interest, therefore, is limited to representative uses of symbolism in Fellini's three most recent full-length films: La Dolce Vita, 8 1/2, and Juliet of the Spirits. This choice of films was made for two reasons: (1) the subject matter in the three films justifies considering them as a trilogy, and (2) wide recognition of these films as having symbolic content facilitates discussion of the symbols. To provide the necessary perspective for these recent films, however, all the full-length films which Fellini both wrote and directed have been examined in this study, although none of the earlier films (Variety Lights, The White Sheik, I Vitelloni, La Strada, Il Bidone, and The Nights of Cabiria) is analysed extensively.

Susanne Langer's theory of film and Carl Jung's theory of archetypes were useful in providing insights for the study, but its purpose was not to test these or any other theories.[1] Instead Langer's definition and classification of film as an art much like literature and drama provided a basis for the method of critical analysis employed. Thus the analysis is based largely on the literary archetypal method of criticism which, in turn, is indebted to Jung's theory that artistic symbols are patterned after archetypes found in all times and cultures.

The study is further limited, as far as possible, to non-verbal symbols. This limitation is due, largely, to film's being

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[1] See Susanne K. Langer, Feeling and Form (New York, 1953), and Carl G. Jung and Marie-Louise von Franz, eds., Man and His Symbols (Garden City, N. Y., 1964). These and other sources frequently cited will be documented parenthetically within the text.

far less dependent on dialogue than are the similar arts of literature and drama. Moreover, difficulties in dealing with verbal symbols are imposed by translation of the dialogue in the films, with minor variations from the original Italian sound tracks apparently occurring both in prints which have dubbed English dialogue substituted for the original Italian and in those with English sub-titles. In those cases where it was necessary to use dialogue as a guide to the non-verbal symbols, the translation source is cited and the translation has been checked against the original Italian sound track. It should be noted, however, that in a letter to me dated October 16, 1967, Fellini said that these translations which have been used were authorized by him and that the English dubbing of the films distributed in the United States was likewise authorized.

I would like to acknowledge the cooperation of the film-distributors who made available to me the prints of the films, some of them at greatly reduced fees: Audio Film Center, Inc. (Il Bidone, La Dolce Vita, and 8 1/2); Brandon Films (Nights of Cabiria); Contemporary Films (The White Sheik and Variety Lights); and Embassy Pictures (8 1/2). The other films were viewed in conjunction with their rentals by the Winthrop College Fine Arts Association, and through the cooperation of local theatre owners in the Carolinas and Michigan.

I am also very grateful to Winthrop and Clemson Colleges for making their viewing and taping facilities available to me, and to The University of Michigan for providing a Horace H. Rackham Grant which helped defray the cost of film rentals and taping.

My largest debt of gratitude, however, is owed those friends and teachers who extended helpful advice, encouragement, and patience. Among those at The University of Michigan who should be named are: Professor Edward Stasheff, who has guided my film study and chaired my doctoral committee; Professor Marvin Felheim, who has served as advisor for my doctoral study in my minor field of English literature and as doctoral committee member; and Professors Kenneth E. Andersen, Robert E. Davis, and Joel Isaacson, who also have proved to be exceptionally cooperative members of my doctoral committee.

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CHAPTER I

INTRODUCTION

Fellini's Critical Reception

Federico Fellini is called by many film critics an auteur--a term which carries esteem while denoting a film-maker who exercises control over his films by serving as both director and writer.[1] When Fellini began his film career, he was identified with the postwar Italian renaissance in film which is called "neo-realism."[2] This movement is so named because of its application of semi-documentary techniques to subjects of social reality, particularly the harsh reality of war-ravaged Italy. Yet Fellini's latest films, 8 1/2 and Juliet of the Spirits, clearly move beyond social criticism to explore the psyche of the individual. A survey

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[1]John Russell Taylor, Cinema Eye, Cinema Ear (New York, 1964), includes Fellini as one of six film-makers whom he designates as auteurs, citing (p. 11) the definition of the term given by Francois Truffaut in "La politique des auteurs," Les cahiers du cinéma (no place, date, or page cited).

[2]The beginning of neo-realism is usually dated from Roberto Rossellini's Roma, Citta Aperta (1945) for which Fellini collaborated on the script and served as assistant director. Fellini's film experience dates back to 1939 and 1940 when he was listed as Gagman on Lo Vedi Come Sei, No Me Lo Dire, and Pirato Sono Io. He had also collaborated on the scripts of Documento Z3 in 1941; Quarta Pagina, Avanti c'e Porto, Chi l'ha Visto?, and Campo de Fiori in 1942; Apparizione, L'Ultima Carrozella, and Tutta la Citta Canta in 1943. See Taylor's filmography (p. 230).

of Fellini's earlier films, moreover, suggests that this inner world of the individual had always been Fellini's major concern. One remembers the earlier feature-length films not for their social implications but for the characters themselves, though they were almost all social outcasts: the bedraggled vaudeville troupers of Variety Lights, the provincial honeymooners of The White Sheik, the frustrated young men of I Vitelloni (The Wastrels), the lonesome minstrels of La Strada (The Road), the shabby confidence men of Il Bidone (The Crooks), and the naive prostitutes of Nights of Cabiria.[3] That which comes through most strongly in these films is the plight of the individual who is victimized more by his improbable dreams than by a society which makes such dreams necessary or that takes advantage of them. Then, under a blast of criticism from the Leftist press for having abandoned neo-realism,[4] Fellini filmed La Dolce Vita almost as if he were finally making a mammoth effort toward fulfilling the neo-realist goal of social criticism, for La Dolce Vita seemed to present an indictment of a whole society, one motivated by an empty and perverse pursuit of "the sweet life" of the title. Yet, ironically, because Fellini had used as his milieu the world of the wealthy, he was still condemned by the Left for

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[3]For the reader's convenience, titles of Fellini's films will be given in Italian only when that is the form in which they were most widely released in the United States. On the first use of an Italian title it will be translated, as is done here.

[4]See Gideon Bachmann, "Federico Fellini: An Interview," in Film: Book I, ed. Robert Hughes (New York, 1959); reprinted in Richard Dyer MacCann, ed., Film: A Montage of Theories (New York, 1966). In MacCann, Fellini is quoted as saying that the Leftist press mistakenly thought " . . . the only valid thing to do in films is to show what happens around you" (p. 380).

having abandoned the cause of the common man, while being likewise condemned by the Church-influenced Right for the immorality which the film showed.[5]

Fellini's Symbolic Presentation of Inner Reality

Often ignored in the disputes which have raged in efforts to evaluate Fellini's work are the unifying thematic elements of all the films. Two thematic strains stand out: (1) every film deals with the wanderings of individuals who are, in some sense, "lost"; (2) these sometimes seemingly aimless journeys (from the one-night stands of the vaudeville troupe in Variety Lights, through ventures into the occult or subconscious in Juliet of the Spirits) have as their mutual terrain the illusionary worlds outside of man which both hide and reveal his inner reality.

Fellini has said that he considers the reality "man has inside him" more important than "social reality" (MacCann, p. 380). But this psychic dimension was not clearly seen as Fellini's primary concern until 8 1/2 and Juliet of the Spirits presented memory and fantasy sequences which quite obviously expose the psychological problems of each film's protagonist.[6] In these two films the

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[5]Thomas Meehan, "Fantasy, Flesh, and Fellini," Saturday Evening Post, January 1, 1966, p. 32.

[6]John B. Kuiper, "An Analysis of Four Silent Films of Sergei Eisenstein" (unpubl. Ph.D. diss., State University of Iowa, 1960), p. 19, defines a sequence as a series of shots making up a block of action, with a shot being a "strip of film that results from one continuous run of the camera," or an "uninterrupted pictorial section." Kuiper adds that " . . . ordinarily a sequence is a continuous action in one location." Since many of Fellini's sequences, however, are located in the fantasy of his characters, this latter limitation is not always applicable.

fusion of inner and outer levels of reality is often so complete (sometimes the levels are almost inseparable)[7] that a further clue to Fellini's purpose emerges: each level of reality appears as "real" in some ways as it is "unreal" in others. Thus it seems reasonable to assume that such a fusion, and its resultant confusion concerning what is really "real," is intentional--that the viewer is expected to respond, at least subconsciously, to the meaning inherent in the method of presentation, as well as to the inevitable comparisons imposed by the images of the two levels being so closely joined.[8] The viewer seems quite correct, therefore, in assuming that symbolic meanings are indeed present, which is to say that Fellini has selected, organized, and presented the various recorded images of the physical world so that they represent not only their counterparts in nature, but so that they also often carry associations of meaning.[9]

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[7]Michael F. Mayer, Foreign Films on American Screens (New York, 1965), p. 32, states: "It is significant that in 8 1/2 one never knows when the principal character is dreaming or visualizing and the flashbacks are so abrupt that one can never be sure just what period of time is involved." He adds that he, nevertheless, found the picture "fascinating."

[8]The term image will be used throughout in its commonest sense, to refer to the recorded pictures and sounds of the film track, though reference to an image also usually implies a metaphorical association of meaning created in the spectator's mind, as Sergei Eisenstein uses the term in The Film Sense, trans. and ed. Jay Leyda (New York, 1942), p. 33.

[9]The word symbol and its inflected forms are not used in this thesis to refer to what Susanne K. Langer in Feeling and Form (New York, 1953), Carl G. Jung in Man and His Symbols (New York, 1964), and others designate as signs. The latter source (hereinafter cited as Jung, MHS) points out that trademarks, abbreviations, badges, etc. are signs only, because they "do no more than denote the objects to which they are attached," while symbols possess specific connotations in addition to the conventional or obvious

By exercising powers of selectivity and control, Fellini, like any film artist, is in a real sense creating images. It would appear that Fellini's films therefore fulfill a traditional function of other arts. For since primitive times, according to Katherine Kuh, man has created images which embody his concepts of a reality which transcends the physically perceptible.[10] For example, a landscape in a Fellini film becomes, as Taylor points out, "an objective correlative to the mental and physical states of the characters" (p. 18). However, Fellini's transcendence of reality is not surrealistic, except, as he himself says, in the sense that Giotto, Botticelli, Bosch, Breughel and Uccello were surrealists.[11] Indeed Fellini is realistic--but in much the same way that Caravaggio was realistic; that is, Fellini uses realistic surface detail as his means of rendering psychological states. And like Caravaggio's, Fellini's characters almost hide their symbolic significance by being clothed in contemporary costumes and placed in

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meaning (p. 20). Karl Beckson and Arthur Gantz in A Reader's Guide to Literary Terms (New York, 1960), p. 207, similarly distinguish between signs and symbols, saying that signs merely signify something else, while symbols, though in the broadest definition also stand for something else, are more complex because they carry a number of attitudes which vary with circumstances. These authors add that the term symbol is also used in literature to refer to images which, though they may be borrowed from areas such as Freudian psychology, carry a significance peculiar to the total context in which they appear. The restricted Jungian and literary uses are thus essentially the same and carry the sense in which this thesis uses the term symbol.

[10]Katherine Kuh, "Symbol, Shadow, and Substance," Saturday Review, June 29, 1968, p. 33.

[11]As quoted by Geneviève Agel in Les chemins de Fellini (Paris, 1956), p. 94.

contemporary settings. In fact, so disguised are Fellini's "heroes" that, if Michael Kitson is correct in attributing to Caravaggio the invention of the anti-hero in religious art because his Christs and Saints were not "larger or purer than life,"[12] then Fellini may be said to have an even closer resemblance to Caravaggio by his pioneering use (but perhaps not the invention) of the anti-hero in film. By "anti-hero" is meant men (and women) who are contemporized and diminished counterparts of figures found in various heroic precedents: the heroes and heroines of mythology, the saints and sinners of the Judeo-Christian heritage, as well as the gods and goddesses Hollywood has created.

Certainly a noteworthy feature of Fellini's films, especially his three most recent ones, is their broad-ranging use of allusion. It is perhaps this prevalence of allusion which encourages widespread allegorical interpretation of Fellini's films. Although allegorical elements do appear to be present, Fellini's figures are not pure allegory.[13] Instead of being one-to-one equivalents of abstract qualities as in allegory, their impact is first as particular persons, and they are therefore more complex than abstractions

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[12]Michael Kitson, The Age of the Baroque (New York, 1966), p. 101.

[13]Carl Francis Keppler, "Symbolism in the Ancient Mariner" (unpubl. Ph.D. diss., Michigan, 1956), pp. 13-14, aids in distinguishing between allegory and symbol by noting the difference in the two as to direction of movement between image and meaning, giving the following example: if an image of a snake is used to stand for male genitalia as a sign of sexual desire, then the image functions as allegory because the author moves from meaning to image; if however, the use of the snake image carries in context associations of meaning with various myths, the movement from image to meaning would cause the image to function as a symbol.

would be; only upon reflection are they recognizable as types, or embodiments of age-old concepts.

More importantly, Fellini's use of allusion contributes to the broad temporal and spatial scale of his works. He seems to be attempting to create a modern epic, as his epic predecessors from Dante to Joyce had done, by refashioning older myths into contemporary terms.[14] And just as Dante explicitly used Virgil as his guide through Hell and Purgatory, similarly Fellini implicitly uses Dante as a guide through the time and space modern man can encompass with film art.[15]

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[14]William Flint Thrall, Addison Hibbard, and C. Hugh Holman, A Handbook to Literature (New York, 1960), pp. 174-175, define epic as essentially a long, episodic narrative work, usually exhibiting the following characteristics: " . . . the setting is vast in scope, covering great nations, the world or the universe; . . . supernatural forces--gods, angels, and demons--interest themselves in the action and intervene from time to time. . . ." These characteristics, with the modifications imposed by contemporary life and the film medium, appear basic to the trilogy of Fellini's last three films, as will be discussed in more detail in this study.

Rudolf Arnheim, "Epic and Dramatic Film" Film Culture, III, No. 1 (1957), pp. 9-10; reprinted in MacCann, pp. 124-128, sees a distinction between basically dramatic and basically epic films but notes that all films have epic qualities because of their ability to transcend space and time limitations.

Langer, pp. 414-415, calls attention to Eisenstein's use of examples "from epic rather than dramatic poetry; from Pushkin rather than Checkhov, Milton rather than Shakespeare." Langer sees Eisenstein's examples from epic as appropriate for film because of its esthetic peculiarities of having "no framework itself of fixed space."

[15]This is not to claim that any one of Fellini's films can be neatly equated with the Inferno, or Purgatorio, or Paradiso, though certainly the last three films seem to compose a trilogy with central symbols strikingly similar to Dante's trilogy. Various films have suggested the Inferno to one critic and the Purgatorio to another. This variation among the critics in assigning allusions to one or another of the first two parts of The Divine Comedy is not surprising since these parts themselves similarly show sin as "symbolic retribution," according to Dorothy Sayers' translation and annotation of the work (London, 1949-1962).

Background of the Study

Increasingly critics have come to recognize the importance of symbolism in Fellini's films, although it has received no comprehensive scholarly study. The foremost initial attempt to analyze Fellini's body of work from a standpoint of its symbolic meaning is Geneviève Agel's Les chemins de Fellini, but this small book extends only through Il Bidone. Recapitulating some of the insights achieved by Agel, John Taylor's chapter on Fellini in Cinema Eye, Cinema Ear notes symbolic patterns through 8 1/2, though symbolism is not Taylor's primary concern. Suzanne Budgen in discussing the films through Juliet of the Spirits considers Agel's emphasis on "the symbolism of Fellini's images detrimental to their immediate physical reality."[16] Budgen, however, seems to interpret the word symbolism differently from the definition of this thesis.[17] While explicitly denying a symbolic approach, Budgen implicitly interprets many of Fellini's images as important for their use of symbolism as defined in this study: the use of images, meaningful as themselves, which bring to mind associations of meaning beyond themselves. Though, of course, the word symbolism may be used in more than one sense, its ambiguous use in Budgen stems from this otherwise

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[16]Suzanne Budgen, Fellini (New York, 1966), p. 7.

[17]See above n. 9 and cf. with Budgen (p. 8): " . . . the kind of criticism which sees everything in terms of something else runs the grave risk of never seeing anything in terms of what it actually is." To use the word symbolism as meaning to interpret an image "in terms of something else" instead of but not in addition to "what it actually is" is to define symbolism as this thesis uses the word allegory.

excellent book's shortcoming: the lack of a clearly defined approach grounded in a clearly formulated theory, such as those widely used for literary criticism. It appears, moreover, that no study of a contemporary film-maker has used such an approach.[18] Yet many contemporary auteurs seem to be innovative enough to benefit from such a critical analysis. This study's primary value, therefore, may lie beyond whatever insights it may give into Fellini's films in that it may provide a model of critical methodology useful for study of other contemporary film-makers.

Methodology

Part of the problem in trying to arrive at a valid critical methodology for analysis of a particular auteur, however, lies in film's being not only a young and multifarious art, but also in its being an art which encompasses all the others. Film criticism is an act therefore likely to elicit from the critic his predilections toward one or more of those other arts. The critic oriented toward any one of the older arts may too readily assume that a film-maker's methods and goals are like those which the critic knows best and perhaps prefers. On the other hand, many discussions of film art find analogies with other arts useful and even inevitable.[19] It

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[18]George Bluestone, Novels into Films (Berkeley, 1961), a book based on a doctoral study at Johns Hopkins University, deals with films dating from 1935 to 1940, and Bluestone indicates the difficulty of researching commercially distributed films of the sound era. Researching more current films, especially foreign ones, imposes its own difficulties in securing prints, especially since distribution rights may frequently change.

[19]See Kuiper's noteworthy study, for example. Vachel Lindsay, The Art of the Moving Picture (New York, 1922), is perhaps the

would seem that literary analogies are no less valid than other analogies, assuming of course that the critic has progressed beyond assuming films to be merely novels or plays photographed.[20] Fellini's work lends itself especially well to literary analogies, being widely discussed in terms most closely associated with literature. His films are called "poetry" by such critics as Arthur Knight.[21] Fellini himself is said by Meehan (p. 32) to receive from his fellow Italians the epithet Il Poeta. Moreover, writers both in popular American magazines and in erudite European pamphlets frequently refer to Fellini's use of myth, allegory, and symbol--terms not exclusive to literature but of foremost importance to it.

Following the precedents of Eisenstein and Arnheim of comparing literature and film, Langer gives support for assuming a major similarity between the two arts. Dividing the arts into four genera--the plastic, musical, balletic, and poetic--Langer places film with drama and other literature in the poetic genus because the "primary" illusion created is of "history," in the sense of eventfulness though not limited to past events.[22] But just as the Langer theory

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earliest comparison of film with other arts. Literary analogies would be inappropriate however, for "art films," i.e., those films made for a limited audience which explore the film medium as an extension of the plastic arts.

[20]Bluestone's study, previously cited, presents conclusive evidence that characteristics of the film medium changed filmed novels into a derivative but nonetheless essentially different art.

[21]Arthur Knight, The Liveliest Art, (New York, 1957), p. 228.

[22]These statements and the following condensation of Langer's theory are derived from the entire book Feeling and Form: An art object is a total and complex symbol of a one of four major ways of perceiving life. Each art object creates one dominant, or

differentiates drama as a species distinct from other literary forms because it operates in a mode of "destiny" (creating a semblance of the future through the enactment of causality) rather than in the literary mode of "memory" (creating a semblance of the past through the written work), so does she classify film as a third species of the poetic genus because it operates in the mode of "dream" in that the primary illusion of life is presented as in a dream where space and time are fluid, where space-time "comes and goes" because, through editing, objects and events can move through space almost without the passage of time.[23]

Although the Langer theory is not, of course, the only theory of film, it is particularly useful in that it is placed in a total theory of art which has been called by Sir Herbert Read "the only completely adequate theory of art at present available."[24] Thus the Langer theory provides support for using a methodology of film criticism derived from those currently applied to literature.

"primary," illusion of one of these ways of perception, and that primary illusion determines to which of four genera a work of art belongs: (1) the plastic, with a primary illusion of space; (2) the musical with a primary illusion of time; (3) the balletic, with a primary illusion of power; and (4) the poetic with a primary illusion of history, or occurrences.

[23]The Langer theory of film is, as she states (p. 411), not fully systematized. Nor does it explore the extent to which editing also modifies sound, nor does it take note of the important effects obtained by control of lenses or lighting. The distortions of reality which such effects produce would seem, however, to support her theory.

[24]Sir Herbert Read, "Describing the Indescribable," a review of Mind: An Essay on Feeling by Susanne K. Langer in Saturday Review, July 15, 1967, p. 32.

This thesis derives its methodology primarily from the basic assumptions of schools of literary criticism called archetypal and formal. Both schools closely analyze qualities of form particularly for unifying elements, and assume that form is a function of meaning. Archetypal criticism, however, has a wider usefulness than formal because it relates the formal patterns of a work to those found so widely in man's cultural heritage that the patterns take on the characteristics of archetypes.[25] While the archetypal method does not concern itself with biographical and social factors for their intrinsic interest, it does make use of them insofar as they are of value in understanding the mind of the artist in its creative function.[26] The archetypal method's eclecticism is particularly appropriate to the study of film, itself an eclectic art, because this method draws upon non-literary fields of religion, folklore, and anthropology, as well as these fields' expression in other arts.

A further reason for employing archetypal methodology in analyzing Fellini's symbolism springs from the implication of the Langer theory concerning film's affinity with dream. Because of

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[25] Archetype is a term adopted by literary criticism from the work of Carl Jung. It describes the images and associations found in dreams which are comparable to those of primitive myths and rites found in all cultures. Jung, MHS (p. 47), explains that Freud's term "archaic remnants" improperly describes such archetypes since they are more than remnants in that they are meaningful functions of the unconscious mind and found everywhere, thus sharing in what Jung terms the "collective unconscious."

[26] See Walter K. Gordon, ed., Literature in Critical Perspectives (New York, 1968), for excellent explanations of various types of literary criticism. Gordon's chapter, "Introduction to Archetypal Criticism," pp. 599-603, has provided this study with an outline of the most frequently used archetypes, giving examples of their occurrences in well-known works.

the symbolic significance given to dreams by Freud and, more relevantly to Fellini's work, by Jung, it seems particularly fitting to approach Fellini's filmic symbols as manifestations of the Jungian "collective unconscious."[27] But just as the symbols in an individual's dreams cannot, according to Jung (MHS, p. 30), be properly interpreted outside of the total patterns of their recurrence, just so do Fellini's film symbols depend on the total context of a work, indeed on the whole body of works, for full understanding. Because each film should be assumed to be a coherent whole, being a work of art, and not incoherent as even the artist's dream images might be before being organized by his conscious mind, the indication of one symbolic manifestation suggests the presence of others of a similar type. For example, the statue of Christ which is carried over Rome by a helicopter at the beginning of La Dolce Vita seems to make some comment about modern Christianity; thus a huge, dead fish featured at the end of the film may be inferred as carrying a comparable comment. One should not, however, as Taylor warns (p. 21), expect Fellini's symbolic language to function like some "sort of filmic shorthand." Though there may appear a constancy of general meaning (e.g., water seems to constantly suggest a source of purification), there is also ambiguity involved in particular

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[27]Jung uses this term in most of his works to describe the source of those symbols which are not individual but are manifested in the individual's dreams or in the creative person's works of art by way of a collective source. (See Jung, MHS, p. 55.) The symbolic manifestations of the collective unconscious Jung believes to be "as instinctive as the ability of geese to migrate (in formation)" and are reproduced in times and places "even where transmission by direct descent or 'cross fertilization' through migration must be ruled out" (Jung, MHS, pp. 68-69).

images (e.g., water may be shown to have also become the source of putrefaction).

Finally, the archetypal method of analysis has proved useful in providing this study with a degree of objectivity which it might have otherwise lacked. The method aids objectivity in three ways: (1) by indicating which elements in the films might be validly considered symbolic, (2) by indicating which symbols are of greatest importance, and (3) by suggesting cultural sources (e.g., religion, art, etc.) for the symbols' interpretations.

Procedures

All three of the recent films were repeatedly viewed in their original 35 mm. screen size, with La Dolce Vita and 8 1/2 viewed also in 16 mm., and all three were viewed in both sub-titled and dubbed versions. Each film was viewed at least once without notes being taken so that the researcher could receive the kind of impression which might be expected from the audience for which the films were made. Reviews and other publications concerning the films were consulted for their guidance in discovering elements other viewers considered symbolic. Additional viewings were made with extensive notation of all features of content and technique which might yield symbolic significance. During the process of repeated viewings, audio tapes were also studied as were the published scripts and many published prints of still photographs taken from the moving pictures. As in dealing with literature, it was assumed that the auteur had a unifying purpose which governed his choices of materials and methods. Images were therefore noted as

being of importance according to the emphasis which they were given: (1) by their placement in the films, (2) by noteworthy techniques of shot composition, duration, and editing, e.g., surprising juxtaposition of successive shots, and (3) by recurring motifs in settings, costumes, music, sound effects, actions, and character types, e.g., the circus performer, and the pure young girl.

In presenting the study, extensive summaries of each of the three major films examined seemed necessary since the reader may not have Fellini's text at hand as would be the case, for example, in literary criticism. In his recent films, moreover, Fellini presents an additional problem for the explicator in that he dispenses with conventional plot structure; that which happens--or the action--includes many details which would be less important in a conventional film. The reader is therefore provided with summaries of La Dolce Vita, 8 1/2, and Juliet of the Spirits which note many of the films' symbolic details. These summaries are found in the appendices which the reader may well wish to consult before reading the discussions of these films if they are not in recent memory.

The organizational plan of the remainder of the thesis is as follows:

(1) Chapter II reviews the thematic patterns of Fellini's earlier films in relation to the trilogy which La Dolce Vita, 8 1/2, and Juliet of the Spirits seem to comprise.

(2) Chapters III, IV, and V in turn discuss the latter films. Archetypal patterns in situation and characters are examined first; the central symbology of each film is explored as revealed by specific patterns of images.

(3) Chapter VI discusses the central themes which unify the three films and the archetypal patterns which display this unity. This concluding chapter also compares the three latter films to other arts, especially epic poetry, in order to illuminate the esthetic base of Fellini's symbolism.

CHAPTER II

RECURRENT THEMES IN THE FULL-LENGTH FILMS WRITTEN AND DIRECTED BY FELLINI

The Journey from the Provinces

The films which Fellini both wrote and directed date from his collaboration with Alberta Lattuada on Variety Lights in 1950.[1] Both the techniques and subject matter of Fellini's films of the next decade seemed to have a great deal in common, while La Dolce Vita in 1961 seemed to mark a departure. Yet a strong case has been made by Taylor that Fellini's work through 8 1/2 (1963), which is the last film that Taylor discusses, comprises a coherent whole.[2] Budgen's examination of the films through Juliet of the Spirits

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[1]See above n. 2, Chapter I, for Fellini's film work through 1945. Through 1952 he also collaborated on the scripts of the following: 1946--Il Delitto di Giovanni Episcopa, and Paisa (also assistant director); 1947--Senza Pieta; 1948--Il Miracolo (also assistant director and actor) and In Nome Della Legge; 1949--Mulino del Po; 1950--Francesco, Giullare di Dio, and Il Cammino della Speranza; 1951--La Citta si Difende; 1952--Il Brigante di Tacca del Lupo and Europa 51. In addition to his work on the films discussed in this chapter Fellini collaborated on the script of Fortunella (1958) and was author-director of the episodes Un' Agenzia Matrimoniale (in Amore in Citta, 1953) and Le Tentazioni del Dotter Antonio (in Bocaccio '70, 1962). It should be noted that Ennio Flaiano and Tullio Pinelli collaborated on all the scripts of the films credited to Fellini's authorship. Several filmographies provide the above data, with that of Suzanne Budgen, Fellini (New York, 1964), pp. 114-118, being the most complete.

[2]John Russell Taylor, Cinema Eye, Cinema Ear (New York, 1964), p. 18.

(1965) also sees a basic similarity in method and meanings through La Dolce Vita, but she finds 8 1/2 to be the beginning of a new "cycle" (p. 66). Then Budgen seems to contradict herself (p. 84), finding Juliet of the Spirits "disconcertingly different from Fellini's other work, and especially from 8 1/2, its immediate predecessor."

This apparent contradiction might be reconciled if it is considered that Fellini's works, like those of most artists, explore similar themes throughout, but that the particularized subject matter of an individual work imposes its own differences of approach. The most marked difference would seem to occur with La Dolce Vita, when Fellini left the world of provincial characters to enter into the world of the urbane, those who might be said to have "arrived."

From the beginning of his work as auteur, however, Fellini's continuing theme has paralleled his own life in that there has been a continuous journey from the provinces (like that of Rimini where he was born in 1921) to the city represented by Rome (where he now lives).[3]

Each of the individual journeys of Fellini's films yields another parallel with his own life: the central characters are always in some sense performers or dealers in make-believe.

Variety Lights and The White Sheik (1952) directly deal with performers. Variety Lights concerns a third-rate vaudeville troupe, particularly a stagestruck young girl who leaves

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[3]"Fellini, Federico," Filmlexicon degli autori e delle opere (Rome, 1959), p. 645.

the troupe for stardom represented by the city. In The White Sheik a young bride on her honeymoon visit to Rome becomes involved temporarily in the world of one of the fumetti, popular Italian magazines which narrate romantic stories through a series of photographs (in the manner of comic books).

In I Vitelloni (1953) a group of rather aimless young men form a kind of community of amateur performers in that they are all relatively artistic in nature. But hemmed in by the limitations of post-war life in a small town like Rimini, only one of them (a would-be writer) is able to break away for what he hopes will be success in the city.

Again in La Strada (1954) the performers are professionals, though by no means successful ones. The title of La Strada implies Fellini's journey theme, and "the road" of this film refers to that traveled by circus performers, particularly a strong-man, Zampano, and his simple-minded, young female assistant, Gelsomina. As in the previous films, the world of the big city is never penetrated, but its tawdry glamor is personified to the naive Gelsomina first by Zampano and later by his professional rival Il Matto (The Fool), a tight-rope walker.

In Il Bidone (1955) the traveling performers are confidence men who touch the world of the arts and of urban life only peripherally, though all have their residence in Rome and though one of them, Picasso, is a would-be painter. These men perform their various deceitful roles outside of Rome where they preyupon poor provincials. In this film, however, a central scene takes place in a city apartment where the group is entertained by one

of their former cohorts, apparently to demonstrate his successful rise. The confidence men are thus clearly shown as outsiders in this milieu of affluent urbanity. As in I Vitelloni, only one of the group, Picasso, is shown as perhaps breaking away to a more hopeful life. The others, however, continue in their perversions of the performer's art in their journeys far from the "holy city."

Fellini apparently was not yet ready to turn his bitter criticism of moral decadence fully upon the "urban scene," as one critic suggested.[4] Nights of Cabiria (1956), his next film, remained on the outskirts of Rome. And though the central character, Cabiria, was a resident of Rome, she too was an outsider, being a prostitute. Cabiria, like Gelsomina of La Strada (with both roles played by Giulietta Masina) and like the stagestruck young girls of Variety Lights and The White Sheik, is shown impressed by the glamorous city world. For Cabiria this world is represented by the more affluent up-town prostitutes whom she wishes to impress when she is picked up by a movie star. Her status still as an outsider is most graphically shown, however, when she ends up having to hide in the star's bathroom while his girl friend occupies his bedroom. Although engaged in a profession which, like that of the confidence men of Il Bidone, deals in a perversion of the performer's art, Cabiria is nevertheless a natural performer in other ways, and thus again parallels Gelsomina of La Strada. Both girls are shown taking delight in performing impromptu

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[4]Toby Goldberg, "Federico Fellini's Life as Subject Matter For His Films" (unpubl. M.A. thesis, Boston, 1963), p. 30, quoting Derek Prouse, Sight and Sound, XXVI, No. 3 (1956-1957), p. 154.

dances, and both proudly wear the bedraggled costumes of their professions. Cabiria's fake-fur jacket is both comically and pathetically ridiculous because it is a reminder of the distance between her natural and her prostituted talents in life's major performance--that of love.

Significantly the first episode of La Dolce Vita takes the viewer again to the outskirts of Rome and to the home of another prostitute. Here the act of love is shown falsified not by the professional prostitute, but by those who have no economic necessity to justify their more venial prostitution. In La Dolce Vita, however, the wanderings of the central character, Marcello, are largely in the world of the rich and the aristocratic, the famous and the infamous who frequent cafe society and perform as though their acts were scripted by Marcello for his gossip column. Most of the characters comprise not only an urbane but an international set. And it is essentially this same affluent milieu of persons whose names have publicity value which is explored in 8 1/2 and Juliet of the Spirits. The central character of each of these later films differs from those of the earlier films in that he (or his distaff counterpart in the case of Juliet of the Spirits) has literally arrived in the apparently glamorous world of the successful performer, though each is still trying to reach a more meaningful goal. So the spiritual journey continues--even beyond the end of each film.

On first consideration it would seem that the central characters of La Dolce Vita, 8 1/2, and Juliet of the Spirits (respectively Marcello, Guido, and Juliet) are much more

sophisticated individuals than those of the earlier films; yet each retains the childlike qualities seen in those earlier characters. Marcello treats life as if it were a series of games, though increasingly joyless ones, culminated by the games he invents for his film's final dispirited orgy. Guido retreats into remembrances of childhood which are reflected in his irresponsible manner as an immature adult. Juliet to an even greater degree behaves as a prisoner of her childhood in that she seems to be trying to live the fairy-tale life of a child-woman. Also echoing a theme of the earlier films, each of the latter characters is shown to have his and her natural talents stifled by performances each perceives as false.

The State of Lost Innocence

Paradoxically, though all of Fellini's major characters retain certain childlike naiveté, each is also shown in a state of lost innocence as he engages in the magic tricks of his or her trade.

The stagestruck girl of Variety Lights quickly learns to use those around her as stepping-stones to her goal and abandons them when they cease to be of use. The young bride in The White Sheik remorsefully finds that living for a day in the world of the picture books results in a near betrayal of her stodgy but loving groom. The young men of I Vitelloni display comradeship with each other, but none is shown successful in being true to himself. On the other hand, the most innocent of Fellini's characters, Gelsomina of La Strada, finds that by being true to her mate she

becomes an unwitting accomplice in the murder of her friend The Fool. Only a little less essentially innocent in spirit than Gelsomina, the similarly gullible Cabiria seems to transcend her profession (like the stereotyped whore-with-a-heart-of-gold). Yet Cabiria finds it impossible to achieve her goal of real love and marriage because she cannot return to the state of innocent virginity--symbolized by the hypnotic trance wherein she is fooled into thinking herself again a very young girl.

In the three recent films, each of the central characters displays also a longing for lost innocence. For Marcello of La Dolce Vita, this innocence is typified by the pure young girl whom he meets midway in the film at the seashore, and whom he sees again at the end of the film--again at the seashore. There is a very similar figure, though a somewhat older purity ideal, who figures prominently in Guido's fantasies in 8 1/2. Finally, Juliet is like Gelsomina and Cabiria in retaining an essential innocence in the midst of a decadent world where her love is not returned by her mate. Yet Juliet's surface innocence is maintained at the cost of the guilts symbolized by her nightmarish dreams and fantasies. It could be said, then, that Fellini's characters share journeys which somewhere along the way bring a recognition of guilt, and that they trudge onward to try, in varying degrees, to reach some kind of reconciliation between longed-for and lost innocence.

The Reconciliation

At the end of Variety Lights the journey is shown as one which will, perhaps, have to begin all over again. Immediately after receiving forgiveness from his fiancée (or common-law wife) for having been unfaithful, the entrepreneur of the troupe is shown again eyeing a stagestruck beauty. A similar forgiveness but perhaps more permanent reconciliation is shown taking place between the bride and groom at the end of The White Sheik, when they tardily but symbolically are joined for the high point of their trip to Rome--an audience with the Pope. And though Moraldo, the would-be writer of I Vitelloni, is shown at the end of his film not really on a journey to freedom but to further enslavement by a society which requires his conformity, still he has begun his search for his true identity and thus for his reconciliation. Cabiria is similarly shown with only a vestige of hope when at the end of her film she is thrown into a river by her fiancé (repeating the action of another fiancé at the beginning of the film). Yet she again bobs up from her trance and second baptism, and again she is reborn because her pleasure in the life which passes her by is still present--as shown by her final smile when she is momentarily swept into a procession of loving couples.

In La Strada and Il Bidone a real death is shown symbolically as perhaps a means of redemption. Zampano in the final shot of La Strada is shown prostrate, arms outstretched, on the shore of the sea (with which Gelsomina is identified throughout the film), weeping with remorse for the loss of Gelsomina, whose death had in

turn been brought on by his killing of The Fool. He also surely weeps for his own lost self. But his cruciform body--along with his finally found ability to show emotion--indicates that his soul is not lost. Similarly, the last shot (in Il Bidone) of Augusto dying on a cold and barren mountainside, facedown and with arms outstretched, seems to symbolize his remorse and his effort toward redemption.[5]

Many observers have pointed out the symbolic importance of these and other recurring motifs in Fellini's films. Most of them, particularly Agel, Taylor, and Budgen, emphasize the symbolic importance of the sea, a significant locale in all the films except Il Bidone.[6] Agel (pp. 19-21), who sees the recurring motifs as important manifestations of religion, notes the importance of other open spaces of sand, snow, and rocks, and points out the presence of a lone tree as a Christian symbol in all the Fellini films which she treats. And while all three critics point out the redemptive symbolism of water in Fellini's films, Agel (pp. 21-24) pairs it with fire as a Christian symbol of purification. Finally, Agel (pp. 20-21), like most critics, speaks of Fellini's symbolic use

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[5]Geneviève Agel, Les chemins de Fellini (Paris, 1956), pp. 66, 86, sees much the same symbolic significance in the endings of the two films.

[6]See Agel, pp. 21-22; Budgen, pp. 33-34; and Taylor, pp. 21-22. Budgen, p. 121, cites Agel (p. 94) that Fellini originally planned to film one episode (Picasso's redemption) of Il Bidone also by the sea, but thought that the film's nature precluded this "liberating element." Budgen adds that by shooting the episode by a town fountain Fellini is nevertheless associating water with redemption.

of the fete--including all festivals and parties, from circuses to religious processions.

Those recurring motifs are indeed present in a manner to warrant their being considered as clues to what Agel (p. 19) calls Fellini's "interior mythology." Yet the totality of the symbols needs to be interpreted in a way which does not negate their individual ambiguity. The answer to the problem may lie in the metaphorical quality which Fellini's archetypal Journey assumes. For this Journey from the provinces to the city and onward searching for lost innocence is a Journey seeking light. First, the goal of the travelers is "the bright lights," including those of the circus, music hall, cabaret, movies, private party, and religious festival. Yet the traveler consistently discovers the artificiality of "the bright lights," which often are literally shown hanging like garlands of tinsel over the frequently deserted and dirty town square. These lights seem to suggest the tawdriness of the traveler's goal, and they provide only a dim illumination for his dark loneliness. In the town square, however, (as many critics have noted) there is the ever-present water fountain, suggesting ever-present hope. For always presented in clear contrast to the scenes of falsely lighted and enclosed squares are other scenes of naturally lighted and open fields or beaches. The Fellini traveler may be said to be beguiled by "the bright lights" of the world as a banal circus; yet he recognizes the purer light of which the natural world reminds him.[7]

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[7]It is in the natural, outdoors world that the characters of all the films are shown receiving insight. Cabiria's final walk

The Metaphor of Light

This theme of the soul's natural light being almost lost in the false light of the world's stages is, of course, the theme *par excellence* of the romantic poet. And Fellini, with his inward look, is a romantic *par excellence*. His films are subjective not only in the sense of using characters and events from his own life, but also in the sense of each film's being about the performing arts. Fellini's films always contain performances of performances--scenes of vaudeville routines, circus acts, cabaret numbers, movie sequences, television programs, and always the "showing-off" of an impromptu dance or musical performance. The characters are continually like children playing a game of "dress-up," with the clothing of their daily life often as costume-like as that they wear for their more obvious, staged roles.

The Archetypal Characters

Fellini's counterpart as performer-director is most clearly seen in a constantly recurring character: the Old Magician, an archetype which is designated by Keppler as one of Jung's "archetypal archetypes."[8] In *Variety Lights* there is in the troupe

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through the woods recalls a similar significant walk of the vaudeville troupe in *Variety Lights*; many of the important sequences of *The White Sheik*, *I Vitelloni*, *La Strada*, and *Il Bidone* similarly take place in natural settings; and some reminder of the natural world is present usually even when a character is shown in the depths of degradation--for example, cricket sounds are heard outside the prostitutes' houses in *Cabiria* and in *La Dolce Vita*, and Marcello in the latter film takes a flower into the prostitute's house.

[8]Carl Francis Keppler, "Symbolism in *The Ancient Mariner*"

an actual old magician, paralleled by: the hypnotist of Cabiria; the clown of a nightclub act in La Dolce Vita, who magically causes balloons to perform with his cornet playing; the male and female team of mind readers of 8 1/2; and both the seance-producing spiritualist and the hermaphroditic Bhisma of Juliet of the Spirits. The Old Magician, of course, is sometimes disguised. In The White Sheik he is the Sheik himself, as well as the director of the photographed comic strip stories. In La Strada he seems to be the young-old Fool whose repertory of tricks enchants Gelsomina, and to whom she listens as if he were an oracle. In Il Bidone he is perhaps the rich and successful confidence man who hosts the New Year's party and who, because his address (Via Archimedes) is the same as Fellini's, may be an allusion to Fellini--the maker of magic through film.

Similarly alluding to Fellini are both the adult-Guido movie-director and the cornet-playing child-Guido. Both fuse into the figure of the mind-reading magician who signals the magic performance of 8 1/2's ending. Thus it can be inferred that Fellini's films are ultimately about his own art, which embraces all the others by its use of the "magic lantern."

There are, however, other Jungian "archetypal archetypes" central to Fellini's film Journeys. One is the Shadow, or Father. He is like the aging or dying king whose infirmity symbolizes the

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(unpubl. Ph.D. diss., Michigan, 1956), citing Carl G. Jung, Two Essays on Analytical Psychology, trans. by R. F. C. Hull (London, 1953), p. 93. The other basic archetypes which Keppler names are: the Shadow, the Anima, the Animal, the Mother, and the Divine Child.

spiritual infirmity of all, and whose regeneration is the goal of the traveler, or Hero, often the king's son. Another such basic archetype is the Anima, or symbol of the Woman, who appears as the Earth Mother or source of regeneration, and as the idealized polarities of darkness and light: at one extreme she is the witch or Temptress, and at the other she is the pure virgin or Platonic Ideal.

The Father in Fellini's films is frequently a dim presence in the background, most often represented by clerics of the Catholic Church, with the Cardinal in 8 1/2 a prime example of the infirm Father to whom the Hero looks for guidance, but who does not seem to provide the needed regeneration. Yet even in the first film, Variety Lights, there is a poignant episode involving a blood father. As the penniless troupe walks along a country road, the old father falters and is aided by his daughter, an action which causes her to be left behind by her former lover who now is seen paired with a Temptress. Augusto in Il Bidone not only dons the robes of a cleric and is consulted for spiritual answers which he lacks, but he also is shown as an equally helpless real father to a young girl. Though the Hero of Fellini's films frequently is shown as fearing the sign of middle age which signals his identity with his aging father, the clearest representative of real fathers occurs in Fellini's last three films. In La Dolce Vita and 8 1/2 the Hero and his father are shown in their mutual characteristic of impotence, while in Juliet of the Spirits the Father (a grandfather) provides not only a partial source of the Heroine's infirmity, but also the source of her regeneration.

Of course, Juliet may be an expression not of the female Hero so much as the male Hero's Anima (the central female figure of every male's unconscious) since the film concerns the wife of a man like the previous two Fellini Heroes. And Juliet of the Spirits emerges as an attempt to harmonize the conflicting forces of the Anima (Mother, Temptress, and Ideal) seen represented similarly in La Dolce Vita and 8 1/2. Because of the similar representations of the Father and the Woman in these last three films, the archetypal Journey, common to all of Fellini's films, becomes more clearly unified. In these three films the quest of the Journey is revealed as being the regeneration inherent in the trip itself. For the Journey finally reveals the source of the Magician's powers: his creative imagination.

Summation

Taken as a whole, Fellini's work seems to divide itself between the early films (up to La Dolce Vita) which are largely concerned with provincial characters, and the last three films (La Dolce Vita, 8 1/2, and Juliet of the Spirits) which deal with urban, even famous people. The archetype of the Journey, however, is present in all the films and reflects Fellini's own life journey from provinces to the city. Similarly, the archetype of the Performer, which is found throughout Fellini's body of work, appears to be autobiographical. The central characters in all the films also share certain child-like qualities, and all search for lost innocence. Indeed, their various Journeys seem to be directed toward a reconciliation if not a recovery of lost innocence.

Other recurring themes in the films reinforce the search for redemption: redemptive death, the purifying sea, the fete, and the falsity of the attractive "bright lights" when contrasted with the natural world. A major figure in the Journeys of all the films is recognizable as the archetypal Old Magician and ultimately seems to carry Fellini's consciousness of himself as maker of film magic. Two other Jungian archetypes which Fellini consistently uses are the Father and the Anima (or Woman), a figure which can embody the varying attributes of woman, from witch to Virgin.

CHAPTER III

LA DOLCE VITA: JOURNEY THROUGH BABYLONIAN HELL

The Archetypal Situation and Characters

Like 8 1/2 and Juliet of the Spirits, La Dolce Vita employs the central archetypal situation of the Journey.[1] Each of these Journeys concerns one of three milieus (though it should be noted that the milieus often and rightly overlap): La Dolce Vita concerns a social milieu; 8 1/2, a psychological milieu; and Juliet of the Spirits, a spiritual one. From one point of view these three units correspond broadly to the units of Dante's Divine Comedy: Hell, Purgatory, and Heaven. From another point of view all three explore Hell: the Hell of La Dolce Vita is social, like that described by Sartre in No Exit as "other people," people locked in proximity without real communication, forming a community without communion;[2] in 8 1/2 and Juliet of the Spirits the personal Hells are those caused by psychological traumas carried from the past into the present.

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[1] A forthcoming Fellini film will apparently continue the Journey motif since an AP story states the new film will be entitled The Voyage. See feature story by Bob Thomas, Kalamazoo Gazette, Sept. 24, 1967, p. 44.

[2] Michael Roemer, "Three Hours in Hell," Reporter, March 30, 1961, p. 43, suggests this allusion by saying that there is "no exit from this hell," which is recognized by the non-wealthy as applying to them also.

As Gordon points out, a descent into Hell (exemplified by such epics as The Odyssey, The Aeneid, and The Inferno) is a common situation for the archetypal Journey, made by a Hero in quest of some truth.[3] The truth for which Marcello (perhaps an anti-Hero) is searching in La Dolce Vita seems to be a meaningful goal in a meaningless world.[4] Marcello seeks his answer from seven major figures who take on the characteristics of two main archetypes: The Father and the Woman (or Anima).

The Father is represented by Marcello's own father and by Steiner, the artistic older friend whom Marcello admires. The Woman is seen in sub-archetypes of the Temptress, the Platonic Ideal, and the Earth Mother--represented respectively by Maddalena, a wealthy nymphomaniac; Paola, a fourteen-year-old innocent; and Sylvia, a Swedish-American film star. An inversion of another archetypal representation of the Woman is seen in Emma; instead of being the Unfaithful Wife who, according to Gordon (p. 502), is "married to a man she sees as dull and unimaginative," she is the faithful, clinging, and dull mistress--or common-law wife--of Marcello. The Platonic Ideal of the Woman is also seen in various representations of the Madonna of the Christian Church, while the Temptress is also the entire decadent city of Rome, corresponding

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[3]Walter K. Gordon, ed., Literature in Critical Perspectives (New York, 1968), p. 502.

[4]Cf. Renzo Renzi in a collection of interviews, Federico Fellini, Premier Plan, No. 12 (Bologne, 1960), p. 40, who quotes Fellini as follows: "Je crois que l'homme moderne est, qu'il le sache ou non plus spectateur qu'acteur ... Quand on va au fond des choses, on recontre essentiellement, le vide, l'ennui, l'angoisse. ... La Dolce Vita [is] comme un cri d'angoisse. ... "

to the Whore of Babylon in the Revelation of St. John the Divine.[5] It seems clear that Fellini had in mind a modern counterpart of the Johannine Apocalypse since he says that he had wanted to title La Dolce Vita "Babylon 2000 A.D."[6] This may be why the film covers a period of seven nights, corresponding with the seven of St. John's vision.

Fellini may have had not only the Biblical but also the Dantean number of seven in mind when he structured the film in other significant groups of seven.[7] Seven facets of Rome as the symbolic modern Babylon are shown; Marcello in his job as a society journalist covers seven typical beats; and there are seven circuitous trips comprising the larger Journey through Rome (reputedly built on seven hills) and its environs.

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[5]See Revelation 17:1 ff. Carl G. Jung in Symbols of Transformation, trans. by R. F. C. Hull (Princeton, N. J., 1967), pp. 215-216, cites the Babylonian Whore as an archetypal allusion to the city of Rome, with the seven heads of the "beast" on which the Great Whore rides referring to the seven hills of Rome, while "the many waters" on which she sits refers to Rome as the center of many cultures. An insightful review in Time, April 21, 1961, p. 72, notes this Apocalyptic allusion in La Dolce Vita. The reviewer sees Maddalena as a "rich bitch who seems to symbolize ancient Rome itself, the Great Whore of Revelation," but she is only the clearest of the representations of the Whore.

[6]See Fellini's statement in Renzi, p. 40: "La Dolce Vita n'est qu'un titre de remplacement. Je voulais appeler cà: Babylone, 2000 ans après Jésus-Christ. ... Car ne vous y trompez pas: la star de mon film c'est Rome, la Babylone de mes rêves."

[7]The Inferno consists of nine main parts rather than seven, although the symbolic representation of the seven mortal sins forms its main subject matter.

Rome's identity as a modern Babylon, carrying, in turn, associations with the Tower of Babel, is underscored by the internationality of costumes, decor, character types, musical backgrounds, and dialogue. But most clearly the city's identity as an international crossroads is shown in its being: (1) the seat of the Catholic Church; (2) the center where meet cults of East and West, classical and Christian lore; (3) an international "night spot" drawing those perverted by their idle wealthiness and those of the demimonde who feed off the wealthy; (4) one of the world's movie capitals; (5) a gathering place for expatriate artists and dilettantes; (6) a tourist's ideal of the big city; (7) a repository of aristocracy with lineage dating back to the Holy Roman Empire.

Yet, like Dante's Inferno, the Hell of La Dolce Vita is a reflection of an extremely contemporary city, and, like Dante, Fellini has used a counterpart of himself in the central character.[8] Marcello's vocation as a reporter for a Roman tabloid carries him to seven circles representing typical "beats" of the modern Roman journalist: (1) the Vatican, which encompasses the out-lying site of a supposed miracle; (2) cafe society of the night clubs along the Via Veneto; (3) the underworld, which has its marketplace in the city plaza; (4) the hospital emergency room; (5) the celebrity trail from airports to hotel suites; (6) the private soiree of the intellectual set; and (7) a castle belonging to former nobility.

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[8]Renzi, p. 40, quotes Fellini on La Dolce Vita: "Oui, an autobiographie. Marcello c'est moi. ... "

The seven circles of Marcello's "beats," like the seven facets of Roman life, are not seen in separate episodes, though the film can be said to contain seven main episodes, plus a prologue, epilogue, and a medial interlude. These units of the film are like smaller trips within the total symbolic Journey through Hell and are summarized in Appendix I. After the trip over Rome by helicopter which comprises a prologue, the subsequent trips of the main episodes are: (1) with Maddalena to the house of a prostitute; (2) with Sylvia along the Appian Way into Rome, up St. Peter's dome, to the nightclub at the Baths of Caracella, to the edge of Rome, and finally back to the Fountain of Trevi and Sylvia's hotel; (3) with Emma to the site of a supposed "miracle"; (4) with Emma to Steiner's apartment (after an earlier meeting with Steiner in a church); (5) with Marcello's father to a nightclub and to a dancer's apartment; (6) with a nobleman's fiancée to his castle; (7) with Emma from a highway near Rome to Marcello's apartment and then, alone, to the scene of Steiner's suicide. The medial interlude introduces Marcello to Paola, the innocent young girl seen briefly but importantly in the final sequence on the beach at Ostia, which sequence, together with the preceding sequence in the beach villa, comprises an epilogue.

The Apocalyptic Symbolism of the Prologue and Epilogue

The symbolic nature of the Journey is announced blatantly in the opening sequence or prologue when a large statue of Christ is seen hovering over Rome, suspended from a helicopter. Marcello

with his photographer, Paparazzo, is seen following in another helicopter.[9] That Marcello is oblivious to any spiritual significance in their errand to transport the statue to the Vatican seems clear. Instead, his interest goes completely to a group of sunbathing girls whom he sees on a roof below. Since this opening sequence has no other relation to subsequent actions, it appears as a major symbolic clue to meanings in the rest of the film. The hovering statue with its outstretched arms suggests both a blessing and death on the cross. But the Christ which is shown is a statue and not a particularly artful one. Furthermore, it is a statue of Christ the Laborer that hovers over a city which we later see mainly engaged in a series of parties. To further the irony, it is Marcello's job that takes him to these parties. They appear to deny rather than fulfil the communion inherent in the meaning of festivals--which have their archetype in the primitive fertility celebration or the celebration of the rebirth of the god who had seemed to be dead.[10] The death-rebirth pattern thus is announced in the opening sequence which prefigures the total apocalyptic vision of the "Second Coming," itself a symbol of death-rebirth. The nights of the film show pursuits of false gods, while daylight shows more promising signs of hope--often after bleak dawns which bring the threat of death.

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[9]Roman free-lance photographers are now all called "paparazzi" from the name of the character Paparazzo, according to Deena Boyer, The Two Hundred Days of 8 1/2, trans. by Charles Lam Markham (New York, 1964), p. 54.

[10]See James G. Frazer, The Golden Bough (New York, 1923); Jessie L. Weston, Ritual to Romance (Cambridge, 1920).

Strongly connected symbolically with the opening helicopter sequence are the last two sequences of the film: (1) the night-long orgy at the sea villa, and (2) the dawn exodus of the guests to the nearby sea. This last portion of the film has several characteristics of an epilogue. Like the helicopter prologue, the action is not directly connected with actions in the remainder of the film. Nor are any of the relationships shown in Marcello's previous trips continued here, with the exception of his encounter with Paola, the young girl who figured in an interlude rather than in a Roman trip.[11]

Moreover, as the helicopter of the prologue hovered over all of Rome, so do the characters who gather at the sea villa represent all the decadent Rome which is "Babylon 2000." For the group shown is the ultimate "sweet life" cross section in nationality, occupations, and sexuality. They are present for a celebration of a non-marriage, the marriage annulment of the hostess, Nadia, but Marcello toasts "the annulment of everything."[12] In addition to Nadia, her new lover, and her ex-husband, the group includes male and female homosexuals, and lecherous heterosexuals. The English script notes the presence of a Negro dancer and his white girl friend, an Italian matinee idol and his German girl

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[11]Marcello's relationship with Maddalena was continued in the trip to the castle; there were reminders of her in the phone-call from the hospital where he took Emma and in the call during his trip with Sylvia; and not only did Emma's suicide attempt grow out of Marcello's night with Maddalena, but Emma also figured prominently in the "miracle" episode and those involving Sylvia and Steiner.

[12]Oscar DeLiso and Bernard Shir-Cliff, trans. La Dolce Vita (New York, 1961), p. 236. This source will hereinafter be cited as DeLiso.

friend, a "muscle-king," two lawyers, and a "sinister man in sharp clothes and sunglasses" (DeLiso, p. 236), a figure who may be the symbolic sum of the entire diabolic and blinded group. The description continues: "In their daily life these people would scarcely speak to one another; but now it is night and boredom and the Via Veneto have brought them together." The road that has connected all the avenues traveled around Rome finally has led outside of Rome--to the sea. And after a night of dispirited orgy, the group half-dances to the water's edge in a procession recalling earlier processions in the film: the entourage following Sylvia, the film star, in her climb up St. Peter's dome; the dance line formed by Sylvia in the Caracalla nightclub; the line of nuns, priests and pilgrims at the "miracle" site; and the parade of aristocratic guests to and from the castle villa. All the processions have had a quality of parody, but the orgy group's dance-march to the sea seems strangest of all. And the sight that draws them there is equally strange--a large, dead creature from the sea--apparently a stingray. While the group peers at this creature with curiosity, Marcello wanders away to sit alone on the sand, regarding the sea. He looks across a little inlet to see a group of children playing on the shore, one of whom calls to him. It is Paola, whom he described as an "Umbrian Angel" in their earlier meeting by the sea (DeLiso, p. 139). He rises to his knees and walks in this symbolic kneeling position as if in a comic effort to worship the purity which she represents. She seems to be beckoning, but he is unable to decipher her message, her voice being drowned by

the wind noises.[13] Paola walks toward Marcello (and Fellini's camera) with outstretched arms and the gesture is strikingly like that of the helicopter-borne Christ of the opening sequence. But as the departing guests call to him, Marcello with a small shrug of puzzlement and regret turns to leave Paola, stopping to look back once to see her wave and smile as if in benediction. The film ends with the smile on her face shown in a close-up shot, again suggesting Dante by this emphasis of a Beatrice's smile.[14]

It would seem that this ending, like those of most of Fellini's films, while carrying a sense of finality, nevertheless does not end. Marcello's Journey literally and symbolically is shown continuing. But as in Dante's Commedia, the pilgrim must go through a purgation before he can reach the Paradise which the smile of the Platonic Ideal (Beatrice or Paola) promises.[15] So it is significant that as Marcello is seen walking along the shore in the distance, one of the female guests puts her arm around his

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[13]Suggested here are the winds of passion which drown out the voices of Dante's Inferno portrayals of Paolo and Francesca. The similarity of names seems more than coincidental, although certainly subtle since Paolo was the male of Dante's legendary lovers. Though Fellini is fluent in English, it seems not highly likely that he would be familiar with Wordsworth's "Ode: Intimations of Immortality" which seems alluded to in the previous image of children who "sport on the shore." Rather, Fellini probably shares the Platonic Ideal archetype unconsciously with Wordsworth as he does perhaps more consciously with Dante.

[14]Cf. Taylor, p. 42: "And so Fellini's Inferno leaves us looking sadly across the stream to Paradise."

[15]Taylor, p. 44, seems to show a misunderstanding of Catholicism, Dante, and Fellini when he skips over Purgatorio to see 8 1/2 as the Paradiso counterpart of the La Dolce Vita Inferno.

shoulder. Marcello had presided in the orgy in the beachhouse, and that act was like a blasphemous mockery of love and fellowship; yet, in this last shot of him, the Dantean fellowship of the trip through Purgatory to the communion of Paradise is a foreshadowed possibility, one explored by Fellini's next film 8 1/2.

The symbolism inherent in La Dolce Vita's last sequence by the sea confers meaning on recurring motifs seen from the beginning of the film. The dead fish presents a symbol related to the helicopter-borne Christ. Like the Christ statue, the fish takes on significance as a symbol mainly because it has no external relation to other actions in the film. Like the hovering Christ, the fish would seem to function first of all as a sign of Christianity, suggesting the sign of the fish made by early Christians.[16] But the fish as a Christian sign is thought by Weston to be derived from an earlier archetype symbolizing fertility or a reborn god. In either aspect, the fish of La Dolce Vita is in ironic contrast to the apparently sterile and damned group which gathers around it. Again it is useful to note that the fish appears to be one sometimes called a "devil-fish," so it might suggest the anti-Christ. Yet, the fisherman who has hauled in this catch thinks it "worth millions," presumably

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[16]Arnold Whittick, Symbols, Signs, and Their Meanings (Newton, Mass., 1960), p. 185, thinks that the discovery that the initials of the words "Jesus Christ, God's Son, Savior" form the Greek word for "fish" came after the fish was adopted as a symbol of baptism. Whittick cites the fish symbol found in artifacts of the early Christians in such places as the catacombs and also quotes the early "Hymn to Christ" by Clement of Alexandria: "Fisher of men who are saved; who does feed with sweet life the holy fishes from the perilous wave of the sea of life."

because it could feed multitudes; another fisherman tells the bystanders that it has been dead "three days" (DeLiso, p. 268). These statements suggest a Christ symbol, with this dawn suggesting the Easter, like that on which Dante emerges from Hell to the shore of Purgatory. Here some of the other comments of the curious group become important as they regard the fish which seems to stare at them with one eye (like the eye of Fellini's camera which shows the fish eye in a close-up view). One of the females thinks the fish "horrible," while another calls it "splendid," and wonders whether it is male or female; one of the homosexual males tells another that the fish "looks like you," and the latter then wonders "which is the front and which the rear" and thinks it a pity if nobody should know (DeLiso, pp. 270-272). It would appear that the eye of the fish, like the eye of Fellini's camera, returns to the watcher an image of himself.

Mechanical Objects as Symbols of Frustrated Communication

In the ending when Marcello cannot communicate with Paola, as in the beginning when he could not communicate as he wished with the sunbathing girls, is seen the central theme of frustrated communication. In the opening sequence it would appear that the mechanized modern methods of communication are self-defeating in that they create their own interfering noises. Through the rest of the film situations recur where transportation vehicles, telephones, and instruments of the mass media are shown to frustrate rather than fulfil the blessing of communication for which they were intended.

Various modes of transportation are repeatedly emphasized in the film. In the sequences on the Via Veneto the sounds of car horns musically mingle with the theme music which suggests eastern and western bells and the street's sweet seductiveness. It is Maddalena's white Cadillac which lures the prostitute for a trip which seems to threaten trouble. And the cars on the Via Veneto themselves seem to form a community when the Swedish girl and Marcello set out for the trip to her fiancé's castle.

Mechanical vehicles figure prominently in scenes of mass confusion. The first such scene occurs when Sylvia arrives via plane (surely a deus ex machina in ironic contrast with the Christ-bearing helicopter). The confusion continues as her limousine, flanked by the motorcycles of the paparazzi and smaller cars of reporters, cuts its grand swath through the humble road of the Old Appian Way. Symbolically, perhaps, a flock of lambs is almost run down by the motorcade. But the modern mechanical effort to communicate reaches a crescendo in the traffic jam at the "miracle."

The frustration of communion attempts via transportation is reiterated in efforts to communicate via the telephone--a symbol suggested by the opening sequence when Marcello in sign language attempts to get the telephone number of the sunbathers. Then when Marcello finds Emma near death, his first thought is to phone for help. Yet, as if recognizing the phone's inadequacy, he rushes her to the hospital in his car (ironically, perhaps, a Triumph sports car). Then when it appears that she will not die, he uses the hospital phone to try to reach Maddalena, but she is

shown in such a dead sleep that she does not hear the insistently ringing white phone near the bed she lies across, fully clothed.[17] The inadequacy of the telephone is shown in a different way during the press conference in Sylvia's hotel suite. Here during a babel of questions (and in a babel of several languages) including those of a radio interviewer, the phone rings repeatedly, at one time for Marcello. It is a call from Emma, with whom Marcello has difficulty making himself heard, partly because he is annoyed with her questioning and is far more interested in Sylvia. In a later sequence, after he has driven away from the Caracalla nightclub with Sylvia, Marcello is shown more clearly failed by the telephone. With the apparent sexual opportunity Sylvia presents, but an opportunity which precludes going to her hotel and the waiting Robert or to his apartment and the waiting Emma, Marcello phones friends to try to find a place for them to go. On the first call he can reach only a friend's questioning mother, and on the second--to Maddalena--he is stymied by the presence of her father. It does not seem too far-fetched to assume that Fellini's method of showing Marcello's frustration also carries a subtle comment on the restrictive influence of parents (a point made more strongly by 8 1/2).

The phone functions as a symbol of separation between lovers at the same time that it is a potential means of joining them. The interlude at the seaside cafe opens and closes with a phone call, again between Marcello and Emma. The mechanical

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[17]Perhaps there is an allusion here to the second-rate Italian boudoir films of the Thirties called "white telephones."

music of the jukebox interferes with Marcello's hearing in the first call--an angry one in which he is again shown resentful of Emma's pull on him. Then after a soothing conversation with Paola, the young waitress, he returns by phone to a triumphantly happy Emma. It later appears that Marcello has not yet found the love he seeks with Emma, for he turns again to Maddalena via a mock-phone conversation which takes place in the castle. Maddalena's voice is carried to Marcello in another room through a wall fountain which serves as a "whispering chamber." He is mystified not only by the source of the transmission, but also by her question of whether he would marry her. He is also enchanted with the magic of this "phone" conversation into eager contemplation of a life with her, but as Marcello becomes intense in declaring his love, another young man approaches and embraces her. She no longer seems to hear Marcello, while he calls out uncertainly like a man with a dead phone line. The last phone call shown separating lovers occurs after another argument with Emma (which significantly takes place in Marcello's car) and another reconciliation. The lovers, sleeping blissfully side by side, are awakened by a last phone call of symbolic importance, one which brings the news of Steiner's suicide. Thus the phone also ends rather than engenders a relationship with Steiner which had carried more promise of real communication than any other.

Other symbols of modern man's futile attempts to communicate are seen in the various representations of the mass media, again foreshadowed by the opening sequence which Father Tyler

calls an "ideograph" depicting "religion aloft on the mechanical wings of publicity."[18] The mass media's distortions of religious fervor are seen in two main episodes: (1) the airport arrival of the movie goddess Sylvia and the subsequent hotel press conference, both involving pictures and interviews for newspapers and radio, with garbled questions and translated, ambigious answers; and (2) the "miracle" episode, where paraphernalia of radio and television clog the field, and announcers provide an interspersed commentary and fan the excitement into hysteria, themselves creating the only miracle--as indicated by an afternoon rehearsal of a staged reenactment of the pretended miracle (note the triple removal from truth). In this episode instruments of the mass media are shown to play a large part in encouraging the entire lie. The jungle of communications technology that has sprung up overnight overwhelms the formerly lone tree of the "miracle," symbolically associated with the Christian tree of life, as the crowd bends and strips it, changing it to a tree of death. Just as they crush life from the tree, in their stampede they also bring death to one of the suppliants.

In this and other episodes the paparazzi are shown adding to the confusion and distortions shown perpetrated for publicity's sake. The presence of these photographers throughout the film is foreshadowed by Paparazzo's presence in the opening helicopter. These freelance photographers who swarm around potential sources of stories for the tabloids have been compared by critics to

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[18]ParkerPTyler, Classics of the Foreign Film (New York, 1962), p. 244.

"vultures," "Sartrian flies," and "a mocking chorus that seems to embody all the cruelty on earth."[19] Their hunger to record human suffering seems particularly cruel in the "miracle" episode when the promise of life ends in an old man's death. After a priest makes the sign of the cross over the dead man, Paparazzo's crossing of himself before he takes a picture seems a mockery of that sign. Yet there are other meanings inherent in this symbolic bit of action: while it suggests a religious rite degenerated into an act of superstition (even reminding us of the savage's fear of a photograph's stealing the soul), it also suggests that Paparazzo is as dead as his subject, since it is himself that he crosses, as it is the dead man crossed by the priest.

The paparazzi are shown as even more cruel when they swarm around Mrs. Steiner to record her horror when she hears of the death of her husband and children. This sequence ends with Fellini's camera in a close-up shot of Paparazzo's camera worn proudly, as the DeLiso script points out, "at his belt like the gun in a western film" (p. 233). The close-up shot of the fish eye in the film's epilogue reminds the viewer of this earlier close-up--of and by a camera. Indeed, these shots seem to be Fellini's reminders to the audience that it is images of ourselves that are being recorded, and that the camera recording La Dolce Vita is itself part of the modern effort and failure in

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[19]Hollis Alpert, "Adventures of a Journalist," Saturday Review, April 22, 1961, p. 33; Norman N. Holland, "The Follies Fellini," Hudson Review, XIV (1961), 425; Edith Oliver, "The Soft Life," The New Yorker, April 29, 1961, p. 126. The second of these reviews will hereinafter be cited as Holland, LDV.

communication. Fellini's film as a representative of the mass media thus becomes the central symbol around which all others are clustered. And La Dolce Vita foreshadows 8 1/2 by becoming its own subject matter, as Fellini is his own subject in the central figures of the two films.

While the exaggerated use of black and white in La Dolce Vita suggests to one critic "the hard, contrasty look of a flash photo" (Holland, LDV, p. 425), the motion picture as subject matter is suggested by many allusions to movies. The prostitute of the first episode calls Marcello "Gregory Peck," and a priest at the "miracle" site asks if the crowd expects the Madonna to be "Sophia Loren" (DeLiso, p. 18). Robert, Sylvia's movie-star boyfriend, is said to have played "Tarzan" (DeLiso, p. 80); thus Lex Barker plays himself while suggesting the generalized male counterpart of the symbolic Sylvia, who is all movie sex goddesses including Anita Ekberg who plays the role. Sylvia seems particularly an allusion to Marilyn Monroe, as shown when she tells the press (in English) that she sleeps in "two drops of French perfume."

Symbols of Divinities

Yet the subject matter of the film goes beyond modern myths as promulgated by the movies. The archetypes of man's movie dreams exist in his older myths--to which the names of Sylvia and Maddalena are clues.[20]

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[20]While Fellini gives allusive names to some of his characters, e.g., Sylvia and Maddalena, in this and other films he often uses the actor's real name for the role characterized;

Quite directly at one point, Marcello when overcome with Sylvia's mysterious characteristics asks, "Sylvia, who are you?" (DeLiso, p. 79); an allusion is made to the Shakespeare-Schubert song, "Who is Sylvia?" which causes the audience to search for her larger identity. The name with its well-known Latin root suggests the woods and fields where Sylvia is in her element. When she steps from the plane, she spreads her fur-lined cape like a great bird-animal, and later the flying panels of her evening gown similarly seem to give her wings when she dances. And as she dances barefoot in the Caracalla nightclub, she seems clearly identified with the ancient maidens called "Sylvia," who, according to Frazer (p. 110) danced a prayer to Jupiter for rain and fertility "with bare feet, streaming hair and pure minds." And her silky, white hair, along with the white fur of her stole, identify her with the stray kitten which she finds in a Roman alley, for which she demands milk, and which she wears on her head like the symbol of a goddess. Her affinity with the natural world, like a Diana of the Woods, is most clearly seen, however, when on a deserted field she replies to a faraway dog with an answering howl. Further, Sylvia's partner in her wild dance at the Caracalla Baths is another movie performer who is "bearded like a satyr," according to the DeLiso script (p. 54), and who surely suggests a Dionysus. Further suggestions of the

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e.g., Marcello Mastroianni plays Marcello, Adriana Moneta plays the prostitute Adriana, and Nadia Gray plays the annulment party hostess Nadia. It may be that Fellini is using this apparent inconsistency to call attention to the motion picture world as part of his subject matter, or this may be another way of adding ironic complexity to the appearance-reality theme.

Greco-Roman pantheon are found in details of the setting where these movie gods dance. The waiters in this nightclub, transformed from the ruins of the ancient baths of Caracalla, wear Roman-Phoenician togas (and one wears gold-rimmed eyeglasses reminiscent of the anachronisms common in the Italian movie spectaculars prior to World War II). There are also reminders of the past in the huge busts of Roman Emperors half-sunk into the earth of the club's floor which, along with the immensity of the room and the fires burning here and there in open sconces, give to the setting the atmosphere of a Hades.

Yet Sylvia had associated herself with Christianity in the sequence of her climb up the dome of St. Peter's, though her priest's hat and clerical-collared black dress might have seemed a parody. Perhaps Fellini's intention was to synthesize all divinity, for her energy in the climb made her appear superhuman, and when she paused, it was beneath a cupid-like angel that she half-kneeled. It is significant not merely that she wore a priest's hat like that which Fellini probably associates with restrictive manifestations of the Church,[21] but that when she reaches the open air of the balcony, the hat is blown away, freeing her long hair and suggesting her identity as a pagan goddess. Yet, she seems to have reached her rightful place atop St. Peter's overlooking the square where the Christ statue had also hovered, and as in the opening sequence the magnificent bells of the steeple ring out triumphantly.

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[21]The robe and hat worn by Sylvia in this sequence are like those worn by parish priests in Italy. Cf. the clerical costumes of the priests who run the school which Guido, Fellini's counterpart in 8 1/2, attends.

At the same time that the priest's hat is blown away, Sylvia removes her sunglasses, and in so doing she of course removes the badge of the film star, but it seems an act of larger symbolism since Fellini uses sunglasses in this and subsequent films in significant ways. Maddalena, for example, had entered the first nightclub wearing sunglasses to hide a black eye (as we discover when she removes them while the orchestra plays the tune of "Ma, He's Making Eyes At Me") and to suggest not only a blow from a lover, hence perhaps a perversion, but also a blackened reputation. The sunglasses seem used by Sylvia, however, as a shield of her radiance, for when she removes them, Marcello seems struck as if by a divine revelation.[22]

The divine associations with Sylvia are climaxed when she wades into the Fountain of Trevi to bathe beneath the massive figures of Neptune, his Tritons, and seahorses, thus suggesting her identification as a Venus. Yet when Marcello wades in to join her, she sprinkles his head as if in a Christian baptism. At this point, however, Fellini departs from his film's generally realistic techniques.[23] Daylight suddenly appears as the water of

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[22]Budgen, p. 37, also sees this symbolic significance.

[23]By "realistic" is meant that fantasy is never clearly indicated. The relative realism of La Dolce Vita is a point of disagreement, perhaps dependent on the much debated definition of film "realism." For example, Alpert, p. 33, calls La Dolce Vita the "culmination of the Italian realistic approach"; Taylor, p. 43, disagrees, giving the following examples of this film's non-realism: "the chiaroscuro effects of light and shade in the night scenes, often not even vaguely explained in realistic terms; the highly artificial composition of many of the shots . . . ; the bold use of symbolic trappings like the deceptive echo-chamber from which Marcello makes his proposal to Maddalena; the occasional excursions into complete unreality like the instantaneous . . . dawn over the fountain of Trevi."

the fountain ceases to flow, emphasizing the symbolic significance of the pagan-Christian baptism.

Sylvia is not, however, the only love divinity suggested by the film. While she appears as the archetypal Earth Goddess associated mainly with nature and fertility, there also is the Christian equivalent of the Platonic Ideal represented by the Madonna whose presence at the site of the "miracle" is felt by Emma, as shown by Emma's prayer to her for the love of Marcello. And Paola, the "Umbrian angel," clearly appears as an embodiment of this archetypal symbol of purity. Maddalena's name is a variant of Magdalene, also associated with Christian love and sin, since Mary Magdalene was a prostitute redeemed by Christ. But Maddalena's capacity for love is quite literally shown as prostituted when she, for a new thrill, chooses a prostitute's bed--over which prominently hangs a figure of the Madonna. Thus Maddalena takes on the characteristics of the masquerading Temptress.

Symbolic Heights

In this sequence at the prostitute's house occurs the first of several uses of descent and ascent, and their corresponding associations with Hell and Heaven. The opening Christ-bearing helicopter is still in the viewer's mind as Maddalena and Marcello climb down the steps into the prostitute's basement quarters. The couple even have to make their way across the Acheron or Styx of the flooded basement to reach the bedroom. Making the symbolism more obvious, the prostitute's house, as she had earlier

told them, is in the "Dead Souls" district of Rome (DeLiso, p. 17).

Fellini seems to take advantage of the opportunity for unusual camera angles which stairs provide, as seen in the film's next important descent--that of Sylvia, whose importance over the waiting crowd at the foot of her plane's ladder is emphasized by a shot down the ladder's steps. When Sylvia complies with the photographer's plea that she go back up the ladder for one more shot, her descent is falsified, or perhaps this is a reminder that the world below is not quite ready for such a gift from the clouds. In contrast with this descent is Sylvia's climb up St. Peter's dome, which climb is emphasized by the sharply angled shots of Fellini's camera as it follows her. Then the inevitable comparison between the helicopter shot over the square below and that from St. Peter's dome is reinforced by the similarity of the sequences which follow each of these shots. Each occurs in a nightclub. The transition from the statue hovering over the vast expanse of a daylight Rome to the night world of the club comes with a jolt, provided by a cymbal crash and a fast dissolve to the close-up of a Siamese dancer. The falsity of this Buddha-clad "god" is further suggested by the nightclub's mirror decor and the oriental clothing worn by obviously Western ladies. Functioning in similar contrast to the St. Peter's dome sequence are the pseudo-Romanesque decor and costumes of the Caracalla club and the ritualistic dance there of Sylvia, which compares with the ritualistic Siamese dance.

Then Fellini departs from clearly contrasting ascents and descents to show a series of significant heights which Marcello reaches.

The first occurs during the visit with Steiner in the organ loft of a church. Here as the organ swells, Fellini's camera looks down to the sanctuary below where a lone worshiper walks toward the altar. This sequence occurs just before the "miracle" episode when Marcello and the photographers climb a wire fence and narrow stairs to get to the upper floor of a building where the dissembling children and their family are kept. Here again occurs a clear falsification of religion as the grandfather, obviously eager to be part of the sham, drops to his knees and gives a bad musical rendering of "Ave Maria"--in marked contrast to the Bach music of the church prayer. In the "miracle" episode there is another comparison with the previous Steiner sequence: during the night's hysteria Marcello goes up on a lights platform so that he may <u>see</u> better, while Emma--whom he angrily has left on the ground below--prays her sincere "Ave Maria." In the episode following the "miracle," its hysteria is sharply contrasted with the calm of Steiner's apartment. There is also a significantly comparable climb of Marcello when he leaves the other guests to climb up a short flight of stairs and join Steiner on a balcony looking out on Rome's night sky. The white beam of a searchlight is almost all that can be seen, a light which symbolically underscores the searching which Marcello's conversation with Steiner makes apparent. Though there is no climb in the ensuing interlude

at the seaside cafe, the wholesomeness of Paola and her little boy helper seems a reiteration of the innocence seen in Steiner's children. And Fellini emphasizes the comparison by showing both pairs of children in a light filtered down from above: the Steiner children are seen in the soft light filtered by the gauze curtains sheltering their beds; Paola and her brother appear in the brighter light of sun which filters through the rush roof and screen walls of their cafe.

To complete this series of comparable sequences, the following episode, that with Marcello's father, contains a view from a balcony recalling that of the Steiner episode. The balcony is at the apartment of Fanny (the chorus girl with whom the father had cavorted at a sleazy nightclub). The father had come to her apartment to continue the evening's pretense of youth, gaiety, and love. When Marcello enters, he discovers his father, suddenly ill and seated in darkness and silence, looking out at the dim lights of the district of Rome called "Italy" (DeLiso, p. 170).

There is in the subsequent episode again both an ascent and a descent. This pair of climbs shows a reversal of the pattern first seen of ascent in daylight and descent in darkness; instead, this ascent-descent continues the more recently established pattern of climbing in darkness. The guests at the castle climb a hillock and cross over a bridge to reach the villa on the castle grounds. Then inside the decaying villa, they climb narrow steps to an upper floor. At one point Fellini's camera shoots down to show the group's upturned faces, made sinister by the eerie light of the

tapers they carry. The sinister nature of this group is further emphasized by the blackness of much of their clothing, including tuxedoes, capes, and an eye-patch. Holland, LDV, sees a Persephone allusion in the "antennae" shaped white streaks in the black hair of the novelist Jane (pp. 428-429). Certainly the streaks at her brow increase her diabolic aspect.[24] When Jane leads Marcello off to a bedroom, the light of his match further underscores her symbolic association with devilish forces. The next morning Marcello and the other guests are seen in their descent down the hill from the villa, and now their clothing seems more white than black, which though ironic is natural because of the white light shed by the dawn. Further, the flowing gowns of the ladies are now echoed in the robes of a priest and choir boy dressed for the Morning Mass, from which Marcello is excluded.

After the next sequence at night and dawn showing Marcello's bitter argument and reconciliation with Emma, there is a final daylight climb. When Marcello is called to the apartment where Steiner has killed himself, there is first a shot of the building's staircase. The landings of the staircase are seen peopled by figures looking down at Marcello as if he were in a pit, and the contemporary design of the staircase with its sharply concentric curves suggests the spiritually symbolic modern-Gothic design of the church where the first meeting with Steiner occurred. This

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[24]It may be that this hair style is merely one of the many bizarre fads comprising the total pose of fashion which Fellini says (in Budgen, pp. 101-102) inspired La Dolce Vita. Fellini nevertheless gives importance to the antennae shape by using it frequently, e.g., in the artificially drawn eyebrows of Gelsomina in La Strada and of Carla in 8 1/2, and in the snail-like headdress of the French actress in 8 1/2.

staircase represents Marcello's last climb and one that will bring him to the death of a "god," which death seems to make all the other symbolic spiritual "insights" equally false and dead for Marcello.

Symbols of Death-Rebirth

But Steiner's suicide is not the film's end; rather a symbol of potential rebirth appears in Paola at the ending. This pairing of death-rebirth symbols occurs from the film's beginning with the statue of Christ. The sunbathing girls suggest the archetype of all gods in their sun worship, and as the sun is traditionally worshipped as the source of regeneration, the Buddhist dancer who is flanked by semi-nude and bronzed strongmen suggests the regeneration concept of Eastern religions. Similarly the sounds of Oriental bells are heard in the recurrent theme music which often merges into the sounds of the bells of Rome's churches, suggesting the associations with both death and rebirth which bells carry. Church bells were loud in the background when Marcello returned to his apartment in the episode of Emma's death-rebirth in the suicide attempt. And the bells of St. Peter's which pealed loudly as the statue of Christ hovered overhead were again heard in a loud and triumphant accompaniment to the sequence with Sylvia on the cathedral's balcony. Here it was as if the bells were ringing-out-the-old restrictive religion and ringing-in-the-new natural way Sylvia seemed to represent.

To implement the recurrent and archetypal theme of death-rebirth, water symbolism becomes important and, like other

motifs, is seen from the film's beginning. The ruins of the San Felice (the saint of the truly sweet life, perhaps) Aqueduct are seen in the opening panorama of the Roman countryside on which the statue of Christ casts its shadow. It is noteworthy that these aqueducts brought water to this "Babylon"--two thousand years ago--but that now, as the DeLiso script points out (p. 1), "there are gaps where whole sections of the aqueduct have fallen in." Yet soon workmen are seen fitting pipe, presumably to again aid the flow of regenerating water. It is as if in salute to their Christ the Laborer that the workmen wave.

While the Baths of Caracalla are also shown as ruins reconverted only to a seemingly arid use, after the visit to this nightclub Sylvia and Marcello bathe in the Trevi Fountain where her gesture of baptism seems to symbolize death-rebirth, though her rite may also be interpreted as futile since the water ceases to flow immediately. Perhaps a symbolic baptism can also be said to occur at the "miracle" site where a shower of rain comes down to flood the sacrilege and, as if in a sign of divine fury, to crack the hot glass of floodlights. In a sense the rain brings an answer to Emma's prayer for Marcello's love, for it brings him to her side in an effort to get her out of the crush of the crowd, and he is shown shielding her with his body--not so much from the rain as from the flashbulbs of the paparazzi.

Water takes on its final and most important symbolism when by the sea Marcello first finds and finally re-encounters Paola. It is the same sea which brings another death-rebirth symbol,

perhaps, in the three-day dead fish. For this and every other brush with death (Emma's, the old man's at the "miracle," the father's, and Steiner's) there is a subsequent symbol of renewed hope for rebirth of the arid spirit. Yet only in this last sequence do we see Marcello looking toward the sea, to which he had come in Dantean fashion out of the pit of Hell.

Fellini's Roman Hell did not literally spiral continually downward, but he achieved a realistic counterpart of Dante's imaginary geography by continually showing the depths in terms of contrasting heights. In so doing Fellini differs from Dante by indicating the potentiality of rebirth in the Hell and death of his Eternal City.[25] In the final sequence of the film, however, Marcello is shown in a compressed allusion to the beginning and end of the Inferno. At age thirty-five, the same mid-life point of Dante's visit to Hell, Marcello comes out of a wood like that in which Dante was lost. From this wood Marcello approaches the shore of the sea which will take him symbolically to the Purgatory of 8 1/2.[26]

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[25] Federico Fellini, "End of the Sweet Parade," Esquire, Jan., 1963, p. 129, says: "Dolce Vita is not just an ironical, a satirical expression." He further implies the rebirth potential in his statement, "To return to Rome means to be reborn. . . ."

[26] In the previously cited article Fellini speaks of his film-to-be (8 1/2): "The film itself is still nebulous, floating in a sequence of visions. I feel like Glenn being shot off into outer space. . . . [Note the space tower's importance in 8 1/2.] But one thing is sure: this time Marcello Mastroianni's wandering will not take him near Via Veneto. . . . There is nothing more there for me."

Goldberg, p. 13, quotes Fellini's statement in Film Quarterly (n.d.), p. 53, that his next film "will be an attempt to study what the little girl says with her enigmatic smile to Marcello at the end La Dolce Vita."

Summation

La Dolce Vita shows an archetypal Journey through Hell. In its depiction of seven nights of despair, life in modern Rome is presented as a fulfillment of the Johannine Apocalyptic vision. The Roman Journey also carries important suggestions of a modern Inferno, with the central character, Marcello, a counterpart of Fellini as was Dante's Hero a counterpart of himself. And in the circles of Marcello's trip (consisting of a series of ascents and descents rather than a literally downward spiralling as in Dante), Marcello's alienated condition prevents him from achieving his search's goal of a meaningful message. In his search, Marcello turns to figures patterned after two main archetypes: the Father and the Woman. The former is primarily identifiable in the characters of his own father and the artistic friend, Steiner. The latter are seen in the sub-archetypes of the Temptress, the Platonic Ideal, and the Earth Mother--represented respectively by Maddalena, a wealthy nymphomaniac; Paola, a fourteen-year-old innocent; and Sylvia, a Swedish-American film star. Seen in more episodes than any other representation of Woman, Emma represents a reversal of the archetypal Unfaithful Wife by being Marcello's Too-Faithful Mistress. Marcello is seen frustrated in his attempts to find communion with all of these characters, with instruments of communication shown as symbolic of his frustration. Symbols of divinities, with the hope they carry, are seen as follows: in the movie goddess Sylvia, in various allusions to the Greco-Roman pantheon, and in representations of eastern religions prominent

throughout the film. In connection with the threats of death through the film, these divinities contribute to an archetypal pattern of death-rebirth. It is, however, the Christ statue seen at the beginning of the film which, associated with the three-day dead fish at the end, suggests most strongly a Second Coming. And a final Dantean emergence from Hell by Marcello is suggested by the figure of Paola who appears smiling at him in the film's last shot, although the Hero is not yet able to comprehend her message.

CHAPTER IV

8 1/2: PURGATORIAL JOURNEY THROUGH THREE LEVELS OF TIME

Present, Past, and Future-Conditional Time

As the production of 8 1/2 was just getting under way, Fellini said that his new film was going to be different from any that he had done before, that all the others, "even La Strada," presented an "extroverted" view.[1] This new film, even though it was to have characters from a world very like that of La Dolce Vita, would portray these characters as inhabitants of the internal city of a man's psyche, where space and time flow forward and backward.[2]

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[1]Deena Boyer, The Two Hundred Days of 8 1/2, trans. by Charles Lam Markham (New York, 1964), p. 6. Boyer was engaged by Fellini to work on his film so that she might keep a journal of it. 8 1/2 was its working title because, as she states, he had made at that time seven full-length films and segments of two other films, resulting in this being the "eighth and a half" (p. 7). Though "Asanisimasa," the magic incantation of the childhood wine bath sequence, was strongly considered as a title, Fellini finally "opted for frankness," and retained the working title (p. 205).

[2]"Director on the Couch," Time, June 28, 1963, p. 82, describes 8 1/2 as "stream of unconsciousness." The film's Freudian implications are also seen by Norman N. Holland, "Holland's '8;' " Hudson Review, XVI (1963), 433-434. Holland disagrees with Bosley Crowther whom he quotes as saying 8 1/2 "subtly travesties Freud," finding it instead an "explicit working out of the classical psychoanalytical view of creativity." Holland cites Sigmund Freud, Creative Writers and Day-Dreaming (1908), n.p.: "A strong experience (usually belonging to childhood) from which there now proceeds a wish which finds its fulfillment in creative work. The work itself exhibits elements of the recent provoking occasion as well as of the old memory."

Utilizing the space-time flow peculiar to film art, Fellini was to make in 8 1/2 a film about that art, with his central character, Guido, to be a film auteur like himself.[3] Fellini expressed to Boyer (p. 10) his desire to show how "a unique moment" of this man's life is lived on three different levels, levels in which dreams and memories of the past, and fantasies of the future-conditional (of his imagination at work planning a film--a restructuring of his life as he would have it be) are "superimposed upon the present." Fellini's primary technique for this superimposition is not achieved, of course, through a literal layering of shot upon shot, but rather through an interspersion of dream, memory, and other fantasy sequences with sequences of present external reality--without the use of obvious transitions or demarcations between the levels of experience.

Yet the present tense which Fellini created for 8 1/2 (using, for example, reconstructed settings with only one exception)[4] emerges as a world where fashions and furnishings seem contemporary mainly because they restate designs of the past in the midst of futuristic foreshadowings. Surprisingly, the fashions of 8 1/2 remain as up-to-date in 1968 viewings as they seemed in 1962 when the

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[3]"Talk of the Town," The New Yorker, July 6, 1963, pp. 19-20, quotes Fellini: " . . . it is a picture about all men and therefore about me. I could hardly say--could I--that it was a picture about me, and therefore about all men."

[4]According to Boyer (p. 20), the spa was built on the site set aside by Mussolini for the (canceled) 1940 Espositione Universale di Roma (EUR). Boyer notes beside a photograph (p. 106) that the Piazza Umberto Ier at Filacciano was the only set not reconstructed, and "probably the only one that doesn't look real."

film was released. In this film whose subject matter largely concerns time, time is thus transcended.

The characters, like the decor, exemplify the merging of tenses. While most of the visitors to the Edwardian spa of 8 1/2's present tense reality are quite elderly people, wearing fashions like those of the Thirties or earlier, Guido, the film-director central character, and his film-making cohorts are clothed in contemporary costumes and are mostly a good deal younger than the other visitors to the spa. Guido's group, moreover, is engaged in various attempts to maintain youth; indeed Guido's visit to the spa is for the rejuvenation it offers him both in his private life and his film career.[5] As production headquarters for his film-to-be, the spa provides a locale for activity which will have the future setting and relative immortality of the movie screen.

The Journey through Purgatory

Fellini had announced that this new film would explore the meaning of Paola's appearance at the end of La Dolce Vita. And that film's final sequence serves as a kind of prologue to 8 1/2, which does indeed explore the significance of the Fellinian Hero's being unable to reach the paradise which Paola symbolized. In 8 1/2 Fellini transposes this symbolic crisis into a different concrete situation, but it is still one of a man going through, as

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[5]Taking a rest cure at a similar spa at Chianciano after finishing La Dolce Vita suggested to Fellini the film's setting, although he states (Boyer, pp. 10-11) that he previously had the idea.

Fellini, himself puts it "a general crisis in his work and in his private life" (Boyer, p. 10). This man, Fellini continues, was first conceived as a writer (like Marcello of La Dolce Vita) but was later developed as a writer-director (a closer counterpart of the older Fellini) who had planned a film in which " . . . all humanity . . . piles into a gigantic spaceship" to abandon the earth (Boyer, p. 11). This central idea suggests that Fellini's Hero of 8 1/2 was trying to do that which in Catholic theology is impossible for all but saints (and Guido is by no means a saint): go straight to Paradise without working one's way through Purgatory. Apparently either Fellini's religion or his artistic insight would not allow his Hero such an easy journey.[6] For Guido's related creative and domestic problems are resolved only by a purgation process which allows him finally to accept himself as he exists in the circus of life which his talents create. Boyer (pp. 11-12) quotes Fellini's conception of his Hero who, in trying to make a film based on his own problems, cannot

> . . . bring his ideas to fruition. So he lies to everyone, even to his producer. He pretends to be ready, he says the picture's going to start at once. He has the launching platform built for the spaceship, he promises people parts, he holds press conferences. All this so they'll let him alone. He is stalling because he hopes from one minute to the next that somehow he'll find out where he is. But he doesn't make the picture, and the unfinished sets are abandoned to the wind and the rain. Everything disintegrates. . . .

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[6]Toby Goldberg, "Federico Fellini's Life As Subject Matter for His Films" (unpubl. M.A. thesis, Boston, 1963), p. 17, cites Goressia, Show Business Illustrated (n.d.), p. 39, who quotes Fellini: "I could be defined as a Catholic who feels somewhat the oppressive nature of religion." "Fellini's Masterpiece," Newsweek, June 24, 1963, p. 114, quotes a co-worker of Fellini as saying, "He is . . . a Catholic, ineradicably so. Caught now in the middle

As Fellini worked on 8 1/2, however, both he and his Hero achieved a more satisfactory purgation because Fellini decided to shoot an ending where the Hero, Guido, abandons his film only temporarily. Through his imagination, Guido revives as a director and brings the characters of his life-film down to earth again to join hands for a dance of life. And they dance to the music played by the child-Guido, around a circus ring that is symbolic of life, or at least of the life of a man like Fellini who compares film-making to the circus.[7] Ultimately 8 1/2 seems to be saying that a creative person's most meaningful time and space is that which exists in his imagination. For it is through the magic of his imagination that Guido achieves the harmony he has sought through his Purgatorial Journey. And like Dante's Journey up Mount Purgatory, it is an "earthly Paradise" which is finally reached. Paola at the end of La Dolce Vita thus allusively foreshadowed the Mathilda and Beatrice figures who appear at the end of the Purgatorio. But Guido, unlike Marcello of La Dolce Vita, is a very active participant in the actions of his Journey, as Dante the pilgrim in the

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of his life, he is a worried Catholic." This source also quotes Fellini on Guido's being trapped by a medieval Catholicism, "which tends to humiliate a man rather than restore him to his divine greatness. . . . There are two faces of Christianity--that of the Holy Office and that of Pope John. I am for Pope John."

[7]Suzanne Budgen, Fellini (London, 1966), p. 90, quoting Dominique Delouch, Entretiens avec Federico Fellini, Les cahiers R. T. B. série télécinéma, 1962. Fellini said: "The cinema in fact has a strong resemblance to the circus. It's quite possible that if the cinema had not existed . . . I'd have very much liked to be the director of a big circus, because the circus is a combination of technique, accuracy, and improvisation." Fellini shares his love for the circus with modern artists such as Chagall and Picasso, and it has also been a favorite subject for ballet.

Purgatorio is much more active than Dante the observer in the Inferno. Dante's and Fellini's two Heroes also share a similarity in that the first Hero of each trilogy is primarily seeking to receive communication, while the second is primarily seeking to achieve his own redemption. Guido, unlike Marcello, is always the center of the chaos which he carries with him and elicits--chaos of the film-making process, that of the flood of fantasies which he calls forth, and that of the conflict between his wife and mistress, both of whom he invites to the spa.

Unlike the universal city of La Dolce Vita, the spa of 8 1/2's setting is of more limited physical dimensions, and the actions of 8 1/2, though disparate in many ways, do not form separate episodes. Instead, through the associations in Guido's mind, almost every locale merges into the next, and each level of time merges into another. Though Guido takes only limited trips in the limited real time and space of the spa, his psychic Journey carries him on a dozen far-ranging trips into fantasy. These trips into fantasy are summarized in detail in Appendix II. The following account of their nature, however, should suggest the purgatorial purpose which they serve.

The timeless world of a sleeping dream begins the film and thus announces its central symbolism of fused, transcended time. This key dream shows Guido in a nightmare of a traffic jam, surrounded by cold, staring persons in the other cars. Then he is seen flying over the stalled cars and out over the sea--only to find himself being tugged earthward by two men who have snared

him with a rope. That the first sequence has shown Guido's nightmare is not clarified until he is seen being awakened in the present external reality of a bedroom in a health spa. Then external and internal reality are joined on another level--that of the future-conditional of Guido's imagination which takes over Fellini's screen in a sequence at the spa's courtyard. There Guido is seen envisioning the major female character of the film he is planning. She is a young girl who seems to offer him a drink from the spa's fountain of curative waters. Again a disturbing sleeping dream (and another trip into the psyche) is shown as Guido sleeps beside his mistress Carla. This dream is also a key one in that it shows his dead father and elderly mother reproachfully talking with him in his father's vault and graveyard. This elderly version of his mother is identified in this sequence with his wife, Luisa, for in successive shots the mother's face is replaced by that of his wife--in identical costuming and makeup. The internal reality of memory is then explored on the level of conscious memory when, during a sequence at the spa's nightclub, a mind-reading act brings forth a memory of Guido's childhood and the ritual of a bath in wine lees.[8] Here a loving and younger version of his mother is a vivid contrast to the shriveled and complaining one of his graveyard dream.

8 1/2 continues to move between the internal and external levels of Guido's experience and back and forth in time without the

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[8]Boyer, p. 143, points out that the bath in wine lees is an annual tradition in that part of Italy where Fellini lived as a child.

use of conventional demarcations to separate the levels and tenses. Through these closely integrated sequences the viewer is shown Guido's psychological and artistic problems: (1) the dream of flight which opens the film suggests the flight he would like to take from those who dispassionately regard his plight and those who would tug him downward; (2) the purity he would like to incorporate into the film of his life (and therefore into his most real life), a redeeming purity symbolized by the fantasy girl, Claudia; (3) the dissatifaction with himself as reflected by the complaining father and mother-wife; (4) the wish to return to the warmth and magic of childhood as shown by the wine-bath sequence.

The viewer is then taken filmically from the chaos of the external world of the film-maker (for Guido has set up production headquarters at the spa) again on a trip into the serenity of his imagination. Alone in his hotel room he again fantasies the purity symbol he wishes to embody in his film; Claudia now comes to him like a bride.

In an effort to solve his problems Guido has an audience with the Cardinal who is also present at the spa, but the old man's attention is drawn away from Guido by the sad song of a bird, the Diomedes, and its mythic namesake.[9] Guido's thoughts also wander

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[9]The bird's call in the film is a hooting somewhat like that of pigeons or owls. The Diomedes, which is a bird of the albatross family, is apparently named for the son of Mars. Hercules killed this owner of man-eating horses and fed him to them. Boyer, pp. 76-77, says that by becoming "absorbed in the song of the bird" the Cardinal "no longer belongs to the world of mankind's suffering and pain," which may be Fellini's meaning. Considered in

and into another memory. The sight of a plump, disheveled woman calls to his mind an incident of his schoolboy days when he and his friends ran away to visit the seaside hovel of La Saraghina, a prostitute who delighted them with her suggestive dancing. But the memory takes on an unhappy aspect when Guido is caught and shamed before everyone, including his elderly, tearful mother.

Counterpointing the Cardinal interview of present reality is a subsequent imaginary interview with the Cardinal in the spa's steam bath. Here Guido receives from the Cardinal a message which shows the strong influence of Guido's Catholic background and the dichotomy which plagues him: that which is not of God is of the devil.

Then Guido, after quarreling with his wife, takes a happier flight of fancy into a daydream of a harem--with the farmhouse setting of his childhood and peopled by the women in conflict in his external life; thus he momentarily finds the harmony his life otherwise lacks. His wife presides over the harem but as permissively as his mother of younger days, and Guido is totally adored and obeyed.

The high point in the fusion of tenses and levels of experience is shown next in a sequence of Guido's production staff and his wife gathered to watch screen tests of his planned film, showing also the future-conditional time of his filmic imagination,

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Fellini's total allusive context, however, this mythic note suggests rather the Cardinal's sympathy with mankind's age-old suffering.

as it takes on the present reality of Guido's film screen.[10] Since the tests are for roles taken from Guido's real life, there is also seen a fusion of the problems that engulf him. These problems seem at a climax when his wife leaves the theatre intent on ending the marriage and when he leaves with the girl he has engaged to play the part of his dream-Claudia (named Claudia in Fellini's as in Guido's film, with both roles played by Claudia Cardinale). His conversation with the actress-Claudia leads him to decide to abandon his film. In fact, in the next sequence, ironically a press party to announce the film, his imagination takes over again and he is seen shooting himself. But it is an artistic suicide only and only a temporary one. Maurice, the mind-reading magician, appears and with a wave of his wand, Guido begins again. All the figures of his inner world appear and all are clothed in white. While the adult-Guido takes full command as film director, the child-Guido plays a tune and the fantasy figures join hands with the "real" personages of his life to dance around a circus ring in symbolic harmony.

As the annulment orgy at the end of La Dolce Vita had clearly revealed that film as a symbolic Journey through a Hell of the

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[10]Dwight Macdonald (in Boyer, p. 24) seems mistaken in interpreting this fusion of time levels as being entirely "inside Guido's head." The quick cutting from shots of the screen tests to shots in the auditorium, along with the sound track's blending of the voice of Guido giving cues within the screen tests and the voice of Guido whispering in the auditorium, cause a superimposition of time levels which Fellini had expressed as his intention.

Taylor (p. 46) compares the film-within-a-film structure of 8 1/2, which is particularly evident in the screen tests sequence, to André Gide's Les faux monnoyers and to Last Year at Marienbad.

living dead, so does the circus ring ending of 8 1/2 reveal it as a Journey achieving the goal of purgation: harmony. Though the "happy ending" of 8 1/2 exists solely in Guido's imagination, it embodies a promise of his immortality through his art.

Archetypal Characters as Black and White Values

As is made abundantly clear by the white costuming of the purified fantasy figures of the last sequence of 8 1/2, Guido's previous view of people as black or white symbols of good or evil is central to the meaning of Fellini's film.[11] Throughout Fellini symbolically uses black and white to express Guido's conflicting views of the archetypal characters around him. As in La Dolce Vita, archetypes of the Father and of the Woman are those who personify this discord. In 8 1/2 they are also figures through whom the final harmony is achieved: with Guido's final fantasies clothed in the purity of white, and with figures of his real life clothed in the mixture of black and white which Fellini seems to say is people as they are, without the redemption of his purifying imagination. Earlier in 8 1/2, almost always appearing in black, are both the Hero and his dead or aged and dying Father archetypes.[12] The

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[11]"Fellini's Masterpiece," p. 112, quotes Fellini's expression of the black-white duality: "Woman is mother, sister, saint, and virtue, and the other side is whore, vice, corruption, sin." This source interprets the black-white costuming as symbolic of the duality.

[12]"Holland's '8,'" p. 432, considers all the male characters to be derivatives of the dead father whom Guido fears will pull him down into the earth of his "moral or intellectual" crises, that will cause him to be "suffocated or drowned in a sea of talk or buried in the blackness of a dark screen."

Father is more clearly recognized as the Catholic Church in 8 1/2 than was the case in La Dolce Vita.

In 8 1/2 the Father-Church is represented in the kindly Cardinal (whose black robes are absent in the steam-bath fantasy and are changed to white in the final fantasy). The priests of Guido's school days are similarly indicated as synonymous with Guido's real but dead father in his school fantasy: when young Guido passes a row of portraits of priests, and there is at the row's end a real priest waiting to judge Guido; the priest's face is shown in a close-up shot of identical dimensions to those of the portraits, and he has a similar expression. Then the portrait apparently of Guido's father beside his weeping mother indicates Guido's association of these priestly fathers with his own blood father.

As in La Dolce Vita, the Hero's real father appears prominently (and is played by the same actor as in the previous film.)[13] In 8 1/2 the Hero is an older man; similarly the father near death in La Dolce Vita appears as dead in 8 1/2. Conocchia (Guido's assistant director) and Pace (the producer) also take on fatherly characteristics, appearing significantly in Guido's graveyard dream where they seem to concur with the dead father in being disappointed with Guido, who is shown in other sequences causing these advisors (also typically wearing black) much grief. Mario Mezzabotta,

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[13]Annibale Ninchi, who plays the father in both films, bears a strong resemblance to Fellini's own father, according to Thomas Meehan, "Fantasy, Flesh, and Fellini," Saturday Evening Post, January 1, 1966, p. 28.

a close friend (and the fiancé of Gloria, an English girl for whom Mario has left his wife of thirty years), though only about ten years older than Guido, seems to represent the Father figure Guido is trying to emulate by turning to women other than his wife. Yet Mario's efforts to recapture youth seem to dismay Guido more than the Hero's father's similar efforts did in La Dolce Vita. For surrounded by the elderly people of the spa, Guido sees and fears his own aging. His clowning and his air of irresponsibility show him eager not to grow up, as is most clearly symbolized by his harem fantasy with the farmhouse setting and the bath ceremony of his childhood.

To be like the Father figures around him carries the threat of death, while the Woman archetypes carry hope of rejuvenation. Central to Guido's problems are his conflicting relationships with the main Woman archetypes, previously seen in La Dolce Vita: the Too-Faithful Wife, the Temptress, the Earth Mother, and the Ideal. Since the film Guido is trying to make is about his life, it is frustrated by his dual attitudes toward women. On the one hand is Guido's idea of "good" women, and opposing them are these women who appeal to him, perhaps because he labels them "bad." His wife, Luisa, is the foremost representative of Guido's good women, and the white jacket, like a doctor's, which she wears perhaps suggests that Guido's cure must be through her. Luisa seems another of Fellini's reversals of the archetypal Unfaithful Wife. Though she has an admirer, it is clear that she represents traditional standards of marital morality. (Interestingly Luisa is played by Anouk Aimée

who was seen as the Temptress Maddelena in La Dolce Vita, though it should be remembered that Maddelena was the woman Marcello had wanted to marry.) In 8 1/2 Luisa, the Too-Faithful Wife, fuses in Guido's mind with his mournful elderly mother (seen in the school memory and graveyard dream sequences), both of whom reproach Guido for his yielding to figures they consider to be the Temptress: Saraghina (the prostitute whom Guido is seen surreptitiously visiting in the school memory sequence) and Carla (Guido's mistress of present reality). As Boyer describes Fellini's conception for Carla, he sought a "respectable Saraghina" (p. 16) which is suggested in the boudoir scene when Guido paints Carla's eyebrows to resemble Saraghina's, making Carla up for the prostitute's role he wants her to play in this present tense scene. And Carla, like Saraghina, is clothed in a predominantly black outfit throughout, except in Guido's harem fantasy where his dichotomy disappears and she wears white, while Luisa wears the darker clothing. Yet Carla's usual costume is trimmed in white fur, suggesting her idea, perhaps, not only of elegance but also of respectability.

Like Saraghina, Carla takes on more of the characteristics of the archetypal Earth Mother than of the Temptress; yet it should be noted that in Christian myth the two figures merge in Mother Eve. Boyer points out (p. 14) for example, that the Carla Fellini sought had to be full-figured, and in fact the term "earth mother" is used to describe her, saying that since Fellini had used Anita Ekberg for Bocaccio '70, he hesitated to use her again. Certainly the white

fur of Carla's clothing, the violets she constantly wears, and perhaps her zesty appetite for food suggest symbols of fertility. It is suggested, moreover, that Guido cannot wholly accept Saraghina (and consequently Carla) as the "devil" or evil Temptress, for his memory of Saraghina ends with his return visit to her hovel where he sees her friendly and singing in a manner as much like that of the young version of his mother (also a full-figured woman) as like a siren's call to unwary sailors of the sea which she sits beside. It may be that Gloria, the fiancée of Guido's friend, and somewhat his double, is the only consistent version of the Temptress represented, suggested by the fact that she invaribly wears black and indeed maintains (with her long, dark hair and broad-brimmed black hats) a general demeanor of the bewitcher. Gloria certainly seems to serve as a warning to Guido to beware her type, a type which includes the far less attractive version of herself as she might be in a few years--Madeleine, the French actress who has been engaged for Guido's film. She is also therefore a Temptress (and bears a name similar to that of the Temptress Maddalena of La Dolce Vita). Though Madeleine first appears clothed in an all white and fur-trimmed outfit, her hat has a decoration like the hair ornaments she later wears which annoy Guido and remind him of a snail, perhaps thus suggesting a figure from the underground or Hades. This symbolic suggestion (recalling also the Persephonic Jane of La Dolce Vita) is shared with Gloria who at one point harkens to waters bubbling under the earth. But it is the actress Claudia (whom Guido has engaged to play his Ideal of young innocence in his film) who is

more clearly shown with Temptress characteristics. When she appears (in present reality), she is dressed in all black, feather-trimmed gown like the white one worn by Carla in the harem fantasy. Guido, who steals away with this Claudia in the night like "The Sheik of Araby," as suggested by the background music, is obviously tempted by her allure. Yet he seems to recognize this temptation when she repeatedly tells him that his Hero (meaning Guido himself) "cannot love" (Boyer, p. 110).

Guido then abandons the Ideal which the fantasy-Claudia had represented, because he then abandons his film. The Madonna-like woman in white whom Guido sees repeatedly in present reality but whose serene beauty strikes him like an apparition, also represents for Guido the Ideal.[14] Being a reincarnation of the Madonna statue seen in his school memory, she also represents for Guido Christianity--in its life-giving rather than its death-threatening aspects. And she also represents the ideal bride, for she, like the dream-Claudia in his bedroom fantasy, wears in the steam baths a sheet draped like a bridal headdress.

Luisa in reality and fantasy incorporates symbolic suggestions of both the Earth Mother and the Ideal. Although in the graveyard scene she is shown as a counterpart of his moralizing elderly mother, his harem fantasy gives her the spotlight previously given to the

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[14]Boyer (p. 172) says that the statue of the Madonna seen in the school memory sequence was modeled after Caterina Boratto, who plays the apparition-like woman Guido sees in the hotel lobby. Similarly, the statue of the cardinal seen in the school yard was modeled after Tito Masini who plays the Cardinal of later sequences.

buxom chorus girl, and Luisa wears a white version of the black scarf headdress worn by Carla in her lovemaking pose as a whore. More importantly, Luisa takes on in the harem fantasy the characteristics of his indulgent young mother of the wine bath memory. In the harem, Luisa ministers to Guido's physical comfort as the dream-Claudia is shown doing when she turns down his bed in the hotel-room fantasy. The Luisa of present reality is shown also associated with Guido's dream-Claudia when Luisa sits at a table in the bedroom of present reality to peruse briefly Guido's film script--just as the dream-Claudia had done.[15] Further, by imagining Claudia as his bride in the hotel-room fantasy, Guido apparently unwittingly associates her with Luisa. But finally when Guido accepts himself and imagines Luisa as at least trying to accept him as he is, Luisa is revealed as his true bride. This is indicated by the bridal costume he had previously imagined her wearing just before he killed himself, or rather the self of his escapist film (in the press party sequence). For significantly the Ideal of the dream-Claudia does not join the final circus ring dance.[16] Instead she is last seen walking along the sea in the opposite

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[15]Both the real Luisa and the dream-Claudia place a sheer scarf over the hotel room's lamp, an action repeated by the wife, Juliet, in Juliet of the Spirits.

[16]Fellini's elimination of Claudia from both this and the harem fantasy was partly due to Claudia Cardinale's having been unavailable because of other commitments. She had departed from the filming before this second version of 8 1/2's ending was shot. (See Boyer, p. 159.) But a previous version of the ending with all the characters together on a train apparently had not included Claudia either. (See still photograph of the abandoned train sequence in Boyer, pp. 130-131.)

direction from the other white-robed figures of fantasy. It is as if she had guided him to his redemption, but not having any true counterpart in life she is recognized as an Ideal only, belonging like an ideal Beatrice to Paradise.

Providing commentary and advice concerning Guido's search for harmony are two Conscience figures, one male and one female and in some ways embodying characteristics of the Father and the Mother-Wife. The female figure is a sisterly Conscience figure, like the protecting Mother-Wife. She is seen in Guido's sister of childhood who advises him how to find his treasure; as his wife's sister, who shows her disapproval of Guido and his film; and as Rossella, his wife's best friend. Rossella, like his childhood sister, seems to enjoy his antics, being present, for example, as an observer in his harem; she sympathizes with his problems, giving him the enigmatic message from her "spirits" concerning the limited time he has in which to make a choice (Boyer, p. 187). On the other hand, there is also Guido's artistic Conscience, Daumier, the writer-critic and apparently Guido's occasional collaborator. By commenting adversely on Guido's film, Daumier is also commenting on the present reality involved. And by condemning the planned film, Daumier inadvertently leads Guido to a better one.[17]

It seems by no means accidental that it is during Daumier's final speech on the artistic value of negation that Guido's imagination is spurred to turn again to the magic of his imagination which Maurice, an old friend and a mind reader, represents. Indeed,

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[17]"Fellini's Masterpiece," p. 112, suggests that Daumier is like Dante's guide, Virgil: "brilliant and a non-believer."

in 8 1/2 this archetype of the Old Magician is most important. Through Maurice's mind-reading act Guido had recalled the magic phrase which was to lead him to his treasure. And we are told by Boyer (p. 70) that this phrase, "Asa Nisi Masa," was a sort of pig-Latin of Fellini's childhood which is deciphered by removing each second syllable, with the resulting word anima being Italian for soul.[18] Fellini, being acquainted with Jung, also may have intended the word to suggest the archetypes of Woman which are expressed in dreams and art as symbols of the fears and ideals through which a man may find himself.

Almost as important an Old Magician in 8 1/2 is Maya, the elderly woman who assists Maurice and who is the one who receives Guido's "Asa Nisi Masa" message. Her name as an allusion to the Queen Maya, who in Indian mythology miraculously conceived the incarnate Buddha,[19] is one of the few references in 8 1/2 to Eastern cultures (which allusions were so abundant in La Dolce Vita). Yet in pairing Maya with Maurice, Fellini calls to mind their counterparts in the many important appearances in 8 1/2 of Catholic figures of Father and Madonna, figures first seen in

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[18]That Fellini uses this Jungian term anima may be more than accidental, since Fellini is apparently well acquainted with Jung's work and might well have had that work brought to his attention during the filming of 8 1/2, because a still photograph from La Dolce Vita is included in Jung, Man and His Symbols (Garden City, N. Y., 1964), a book probably in preparation at that time. Fellini also exhibits a strong influence of Jung's thought in "The Long Interview," Tullio Kezich, p. 46; included in Juliet of the Spirits, ed. Kezich and trans. by Howard Greenfeld.

[19]Pierre Grimal, ed., Larousse World Mythology (New York, 1965), p. 252.

the opening spa scene where priests in black and nuns in white abounded. For Maurice similarly wears black, and his white-face makeup suggests a theatrical hiding of darkness, while Maya wears white. It may be that, like William Blake, Fellini in his use of black and white imagery symbolizes the interdependence of two seemingly opposite principles. It seems that Fellini's male principle characteristically wears the black which is associated with the active life that carries the inevitability of death, while the female's white carries the promise of rebirth, through her passive receptivity.

Symbolic Use of Names

As in other films, particularly La Dolce Vita, Fellini assigns names to his characters which sometimes indicate the nature of their roles. Marcello Mastroianni, who played the role of the Hero in La Dolce Vita under his own first name, has in 8 1/2 both a first and a last name (Guido Anselmi) which call to mind, as Holland points out, a famous poet and a famous painter, both of whom "specialized in women."[20] It seems that the poet alluded to is Guido Guinizelli, the poet who discusses with the pilgrim Dante in the Purgatorio (XXVI) Dante's "sweet new style," and he is a Guido who is significantly cleansing his soul of lust. Perhaps there is a further Dantean allusion in Daumier's name since it suggests an artist famous for his illustrations of the Commedia. Paradoxically, Daumier's being a writer in 8 1/2 suggests that part of Guido's nature dealing with words rather than that part dealing with pictures.

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[20]"Holland's '8,'" p. 430.

Luisa's name also carries an allusion to Dante, perhaps, by subtly suggesting Lucia, the saint who carries Dante the pilgrim to Purgatory's gate, though Dante dreams that he begins this journey with a flight (on an eagle's back), parallel somewhat to the flight of Guido's dream at the beginning of 8 1/2.

Saraghina's name in the Romagna dialect means "sardine"; thus she alludes not only to a similar prostitute from Fellini's childhood,[21] but her name also suggests, along with her size and her seaside locale, the hugh fish at the end of La Dolce Vita. It may be that Fellini means her name to support the ambiguous devil-Madonna characteristics of her two appearances in 8 1/2, especially as these ambiguous characteristics are reiterated in Carla's apparently dual nature.

Less important perhaps, but nonetheless symbolic, are the names of Pace (the producer) and Mezzabotta (Gloria's fiancé). The name of the producer--whose chief function is to harmonize the elements of Guido's film--means "peace" in Italian. "Mezzabotta" is a combination of Italian words meaning "half" and "blow," as in a blow of fortune or misfortune.

More of the actors in 8 1/2 play roles bearing their own names than was the case in La Dolce Vita. In 8 1/2 the following actors are assigned their own first names from real life: Claudia Cardinale, Rossella Falk (Luisa's sisterly friend), Madeleine Lebeau (the French actress), Jacqueline Bonbon (the aging chorus girl), Grazia Frasnelli (Guido's wardrobe mistress), Cesarini Picardi and Bruno Agostini

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[21] "Fellini's Masterpiece," p. 112.

(Guido's production aides). Alberto Conocchia is assigned his own last name as Guido's assistant director. Several of these actors, Claudia, Madeleine, and Jacqueline, play their real life roles of performers. The assistants in Guido's production who are assigned their own names (Conocchia, Grazia, Cesarini, and Agostini) are, however, played by people whose real life occupations are not acting.[22] Therefore perhaps this use of real names for both actors and non-actors is meant by Fellini to further obscure the indistinct dividing line between acting and life--between Fellini's real film and Guido's imaginary one.

Symbolic Use of Light

As the black and white of the costumes inevitably brings to mind the film term "black and white," similarly light in 8 1/2 assumes symbolic importance. Whereas La Dolce Vita was predominantly a film about a night world and one of artificial light, 8 1/2 is predominantly about a daylight and outdoor world. Thus the two films are generally comparable to the predominant darkness of the underground Inferno and to the predominant daylight of the mountainside Purgatorio.

In 8 1/2 the opening nightmare, the spa fantasy of Claudia, the graveyard dream, the remembered visit to Saraghina, the visions during the press party at the tower, and the final imaginary circus-film sequence all have exterior, daytime settings. Even the descents in the hotel elevator and down the steps into the steam baths have

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[22]See Boyer, pp. 34 and 160.

daylight shown shining through windows. The steam baths sequence in 8 1/2 is widely interpreted to be an allusion to the Inferno,[23] however, perhaps because similar actions in the Purgatorio are less well known. It should be remembered, though, that the penitents in the Purgatorio most willingly undergo the various purgative cleansings, and their actions therefore more closely correspond with the nature of a steam bath than with the hopeless punishments of the fires of Hell.

It would seem, moreover, that although Dante and presumably Fellini placed Church figures in both Hell and Purgatory, Fellini's Cardinal is more logically an inhabitant of the place of salvation, since he too undergoes the symbolic purgation of a steam bath. And when the Cardinal speaks of "no salvation outside the Church" (Boyer, p. 218), the nature of that "outside" seems clearly indicated by the windows' closing on an interior from which seems to come the main source of light.

Most of the fantasies, dreams, and memories of 8 1/2 have daylight settings. The only exceptions are the visions of Claudia which occur after the initial one in the spa's courtyard, and the memory and fantasy which are set in the farmhouse of Guido's childhood. Yet even in these sequences there is no suggestion of a dark, hopeless, or artificial world. The farmhouse seems to be lighted with the symbolic warmth of candles and the hearth fire, and the harem fantasy is introduced by another fantasy of harmony imagined in the very bright, white daylight of the outdoor cafe where Luisa

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[23]See "Director on the Couch," p. 82; "Holland's '8,'" p. 431; and Boyer, p. 87.

and Carla are fantasied dancing together. Claudia, moreover, seems to belong to the open air of the natural world, coming to Guido as she does from the woods first, and later through the windows of his hotel room. In the fantasy of her which is set in the dark town square, she carries a lamp, suggesting that the Ideal carries with her a natural light.

Most of the sequences of present reality also occur in daylight. In fact, the sequences which take place in a darkness lighted only by artifical light assume symbolic significance because they stand out as exceptions. Although Guido had directed Carla to close out the daylight from her hotel room for their lovemaking, his subsequent visit to that room occurs late at night, significantly when Carla is ill enough to think herself near death. Similarly the reunion with Luisa begins happily during daylight hours; then it takes a discordant tone during a night visit to the launching tower. Later Guido's problems with Luisa and with his film are seen at a climactic point in the dark auditorium where the main source of light seems to come from the screen tests being shown.

When Guido leaves this dark interior upon the arrival of the black-clad real Claudia, they drive through the night to the old village piazza. This night drive recalls that of Marcello and Maddelena (in La Dolce Vita) to the lonely square where they pick up a prostitute. Though the lonely square of 8 1/2 is lighted momentarily by the lamp of the fantasy-Claudia, it is in this darkness that Guido seems to realize that his mind's film screen has gone "to black." Immediately after this blackout the headlights of

Guido's producer's car glare into Fellini's camera like film spotlights. And Guido is immediately seen being taken to the main setting of the film-to-be. The spotlight metaphor suggested by this shot of headlights had been foreshadowed in the harem fantasy where the spotlights (first on the chorus girl's act and later on Luisa's floor-scrubbing) were emphasized because they were exceptions to the natural light of candles and fire which seemed to illuminate the farmhouse.

Finally, spotlights appear importantly during the finale of Guido's film-within-the-film. Spotlights are seen to turn on in the background as Guido begins to direct his film. Then as his film (and Fellini's) nears an ending, these lights become more prominent; daylight fades in a way which suggests that the film shown in process now has the reality of Guido's (and Fellini's) film screen. Then after the child-Guido leads the clown march, and after he marches alone and out of the ring, these spotlights still shine on the empty circus ring for the film's final shot, emphasizing that Guido's rite of salvation is that of his film screen--his circus of life. Thus Fellini does not say ultimately that day is "good" and night "evil" any more than he had ultimately opposed black and white in costumes. In the use of both costumes and lights the symbolic associations vary in meaning though they emerge finally as not being self-contradictory. The contradictions between black and white and between day and night had indeed existed--but only in Guido's confusion. For finally the black of Guido's fears of the dark

become illuminated by the white of his reconcilation with the magic light of his creative imagination--symbolized by one of his chief tools: the spotlight.

Fellini's use of a film tool as a central symbol in 8 1/2 recalls the centrally symbolic camera eye of La Dolce Vita, with 8 1/2 carrying the theme of film art as its own subject matter one step farther, for in a real sense the completed 8 1/2 is the film Guido was making.

Symbolic Use of Eyeglasses

Also sharing with La Dolce Vita the related theme of seeing, 8 1/2 makes symbolic use of eyeglasses which, particularly as sunglasses, assumed importance in La Dolce Vita and earlier films. Eyeglasses are worn in significant ways by many of the characters in 8 1/2, suggesting various associations of meaning but particularly commenting on the varying degrees of "blindness" in the travelers through this Purgatory.

Most of the time Guido wears dark-rimmed glasses. Twice, however, he uses sunglasses significantly. When he first envisions Claudia in the distance entering the spa's courtyard, he lowers his sunglasses as if to see her better. Yet just before he fantasies the dance of harmony between Luisa and Carla, he takes off his clear spectacles, and he dons sunglasses as he sinks down in his chair for his pleasant dream. In each of the above sequences the use of sunglasses had helped mark the slight transition between reality and fantasy. Symbolically, however, the taking off of glasses in the

first fantasy suggests a farsightedness, especially since the fantasy concerns his film-to-be; while in the latter fantasy blind wishful thinking is the implication.

Daumier's action with his eyeglasses shortly after the first vision of Claudia in the spa's courtyard makes him appear to have a vision problem which is the opposite of Guido's farsightedness, because Daumier puts on his spectacles to better see Gloria when she approaches to be introduced. Daumier later reads with his spectacles on his forehead, also suggesting that he, unlike Guido, can see well enough that which is close at hand.

Luisa, like Guido, wears horn-rimmed eyeglasses most of the time and, like Guido, uses her glasses also when reading. Yet she takes them off when she peers at her husband in the bed next to her. As she does so, she seems to see him better, and her bitter laugh suggests a recognition of his dissembling. Further, her angry accusations indicate that she metaphorically sees through him. Thus Guido and Luisa are paired by the style and types of their glasses, and though each has vision difficulties, each also has a superior kind of insight.

These uses of spectacles would not take on importance perhaps in a conventional film, but in this one which dispenses with ordinary clues as to its transitions between levels of experiences, the viewer searches for linked meanings in recurrent details associated with the characters, especially since close-ups emphasize these details. And Fellini, though embracing complexity, seems to eschew obscurity. The use of eyeglasses therefore makes comment on 8 1/2's concern with the

blurred distinction between the real and unreal; among hindsight, foresight and insight; and between the envisioned and the visionary. And in association with other symbols of film as subject matter, the emphasized use of eyeglasses also suggests the camera lens.

Symbolic Use of Music and Sound Effects

Sharing importance with other filmic symbols is Fellini's use of his sound track. Of paramount importance, the sound track often serves to fuse one place with another and one level of time with another. For example, "The Ride of the Valkyries" begins loudly as Guido observes himself in his bathroom mirror and continues fuller through the dissolve into the first shots of the spa's courtyard. Similarly "Blue Moon" links the steam bath fantasy of the Cardinal with the present reality of the spa street where Guido is first reunited with Luisa. Thus through the sound track the various levels of reality are symbolically unified.

The kinds of music and sounds heard also assume symbolic importance.

Fellini's choice of music often carries allusive meanings, frequently of comic value since he uses several works well-known to the point of being cliché. The first such music is "The Ride of the Valkyries," heard after Guido awakes from his opening nightmare and as he observes in the mirror his bearded face, which is like that of one risen from the dead. Then the music seems to transport Guido--as if he were one of the "chosen dead"--to the Valhalla of the spa. "The Ride of the Valkyries" is repeated during the harem

fantasy, partly to set the wildly romantic mood of the women's revolt, and partly to suggest another kind of Valhalla.

Wagner's music in the spa sequence gives way, however, to one of the major themes of "The Barber of Seville" just before Guido himself is seen. Perhaps Rossini's music is the adult-Guido's leitmotif, since he hums the tune in later sequences, e.g. during and after the arrival of Carla. By suggesting the best-known Italian comic opera and its buffoon hero, this music carries other implications. Guido as a film-maker is like the jack-of-all trades Figaro, and like him is the author-director of scenes of pretense. It may also be that Fellini somewhat identifies with Rossini who was an experimenter, and who initiated changes in opera form while borrowing extensively from other composers' works. The neurasthenia and the marital difficulties of Rossini, which probably contributed to his retiring from opera at age thirty-seven,[24] also correspond with Guido's plight in 8 1/2 where he tries to withdraw from the "comic opera" of his life as film-maker at a similar age.

There is of course, another reason for Fellini's juxtaposing Rossini and Wagner in the spa scene: this music of Wagner, who was an admirer of Rossini, according to Ewen (p. 34), combines well with the Rossini theme; in fact, the sound track goes from the one to the other music in a way which makes them seem to be simply two movements of one work. Finally, Fellini's comic pictorial context (of the spa and the harem) for Wagner's music is further emphasized by the pairing which makes Wagner also emerge as comic opera.

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[24]David Ewen, Encyclopedia of the Opera (New York, 1963), p. 34.

Other well-known themes which make comic contributions are Tchaikovsky's "Nutcracker Suite," heard as background music in scenes involving two Temptresses--the aspiring actress Gloria and the aging French actress Madeleine. More important is Fellini's allusive use of "The Sorcerer's Apprentice" for the steam bath sequence, and of "The Saber Dance" for the climactic points of Guido's main conflicts: (1) the high point in his conflict with Luisa, signalled by Carla'a arrival at the cafe where Luisa is present with Guido, and (2) the chaotic high point of the conflict between Guido and his associates shown by the final press party at the tower.[25]

8 1/2's symbolic use of music, however, is not confined to works of others, but has its original leitmotifs.[26] For example, the song which Guido's young mother sings remains as background for most of the early childhood sequences, and its style is repeated in Saraghina's song when young Guido makes his second visit to her. (Her manner of wordless singing recalls that of Guido's mother, although Saraghina's song is really the rhumba she had danced to but is now rendered more slowly and lyrically.) In the cafe fantasy, Carla also renders a version of the young mother's song--though parodied--which music leads into the harem fantasy. Because the

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[25]It may be this music which suggests to the Newsweek reviewer ("Fellini's Masterpiece," p. 112) a "danse macabre," comparable to the "dance of life" around the circus ring.

[26]Fellini's long-time associate Nino Rota composed the original music, which is typical of most of Fellini's films in having a theme tune often suggesting circus music.

spa fantasy leads into the harem fantasy with the farmhouse setting of Guido's childhood memories, Carla's song mocks Guido's obvious wish to return to the bosom of childhood as represented by the young mother, Saraghina, and Carla. The same music by being heard during Carla's arrival at her hotel also links the two women of Guido's childhood with Carla. Finally this theme music is expanded to become that which the child-Guido and his clown-musicians play in the film's circus ending.

Only slightly less important is the music which suggests old age and death, heard first in the graveyard fantasy. This strange and slow music is repeated in the steam bath fantasy of the Cardinal, and is briefly heard in the argument with the aging Father figure Conocchia.

Music joins with symbolic sound effects to call attention to the film's theme of time. Not only by linking levels of time, but also by calling attention to itself, music's rhythmic value of marking time emerges whether in the slow funereal beat of the graveyard music or in the frenzied tempo of "The Saber Dance." For typically the actions are quite literally paced by the music.[27]

Sound effects are also used to call attention to passing time and to transcend time. The film begins in a silence which makes the still scene of the traffic jam seem a dead world. But then the rhythmic heartbeats rise in volume and seem to quicken in pace during

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[27]Boyer often mentions Fellini's use of music during the filming, although the complete sound track is re-recorded after the filming. (See Boyer, p. 201.) A description of the use of music to pace the actors is given by Boyer, pp. 133-134.

Guido's attempts to get out of the closed car. Yet this sound gives over to a non-rhythmic wind sound when Guido escapes. In the same way wind sounds take over after Guido's "suicide," suggesting that wind symbolizes an escape from time. Both wind and a recurring thump are heard, significantly, in the elevator sequence, suggesting its ambiguous location in time. The ambiguity is reinforced by the deathly silence maintained by Guido's companions for the descent--a trinity, perhaps, in the persons of the Cardinal and his two aides.

Other Symbols of Time

Other symbolic details also call attention to the film's theme of time. A large clock (with, naturally, Roman numerals) is prominent over the massive steps of Guido's hotel. And as Guido's producer descends these stairs he gives Guido a self-winding watch, obviously as a comment on Guido's apparent disregard for time's value.

Perhaps most important in underscoring the film's statements about time is the blending of past and present in costumes and decor. Not only do the costumes of the major characters seem in contrast to the Thirties style of the other spa guests, but also some of the styles are timeless, e.g., the priests' and nuns' robes, and Luisa's white "doctor's" jacket. Also some of the major women wear outfits which seem to be revivals of earlier styles, e.g., the cloche hat worn by the French actress. On the other hand, the chiffon dress and wide-brimmed hat worn by the mysterious "Madona" help make her

appear to be, as Boyer points out (p. 94), a reincarnation in Caterina Boratto of the typical "diva" of the Thirties movie screen, which Miss Boratto was.

There is also a blending of stylistic periods of decor throughout 8 1/2. This blending is most obvious in the early sequence in the spa's courtyard. The wall and terraces of the yard are in a Greco-Roman style, but scattered through the courtyard are large chairs with the free-form curves of contemporary design. Art nouveau, itself a style blending past and present, is prominent in the decor of the hotel lobby, the center of much of the action.

On the spa's street are seen plumed horses drawing carriages, and yet equally prominent is a sign advertising "Ford." And though the general feeling echoed by the spa's design detail is of an elegant past, the launching tower nearby clearly announces the present and future. The farmhouse, of course, recalls Guido's own past, and the village square, dating back to the 16th century according to Boyer (p. 103), suggests a past of more enduring value than the pseudo-Edwardian spa and the art-nouveau hotel lobby. And it seems significant that it is in the square that Guido decides to abandon his commitment to time: his film. Again as in Fellini's early films, the deserted square becomes an important locale of self-confrontation. But more important in Guido's Journey into the various tenses of fantasy is the timelessness of the sea. Guido flies to the sea in his opening dream of escape; he escapes to the sea to visit Saraghina; he has the tower of his film's escape from earth built beside the sea; and it is along the sea that the

dream-Claudia walks in her last appearance. The waters of the sea thus lap eternally beside Guido's Mount Purgatory, as they did beside Dante's.

The Sea as a Symbol of Rebirth

Modern explanations of the archetypal appearances of the sea associate it with woman, as in James Joyce's Annaliviaplurabella of Finnegan's Wake.[28] Surely there is seen in Guido a desire to return to the sea of Saraghina's hut or of his mother's womb. Perhaps, above all else, Guido's Journey into his psyche is a Journey toward his rebirth. Out of a union of the male and female of past and present is born the son, who is henceforth "father to the man" as is symbolized by young Guido, "the little child who leads them"--all the creations of Guido's imagination--as they dance beside the sea.

Summation

8 1/2 shows a fusion of three levels of a man's experience through an interspersion of sequences which blend past, present, and future-conditional time as follows: (1) conscious and dreamed memories of his past happy and unhappy moments of childhood; (2) dreamed, real, and fantasied versions of his present; and (3) his attempts to create via his imagination a future film.

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[28]Also, Maud Bodkin, Archetypal Patterns in Poetry (London, 1934), p. 65, cites Algernon Swinburne's "Triumph of Time" and Matthew Arnold's Sohrab and Rustrum as metaphorical expressions of the sea as Mother, of the Freudian wish to return to sea as to the body of a mother.

(The man, Guido, is a Fellini-like auteur.) These sequences show the psychological depths of the conflicts that plague Guido in his domestic, religious, and artistic life. His Journey into the various levels of time and consciousness show him to have dualistic attitudes toward Woman. At one extreme is the evil potential represented by the archetypal Temptress, prominently exemplified by the prostitute, Saraghina, of childhood memory; his mistress, Carla, of the present; and, finally, by the actress he has engaged to play the future-conditional role of Claudia, the Ideal of purity which he would also like to incorporate into his life--since the film-to-be is autobiographical. At the other extreme are his ideas of the good Woman, seen most prominently represented by his wife, Luisa, and by his Ideal, the Claudia of his filmic imagination.

Two memory versions of his mother further complicate his attitudes toward women. He seems to identify his memory of his mother as a young and comforting figure with the Temptress; whereas he identifies his memory of his elderly, repressive mother with his wife.

Closely associated with his dualistic attitudes toward women are his religious conflicts. He seems to identify the Father figure, and the earthward, deathward pull he represents, with the Church. Yet both the Father and the Mother-Wife figures threaten his damnation. His archetypal Ideal, however, combines with the symbolic representations of the Madonna, including his final vision of his wife as bride, to show hope of redemption for Guido.

Emphasis of black and white in costuming reflects his dualistic attitudes, with the dichotomy shown resolved in the final sequence. Here the magic of his artistic imagination (symbolized by an archetypal Old Magician) comes forth to harmonize the figures of Guido's psyche, and they are shown robed in the symbolic purity of white and dancing hand-in-hand in a symbolic circus of the life of a film-maker, under his adult-self's direction and his child-self's leadership. Thus Guido is shown to have gone through a Purgatorial Journey in which his life's time is given at least the relative immortality of his film art.

The real life names of many of the actors in 8 1/2 are the same as those used for their roles in the film (Guido's and Fellini's), symbolically suggesting the ambiguity between illusion and reality. Indeed, adding to the emphasis of film art as 8 1/2's subject matter is its film-within-a-film structure, a structure which also reinforces the ambiguity between illusion and reality. Film art as subject matter is also emphasized by symbolic uses of light, particularly the spotlight. Other important themes are seen in the symbolic association of eyeglasses with sight, in the association of music and sound effects with time, and in the association of the sea with rebirth.

CHAPTER V

JULIET OF THE SPIRITS: A JOURNEY TO AN EXISTENTIAL PARADISE

Juliet of the Spirits as Sequel to 8 1/2 and La Dolce Vita

Stanley Kauffmann voices general reaction to Juliet of the Spirits in describing it as a "female counterpart of 8 1/2, a Hers to hang next to His," with the parallels between the two films "obviously intended to be obvious."[1] Juliet of the Spirits is indeed like 8 1/2 in mingling fantasy and reality to explore the psychological problems of its protagonist, but since the protagonist is female in Juliet of the Spirits and the fantasy-reality world of the film is in color, there are significant differences. There were, as has been shown, also parallels between La Dolce Vita and 8 1/2, with Juliet of the Spirits thus being Part III in Fellini's concern with a world where the occupations (and preoccupations) of the major figures are with the communications media. Juliet's husband as a

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[1]Stanley Kauffmann, "8 1/2--Ladies' Size," New Republic, November 13, 1965, p. 28. Kauffmann points out the following parallels: in Juliet of the Spirits (1) the mediums, (2) the boudoir fantasy, and (3) the school play and circus memories are similar to (1) the mind reader, (2) the harem fantasy, and (3) the childhood memories of comforting and libertine figures of the mother and the prostitute in 8 1/2.

public relations man who arranges "parties, premieres," etc.[2] is in a communications vocation somewhere between that of Marcello of La Dolce Vita and Guido of 8 1/2. Marcello's job is relatively more passive in that he is engaged in overhearing and merely recording the messages he transmits, while Guido's art requires that he create as well as transmit some message of meaningfulness. Juliet as the central figure of her film is in an even more passive relationship to communication. As a typically bourgeois Italian housewife, Juliet has no career but her husband; therefore, his involvement in communications involves her. Yet he obviously does not share his outside life with her; in fact, she is not even sure what the exact nature of his work is (see Kezich, p. 245). Thus as an unloved female she quite clearly enacts a passive waiting to receive some message of meaning from the many messages that fill the air around her, as symbolized by her passive watching of her television set--the messages of which usually concern the romantic love missing in her life.

Indeed, the childless Juliet is surrounded by signs of love's fruition: her maid has a lover, her married sister has twins and is pregnant, and even her cat is pregnant.[3]

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[2]Tullio Kezich, ed., Juliet of the Spirits, trans. by Howard Greenfeld (New York, 1965), p. 245. The translation of the final screen play in this source (hereinafter cited as Kezich) is by Cecilia Perrault from a transcription by John Cohen.

It should be noted that Juliet of the Spirits is no more--and no less--autobiographical than 8 1/2. Brendan Gill, "Married Misery," The New Yorker, November 6, 1965, pp. 120-122, says that Fellini claims that Juliet of the Spirits is not strictly autobiographical.

[3]Renata Adler, "Fellini Casts a Color Spell," Life, November 26, 1965, p. 18, makes a similar point.

But because she is unloved, Juliet, who seems to have expected marriage to bring a fairy-tale "happy ever after" life, is as lost as an Alice in a mad Wonderland which her husband's vocation represents.[4] For Juliet, though a middle-aged woman, is the most childlike of all the protagonists of the latter three full-length films. Indeed, her central problem is that she is bound by childish conceptions of good and evil, much like Guido's conflicting dualities. But an essential difference between the two protagonists lies in Guido's memories' and fantasies' being the materials on which his imagination is nourished to bring about his ultimate redemption through artistic creativity; whereas Juliet's memories and fantasies are shown as repressive forces from which she must be freed in order to be whole.[5] Thus Fellini seems to indicate that the imaginative manifestations of the unconscious contain opposite potentialities. On the one hand, they can through artistic transformation be a means of finding personal harmony with outside reality; on the other hand, they can be a source of repression which is like a reservoir of spirits that must be exorcised before individuals like Juliet can achieve mature identity.

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[4]Kezich, p. 45, quotes Fellini as saying that he suggested to Pier Gherardi, his designer, that the costumes should evoke a "childlike tone, also a disquieting one, like Alice in Wonderland."

[5]Richard Bimonte, "Fellini's 'Backward Walk,'" Reporter, December 16, 1965, p. 45, quotes Fellini's description of Juliet of the Spirits as a "backward walk" into childhood innocence, with the goal being to show man how "to accept and love life. . . . without idealizing it," such idealization being "extremely dangerous for our mental health." Fellini says that he was trying to show the "process of liberation . . . [from] psychological cancers."

At the beginning of Juliet of the Spirits are unleashed the first of the spirits which descend upon Juliet through the rest of the film in much the same manner that Guido's fantasies appear throughout 8 1/2. The fantasy sequences of the two films, however, are not entirely parallel.

First, Juliet's role in relation to her fantasies is essentially passive; whereas her male counterpart's role in 8 1/2 is essentially active. The manifestations of Juliet's unconscious come to her with no more effort on her part than the effort involved in receiving the pictures and sounds of her television set; to both she is simply tuned in (nearly always). Guido, however, actively (except in his sleeping dreams wherein he would have to play a passive role of course) calls forth his fantasies, especially those concerning his film-to-be. Hence it seems clear that in 8 1/2 Fellini is dealing with conscious artistic manifestations of the Jungian unconscious, while in Juliet of the Spirits he is dealing with its pathological manifestations.

Second, the mingling of reality and fantasy in the two films seems to serve different purposes. The primary goal of the fusion in the previous film was to superimpose levels of time, while the primary goal of Juliet of the Spirits seems to be to superimpose levels of substance.[6] Though her dreams, memories, and apparitions take Juliet to past time, and though figures from these levels of consciousness also later appear in only slight transformations in

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[6]Kezich, p. 58, quotes Fellini: "The apparitions in the film have the same substance as the real characters, and vice versa. Indeed, sometimes more than one character is presented suddenly with a completely unreal look, so much so that a stimulating ambiguity between fantasy and reality is created. The ambiguity is intentional and one of the keys to the film."

both her real and fantasy life, Fellini's techniques in the film clearly separate the time levels: Juliet's memories of childhood are narrated as memories, and there is no imaginary future-conditional.

The Superimposition of Substance in Juliet of the Spirits

The figures of Juliet's outer reality, however, often take on the substantive characteristics of her fantasy life. The roles of Fanny, the circus ballerina of Juliet's memory; of Iris, the guiding spirit who is called forth by the opening seance; and of Susy, the voluptuous neighbor who is designated by Iris as Juliet's "teacher" (Kezich, p. 267), are all played by one actress (Sandra Milo). It would seem that this triple role is the main clue to Fellini's purpose of superimposition of substance. Juliet's maid Elisabetta somewhat similarly takes on the substance of the martyred saint with which Juliet identifies because of having played the role in a childhood play. Indeed, all the characters from Juliet's real life, memory, and dream take on substance in her fantasies. In turn, the detective whom she sees in the nightmarish dream near the film's beginning later appears as a real person. The fusion seems complete, however, when the presumably real voice she hears coming from the Bhisma, a hermaphroditic mystic, is heard again also in real life, using the same words but coming from quite another person, José, the Spanish visitor to Juliet's home.

It would appear that Fellini expects the viewer to suspend disbelief in such occult manifestations of the spirit world which are essential to this film, and that this suspension of disbelief

exceeds the necessity imposed by the mind-reading sequence of 8 1/2.[7] Such a suspension, however, may be necessary in any art wherein a metaphor is employed, and it may well be that Fellini's metaphor here is intended to show the imbalance between Juliet's unconscious and her conscious experience of reality.[8] Of course, if it is assumed that the point of view of the film is prodominantly that of Juliet, then the manifestations of her unconscious mind in her conscious life can be explained as the hallucinations of a somewhat schizophrenic personality. Yet from an artistic point of view, Fellini may well be paralleling Dante again by presenting a belief in supernatural forces to which he actually subscribes, though he may not subscribe to all the metaphors inherent in the presentation.[9]

The various superimpositions of fantasy, dream, and external reality comprise a Journey within the self, with the "troubled

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[7]In Kezich, p. 45, Fellini's statement concerning the apparitions is useful: "The problem was to make them clear on a symbolic level, but of not having them fall into an overwhelming symbolism. I didn't want them to be shown on a neurotic, psychological, scientific level, and I didn't want them to be looked at like the drawing of the insane or the esoteric book of the alchemist. It's fine that something of all that did remain, but in an allusive manner and in the context of an image from the collective unconscious."

[8]Morris Philipson, Outline of a Jungian Aesthetics (Evanston, Ill.), pp. 7-8, describes the Jungian theory of the process of individuation as being one in which there is sought a "reciprocal interdependence" between forces of the conscious and unconscious, rather than the one's dominating the other, as had been the concept of Greek-Rationalist and of Christian-Romantic thought. The former exalted the rule of reason, while the latter valued foremost the guide provided by "the light" of the irrational.

[9]Thomas Meehan, "Fantasy, Flesh, and Fellini," Saturday Evening Post, January 1, 1966, p. 33, says that Fellini, like his wife Giulietta Masina, believes in ghosts, magic, astrology, and tarot cards, and often consults mystics (such as Genius, the medium who plays himself in Juliet of the Spirits) when shooting a film.

spirits" which Juliet encounters seen to be a fusion of her conscious and unconscious worlds. A detailed account of these trips is given in Appendix III, but a briefer description of their nature as a Journey into a spirit world follows. (1) In the opening sequence in Juliet's home, a seance brings forth the voices of spirits--Iris and Olaf, who call attention to Juliet's loveless condition. (2) On the nearby beach, Juliet hallucinates Fanny, the circus performer of a childhood memory seen later, and Juliet sees an apparently real vision when Susy, her sybaritic neighbor, arrives with her retinue in a manner calling to mind the arrival of an oriental queen by howdah or a Cleopatra by barge.[10] Then, asleep, Juliet has a nightmare of a landing barge arriving from the sea, carrying monstrous and deathly passengers, and flanked by a raft of dead and dying horses.[11] (3) After a brief encounter with the external, but remote, reality of her mother and sisters, a sequence in Juliet's bedroom brings her another, but indirect, message from a "spirit" world--that of her husband's dream from which he speaks the name of his paramour, Gabriella. (4) Being troubled also by spirit-like manifestations through phone calls which seem to have no caller, Juliet

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[10]The arrival of Susy suggests Shakespeare's famous description of Mark Antony's first sight of Cleopatra on the river Cydnus (Antony and Cleopatra, II, ii), a description in turn borrowed from Plutarch. Juliet's name seems an even more important Shakespearean allusion, with Fellini's Juliet being also a "child," love-oriented, and a believer in magic potions (both literal and figurative). Certainly Fellini's film is like Shakespeare's play in revealing the self-destructiveness inherent in the romantic view of life.

[11]The raft of horses in Juliet's dream suggests Picasso's "Guernica" to some observers and Géricault's "Raft of the Medusa" to others. These allusions, however, would seem to carry similar meanings.

is persuaded to visit the Bhisma, a hermaphroditic seer, whose trance calls forth apparitions somewhat fusing those of the landing barge dream and of Fanny. The Bhisma also transmits, in a voice quite different from his (or her) own, a message concerning a wine (perhaps subtly suggesting the alcoholic variety of spirits). (5) During her drive home, Juliet recalls two events from childhood, both involving her grandfather: the first is a memory of a visit to a circus where Fanny was seen, and the second is her fancied version of her grandfather's elopement with Fanny. (6) On her return home, Juliet meets José, a guest of her husband, who speaks with the same voice and words heard at the Bhisma's. (7) A visit to a detective, whom Juliet has been persuaded to have investigate her husband, reveals the detective to be an incarnation of the man seen pulling forth the landing barge in the earlier beach nightmare. And during their interview, an apparition appears who is later recognizable as the headmaster of Juliet's memory of a school play. (8) Juliet recounts the latter memory to her sculptress neighbor, and during the recalled performance of that play we see the child-Juliet, in the role of a martyred saint, being hoisted aloft on a grill flanked by crepe paper flames. The performance is terminated by Juliet's indignant grandfather, to the horror of her mother and the headmaster. (9) A visit to Susy reveals a world which, though apparently real, seems also fantastic, with Susy's home suggesting a magnificent house of pleasure. (10) Juliet again visits the detective, where she receives other varieties of transubstantiated messages: those of filmed and taped recordings which reveal the infidelity of Juliet's husband, Giorgio.

(11) On a return visit to Susy for a party, Juliet meets other fantastic guests and members of the household, including Susy's Indian godson, whom Susy seems to offer to Juliet as lover. Perhaps Juliet only imagines the near-seduction, which is terminated by an apparition of the martyred saint, now seen in the person of Juliet's maid Elisabetta. (12) A garden party at Juliet's home brings together the characters of her "real" world and apparitions of those previously seen in memory and fantasy. (13) After a visit to the home of Gabriella, Giorgio's mistress, whom Juliet still encounters only as a disembodied "spirit" by phone, Juliet returns home to find Giorgio leaving her indefinitely. Then, alone in her house, she encounters a final flood of tormenting apparitions, figures from her barge nightmare, her "real" life, and her childhood memories. These include Roman soldiers of the childhood play (now seen as adults and associated with Nazi soldiers), and, most importantly, the hearse of a childhood friend, who committed suicide, and her funeral field lit by brush fires. In a fusion of waking hallucination and of sleeping dream, Juliet is driven to exert her adult will, apparently for the first time, by defying her mother and answering a call to open a door to a corridor where she finds her child-self tied to the martyr's grill. As Juliet releases the child, the apparitions are seen leaving, and finally even Juliet's fantasy of her grandfather and of her child-self depart. Juliet is then seen in a final shot outside of her imprisoning house. She is alone but serene.

Through these trips into her psyche, Juliet has been guided to independence and maturity. The implication is strong that

Juliet has traveled to psychic wholeness--for many modern men, a true paradise.

The Archetypal Journey toward Paradise

Like Dante's Paradiso, Juliet of the Spirits deals with a Journey through a spirit world toward a paradise. This is not to say that Juliet's milieu is in any way a paradise, but then neither is that of the Paradiso. For Dante the pilgrim reaches his goal only indirectly through Beatrice, and only at the end of his Journey through the intervening spheres, where he, like Juliet, encounters transubstantiated spirits and through them learns the nature of heaven. Finally the "heaven" which Juliet reaches is an existential one of freedom or a Jungian one of individuation. By the exercise of her will Juliet becomes whole and separate from others. By releasing her childhood self she thus exorcises the spirits--good and bad--which kept her in a fairy-tale world, both too perfect and too monstrous to be true.[12]

The differing theme of Juliet of the Spirits is revealed through a Journey which is perhaps more like an LSD "trip" than any kind of real journey through space (as in La Dolce Vita) or through time (as in 8 1/2).[13] In fact, as the spa had narrowed the Journey of 8 1/2, so the Journey of Juliet of the Spirits is further narrowed

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[12]The author of "A Wife Betrayed," Time, November 12, 1965, p. 14, was perhaps more insightful in word choice than he realized by describing Juliet of the Spirits as a "fairy tale for adults."

[13]Fellini refers (in Kezich, p. 31) to an LSD experiment which he undertook, with the supervision of a scientist friend, after he had finished 8 1/2.

to Juliet's house and its environs. She leaves this locale only at the insistence of others--to visit the hotel suite of the Bhisma (the mystic seer) and to visit the detective investigating her husband--or in desperation to visit her rival when it appears to Juliet that her home is no longer the meaningful center of her life. The beach which Juliet visits is only a short walk away from her house, as is apparently the house of the sculptress whom she visits. And the mansion of her voluptuous neighbor, Susy, is visible from Juliet's house. By narrowing the locale of this film primarily to Juliet's house, Fellini has narrowed the focus of his concern more surely to her inner life. Even Guido's problems (in 8 1/2) had very much involved those around him, although he found his resolution within himself. Juliet's problems, on the other hand, turn out to be her own image of herself, an image distorted by the mirror of her imagination, an imagination confused by its own receptivity to romantic distortions of reality. For Juliet is like the heroines of Nights of Cabiria and La Strada (all three played by Giulietta Masina) in being a romantic, though an otherwise essentially innocent, child-woman. More than any other of Fellini's characters, however, Juliet seems to believe in fairy-tale versions of relationships with others, including even a fairy-tale conception of religion.

The Archetypal Characters

The characters of Juliet of the Spirits therefore emerge with a closer identity to fairy-tale archetypes than to those from more adult literary and mythological sources. Perhaps as compensation

for being the Ugly Duckling in a family of beautiful women, Juliet identifies with the saintly role she played in a child's drama of a saint's life.[14] Indeed, Juliet's mother is presented in an early fantasy-memory with the aspect of Walt Disney's Evil Stepmother from Snow White in which aspect she reappears during the final exorcism of spirits.[15] Juliet's subordinate role to this non-motherly woman and to her two imposing sisters also suggests a Cinderella. It is as if Juliet had been temporarily rescued by her Prince, Giorgio (her husband). But whatever dragon this St. George had slain has come back to life at the beginning of the film, because her "happy ever after" marriage is, after fifteen years, seen to be far from ideal. In a reversal of a fairy tale, Juliet's Prince seems to have changed to a Beast, and she is in no less a subordinate and unloved position than she was with her mother and sisters.

Juliet's mother and older sister correspond somewhat to the disapproving Father and elderly Mother figures of 8 1/2. No real father appears in Juliet of the Spirits, either in memory or fantasy, with the grandfather apparently providing the only father Juliet remembers. The grandfather, however, corresponds in some ways to the permissive Earth Mother seen in 8 1/2 in the persons of Guido's young mother, his mistress, and Saraghina. But like the Father of

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[14]Fellini told Kezich (p. 57) that the "gestation" period of Juliet of the Spirits extended back to the time of La Strada, during which period he had considered making a film about "a very sweet, unknown provincial saint," in an effort to "penetrate certain areas of reality [which] could find a perfect guide in Giulietta." She, of course, emerges in a role which only indirectly depicts a saint.

[15]Kezich, p. 235, similarly describes the mother.

many fairy tales, he had gone away when Juliet was young, leaving her to the disdainful treatment of an unloving, stepmotherly figure.

Juliet's two memories of the grandfather's role in her childhood contain the key to her problems. She remembers the liberation from matrydom which he brought when she played the role of a saint in a school play and he intervened; yet the child-Juliet is remembered as weeping after his intervention, perhaps from disappointment at not seeing God as she had expected, or perhaps because of the shame the grandfather's actions brought to her mother and to the school's headmaster. Certainly the adult-Juliet is shown still in fear of her mother's disapproval and of the vengeance of a god which the headmaster represented. But Juliet also remembers her grandfather as an accomplice against the evil of her mother, or at least as a kindly and romantic figure--a Prince who eloped with a fairy Princess, represented by the ballerina to whom he had introduced her backstage in the fairy-tale world of the circus. Finally, Juliet remembers the shock of her mother and the headmaster when the grandfather eloped with the circus ballerina. It therefore seems that Juliet has two conflicting versions of her Father-God (both with the long beards imposed by the childish view). There is one of vengeance like the headmaster, who requires martyrdom, and one of love like the grandfather, who nevertheless carries the threat of being really a tool of the devil and thus threatening the flames of Hell as the only alternative to the flames of martyrdom.

The grandfather is also a kind of fairy Godfather to Juliet, and his ballerina girl friend, Fanny, takes on the guise of a fairy Godmother. Juliet thinks that Iris, who speaks to her from the

spirit world during the seance at the beginning of the film is perhaps Fanny. Then Juliet's memory of Fanny takes on new substance in the person of the hedonistic neighbor, Susy, one so Godmotherly to Juliet as to offer her godson as a lover.

Since the childlike Juliet is a complete believer in magic, many of the figures around her take on characteristics of the Old Magician. In addition to the grandfather and the headmaster's share in this archetype, Genius, the seer of the seance, and the Bhisma clearly represent magic which Juliet ultimately rejects as she ultimately rejects the "magic" of José, a romantic Ideal counterpart of the Ideals of the earlier films. In fact, Juliet is overwhelmed by the advice of others, whose easy prescriptions for her are ultimately seen as spurious as any fake magic. Apparently only through the process of psychodrama (which the viewer sees only in its manifestations in Juliet's mind) does a true diagnosis and prognosis for Juliet emerge. Significantly, even here Fellini has Juliet find her answers within herself--the true location of her problems.

Symbolic Importance of Color

This film, being Fellini's first use of color in which he exercises artistic control, makes important symbolic use of the added dimension of form which color provides.[16] With color, form

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[16]Kezich, p. 35, quotes Fellini as saying that the previous use of color for his episode in Bocaccio '70 was not a problem he went into deeply because the use of color was the decision of the producers who controlled the three-part film. Kauffmann, "8 1/2--Ladies' Size," p. 32, quotes Fellini (during the filming of

and function integrate, since Fellini considers color to be an important characteristic of the dream, and since the main function of Juliet of the Spirits is to portray the world of the unconscious which in Jungian terms is the milieu of the dream.[17]

With the first shot of the film, Fellini uses color to express the fairy-tale nature of Juliet's world, an intention he indicates in the film's scenario by describing Juliet's house as looking like a "child's drawing" (Kezich, p. 67). Not only are the shapes of the house and its landscaping the neatly formed rectangles and circles like the style of a child's drawing, but also the colors seem to be derived from crayons. In contrast to this setting is Susy's house, the exterior of which is never fully seen, but which is approached through a yard containing contrasting wilder, freer shapes and more unusual colors. Whereas Juliet's yard, with its dominant feature of formal rose trees and a bright green willow tree, is enclosed by a white picket fence, Susy's overgrown yard is enclosed by an iron fence and contains a golden willow-like tree and plants with translucently white blossoms.[18] The interiors of the two

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Juliet of the Spirits) as being "very uncomfortable" about the use of color because of the potential danger of loss of audience collaboration in that they supply color through their imaginations.

[17]Kezich, p. 35, quotes Fellini: " . . . color is part not only of the language but also of the idea and feeling of the dream. Colors in a dream are concepts, not approximations or memories."

[18]The plant with disc-shaped blossoms is apparently the one which Suzanne Budgen, Fellini (London, 1966), p. 71, refers to as being visually linked with the discs of the wind chimes seen in the film's first sequence, chimes associated with the substantiation of Iris.

houses similarly contrast, with Juliet's being rather ordinary in its primary colors and neat patterns, while Susy's is almost surrealistic in its use of the colors and curves of art nouveau.

Indeed, color sets the mood of each apparently real locale, but the color is almost as subjective in its representations of the real world around Juliet as it is in representation of her memories and fantasies. The nature of Iris, goddess of the rainbow,[19] is thus the art-nouveau coloring which Susy takes on as a substantiation of Iris. Similarly the dominant black leather chairs of the detective's office and its surrounding walls of greenish, semi-opaque glass suggest the waiting room of a doctor or dentist.[20] And in the Bhisma's suite the rich red wallpaper of the room suggests that Juliet's friend is correct in her surmise that the hotel once housed "kept women" (Kezich, p. 219). The red of the room, along with the hugh electric fan, also is reminiscent of the fan-blown flames of the childhood play, which in turn become for Juliet like flames of hell.

The scenes of memory, on the other hand, are predominantly presented in near-monochromes that emphasize the few instances of bright color which are seen. Thus in the sequence of childhood the red, crepe paper flames stand out to suggest that it is the fear of

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[19]This allusion is also seen by Budgen in her footnote to p. 75. Of course, considering Fellini's previous symbolic use of film tools, Iris also suggest the camera eye.

[20]Budgen, p. 79, sees the detective, named Lynx-Eyes, symbolically as "the all-seeing eye of God . . . reduced to that of a super-Peeping Tom." Budgen adds a footnote that Lynx-Eyes' character may have been suggested by an Italian detective described in "Peeping Tom," The Sunday Times color supplement, March 6, 1966.

flames which stands out in Juliet's memory of a nearly monochrome situation. The colors of the circus are similarly muted, and only in the fantasied memory of the airplane elopement are colors bright, especially the green of the grass on the open field.

While white and off-white dominate Juliet's real memories, with the child-Juliet robed in white and pillowed on white lace and with the circus ballerina dressed also in a white costume, the figures of Juliet's unconscious are dark and ominous as they appear in her dream of the landing barge. A greenish sky gives these figures part of their dark, fearful aspect, while their flesh and clothing is of dirty, brownish black and dingy white. When these and other fantasies appear later, they are clothed in the same unreal exaggerations of color and colorlessness. For example, the Susy-saint who appears in Juliet's bathroom is dressed all in white, but she sticks out at Juliet a very red tongue.

In strong contrast to the color of Juliet's real and fantasy world is the black and white of her frequently turned-on television set. Its colorless but real transmission of reality is reiterated by the black and white films of her husband and his mistress which Juliet sees in the detective's office. Then when the black and white photograph of Giorgio is seen among the gentle browns, pinks, and blues of Gabriella's apartment, the implication is that Juliet must believe the colorless truth of photographs instead of the myriad colorings of the world she thought was real. A further implication may be that these colorless transmissions of reality have an affinity with the muted colors of Juliet's memories and dreams.

Fellini often uses color to define symbolically the state of mind of his major characters. Juliet is clothed almost throughout in only three tones: white, black and red.[21] In general she seems to wear white in response to her image of herself as saint, and red as a note of bravura in situations where she wishes to change her saintly image. Black, on the other hand, indicates sin and death. The first time that Juliet's clothing is prominently seen is in the morning after the seance when she is clad in a modest white negligee. Later in the day she wears an all-white outfit on the beach. She is again seen in white in her bedroom with Giorgio, and in her garden when she receives the detective's call. She wears white for both of her visits to the detective, though for her second visit a black hat seems almost a symbol of mourning. The mourning black is more apparent in the outfit Juliet wears when she visits Gabriella. Juliet's association of black, especially black lace, with sin is indicated in the Bhisma's interview when she rejects his suggestion that she wear black lace stockings, the sign to Juliet of a prostitute (Kezich, p. 228). The obscene women whom her fantasies depict are naked except for traces of black lacy material.

Susy's white gown with its fur stole seems a parallel to Juliet's more modest, maribou-trimmed negligee, and thus Susy is suggested as a kindred spirit, though certainly her Jean Harlowish gown carries no associations with a saint. Rather the black, lacy

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[21]Carl G. Jung and Marie-Louise von Franz, eds., Man and His Symbols (Jung, MHS), pp. 287-296, identify red as traditionally the color of passion and black as the color of depression and death.

fan and the butterfly, which Susy wears perched on her naked shoulder, suggest the black lace of prostitutes. This association is further suggested by the black and white transparent veil which Susy wears to partly cover her bikini in the subsequent trip to the tree house. Juliet, on the other hand, is shown, in this first visit with Susy, in her conflicting colors of red and white. Then in her visit to the Bhisma, red is prominent in Juliet's clothing, with red gloves and scarf picking up the red of her dress, which is significantly partly covered by a coat--merely trimmed in red. Here color seems to imply that Juliet would like to break out of her saintly role and robes, as the visit itself would imply. Then in her next visit to Susy, Juliet's red side, suggesting both temptation and bravura, seems to win out because she wears an all-red evening dress, though its severe lines and covered look belie the function of its color.

Symbolic Designs in Costumes

Not only the colors but also the designs of various costumes are repeated in a manner to suggest the superimposition of fantasy upon the reality which Juliet sees around her. She herself is often seen in outfits with suggestions of the oriental. For example, two of her hats are like those of coolies, as are her beach and garden party outfits. There is a triple suggestion here that Juliet is trying to respond to a pagan side of her nature, that she is a slavish person, and that she eschews clothing of feminine allure for the more covered protection of slacks and high-necked coats and robes. The latter suggestion is further implied in her first "confessional"

with the detective when she wears a hooded coat suggesting the complete covering of a penitent monk. In turn, the detective is seen in the nightmare clothed in a monkish bath robe, and in the reality of the first interview clothed in a clerical outfit.

Other echoed designs are seen in the clown ruff of Fanny's ballerina costume which is repeated in both a black and a white outfit worn by Valentina (Juliet's spiritualist friend), significantly ambiguous in echoing the white of Fanny's costume and the black lace of the obscene women. Val's costume is repeated by her little dog's outfit, and the clown ruff suggests the comically romantic figure of the Commedia dell'Arte. A comic Valentine is also implied by Valentina's name.

Though ambiguously linked by their whiteness to the costume of the saint, the Hindu outfits of Susy's paramour and her godson are linked by design to the outfit worn by the pagan Bhisma. Further underscoring the ambiguous representations of various divinities is the appearance in Susy's household of a man dressed as a monk, recalling the robe of the detective in the dream. Similarly the angel wings on Susy's gown, though black, recall the angel wings passed out to the children in the play of Juliet's memory.

Symbolic Designs in Settings

It would seem that Susy's angel wings as well as the black butterfly ornament are not the signs of an angel but of a Psyche or of a fertility goddess, identifiable by some emblem from nature. Certainly Susy's house is seen to have the symbols associated with

a Juno-Diana. Golden boughs and a white peacock grace her yard where the mournful owl-like call of the Diomedes bird is heard.[22] The broad steps to her door are flanked, moreover, by stone figures, each with a bird's head and a woman's body, suggesting the griffins which guard the threshold of a goddess. (These griffins are prominent in the shot when Juliet flees Susy's house, with their heads turned toward camera to show an expression of surprised puzzlement.) Further associating Susy with a goddess is the shell design of the wall opening which contains the slide to her swimming pool; the suggestion of a Venus is clear.[23]

The design details of almost every setting represent a symbolic motif seen in another, suggesting Juliet's confusion between substances. Susy arrives in a barge, which is reiterated by the barge of Juliet's nightmare. Susy's entourage is seen lined up against the horizon in almost the same manner in which the figures of Juliet's mother, sister, and the headmaster are seen in line, though at first still, against the horizon in Juliet's fantasy of

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[22]This is the bird call identified by the Cardinal in 8 1/2. Its hooting sound also suggests an owl, traditionally associated with death and the soul as in Thomas Gray's "Elegy Written in a Country Churchyard" and in John Keats' "Ode on Melancholy." As an albatross the bird calls to mind Coleridge's The Ancient Mariner, where it is a symbol of Christian guilt.

[23]The shell design is part of the art-nouveau motif which emphasizes curves taken from natural objects. Yet the significance of this shell-shaped opening into water seems to be a witty inversion of Botticelli's image of Venus emerging from water via a shell. Significantly, Botticelli is cited by Fellini as his favorite painter in Gilbert Salachas, Federico Fellini, Cinema d'aujor'hui, No. 13 (Paris, 1963), p. 112. The shell, in conjunction with water, also suggests a sexual venturing into the unknown or an emergence into life. It is also part of Christian symbology by being traditionally associated with St. John the Baptist in depictions of his use of the shell for baptism. See "Shell," OED.

her grandfather's elopement.[24] The filmy curtains which enclose Susy's pavilion are like those of her living room pavilion and those which surround a similar pavilion of the Bhisma, thus linking the two teachers of love. Similarly the identity of Susy and Fanny is unified by the veiled coverings surrounding the circus boxes and Susy's pavilion, with both women at one time wearing veils. Moreover, at one point Juliet subjectively views the interior of Susy's house as if through a veil--as she had viewed Fanny backstage at the circus.

Symbolic Uses of Veils, Mirrors, Glass, and Other Properties

Fellini markedly makes use of these and other kinds of transparent and translucent materials to veil substances. Juliet's memories of the circus and of the childhood play contain similar veilings: her mother and sisters view the circus from behind veiled boxes, Juliet views the circus wild men through a net-like cage, and she remembers first seeing Fanny as if through a filmy curtain. Likewise the members of the audience for the childhood play have faces made indistinct by gauze masks.

Juliet's real world also is often partly veiled. Smoke of incense surrounds the figures in the seance (as incense also helps obscure the Bhisma), and Juliet's garden is first seen veiled in

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[24]The shot is not a frozen frame, since only the people are still while their clothing is seen gently blowing. The effect produced seems to be: Juliet's imagination is poised in wait for her command to begin the romanticized actions.

mist. There is a similar mist in the garden when Juliet first encounters José, and her rose trees of which he speaks as denoting her love (Kezich, p. 236) are often seen protected by plastic. These veilings of reality seem to indicate Juliet's wish to veil her world in the protective mist of romance, just as she veils the light when she settles down to read in bed beside her sleeping husband (with his eye shades and ear plugs more thoroughly removing him from the reality of his wife).

Mirrors are used from the film's beginning also to suggest, perhaps, the ambiguous nature of Juliet's real world.[25] Her two maids' efforts to help her dress are seen through the mirrored doors of her dressing room, and Juliet's face is not seen until the lights are extinguished to create the surprise for Giorgio's entrance. In fact, even then and throughout the first evening Juliet is never both directly and clearly seen, a technique also suggesting Fellini's indication of the subjectivity of the film's point of view.

The only clear view of Juliet comes indirectly through the mirror in her bath where she urges herself not to cry (Kezich, p. 185), and where she sees and briefly converses with the lawyer friend who seems to be an admirer. Mirrors have a link with magic as is indicated when Juliet sits before her mirror while Genius, the spiritualist, discovers (by holding a pendulum over her head) her receptivity to spirits. The next morning it is in front of another mirror that she recalls Iris' message of love; and later on

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[25]Kezich, p. 49, quotes Fellini: "A precise story reflected in so many mirrors. I certainly would have liked to do the film this way; maybe even a little of it is like that."

the beach Juliet looks into a hand mirror as her doctor observes that she sees "obscure, magical things everywhere" (Kezich, p. 202). The magic of mirrors is reiterated in Susy's boudoir, with its mirrored ceiling. Mirrors are present even in Susy's tree house where reflectors mirror the sun's light, and where Susy uses a hand mirror to flash a light to guide two young men to the hide-away.

These uses of veils and mirrors are joined with other uses of glass to suggest the Pauline theme of seeing "through a glass darkly."[26] It is significant that a nun uses a magnifying glass to show young Juliet a postcard picture of the saint whose role she plays. Comically, the detective's psychologist assistant puts on a jeweler's magnifier to peer at pictures of Giorgio and thereby quickly to size up his personality. This act recalls the tiny holes in the center of the lens of Juliet's doctor's sunglasses, presumably meant to suggest his ability to see with and without shade. And the first close-up view of Susy is through José's gift of a telescope.

Though repeated less often than mirrors, stained glass takes on symbolic significance by its repetition. The restrained use of such glass in Tiffany lamps in Juliet's dining room and bedroom is much amplified throughout Susy's art-nouveau decor. Similarly linking two differing versions of love sacraments are: (1) the orange

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[26] I Corinthians: xiii, 12. Paul's expression of the importance of symbolic concepts is also stated by the "Per visibilia ad invisibilia," of Romans: i, 20.

stained-glass windows in the studio of the sculptress, who speaks of her statues as her effort to incarnate a god of love; and (2) the more traditional stained-glass windows in the background of the wedding party, which Juliet pauses to observe in the hotel on her way to the Bhisma.

A subtle but important repetition of properties is seen as Juliet's gardener repairs a grill in her yard, thus suggesting the saint's grill of her memory and fantasy. Indeed, with his blacksmith's apron, the gardener seems a kind of Pluto, an affinity with the underworld further suggested by his first appearance when he rises out of Juliet's lily pond, which he is cleaning, covered with vegetation. The significance of the lily pond is reiterated by the lily pattern in Juliet's slip-covers and curtains and by the real lilies frequently seen in her living room.[27] The lily as a Christian symbol is further recalled by the lily which the child-saint carries. Yet lilies also seem to mean death to Juliet, for it is in her pond that she envisions the drowned childhood friend Laura, and being a suicide this is hardly a death of salvation.

Also connecting Juliet's childhood memories and her adult fantasies and of major symbolic importance is the little door through which Juliet goes to free her child-self. It is as if the adult-Juliet has finally opened the door of the stage attic where she expected to see God, though she ironically finds herself.

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[27]Budgen, p. 75, calls attention to the visual links provided by lilies, though she does not explore their significance otherwise.

Expressions of Juliet's Conflict

All the symbolic images of the film contribute to an expression of Juliet's conflicting images of herself, a conflict emerging from her experiences with family and religion. As the permissive grandfather is opposed by the restrictive headmaster, similarly the conflict between her sexuality and her conscience is expressed by the fusion of Fanny, Susy, and Iris on the one hand, and Elizabetta and the saint on the other. Even the squarish shape of Juliet's house is opposed by the circular shapes in Susy's house, with the former suggesting the Jungian archetype of earthbound matter and the latter suggesting the opposing archetype of the psyche (Jung, MHS, p. 249).

Also associated with Juliet's repressed sexuality, perhaps, are the opposing symbols of flight which the film features.[28] Her wish to escape the flames of damnation by means of a flight to heaven on a martyr's rack is opposed by her fantasy of the grandfather's flight from conventions and family to illicit but romantic love via the circus airplane. While it should be noted that in Fellinian terms the circus represents a creative life in which Juliet's husband (like Guido of 8 1/2) is involved, this life is one which seems to exclude Juliet as she is excluded from his romantic love.

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[28]Maud Bodkin, Archetypal Patterns in Poetry (London, 1934), p. 144, cites the Freudian theory that dream manifestations of the Flight archetype have their origin in sexuality, expressing a desire to defy restrictions (i.e., gravity) in free movement. Though not confining the archetype to sexuality, Jung, MHS, p. 157, sees a similar longing for liberation in archetypes of Flight and Birds.

That the circus world represents her repressed sexuality seems also indicated by the recurring symbols of horses.[29] The horses on the raft of Juliet's dream and the pair of china horses on a shelf in her house seem to carry connubial associations. The china horses are prominent in the shot near the beginning of the film when Juliet sits happily beside Giorgio, watching television; then when she receives the detective's call concerning the results of his investigation, the horses flank the phone. They are symbolically facing each other in the former shot, but are turned away from each other in the latter. Fanny, moreover, is not really a ballerina but a horseback rider, appearing in one apparition astride a horse--as appear other, more clearly sexual apparitions of semi-nude women. It is as though the wild men of Juliet's circus memories join with her memories of the circus horses so that horses become a symbol of the primitive urges of Juliet's unconscious mind and, as expressed by her dream, associated with the invaders coming in the landing barge from a sea of deathly sexuality.[30]

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[29]Again the author of "A Wife Betrayed," p. 114, shows insight by calling the film a "psychic three-ring circus," with Fellini a "Barnum of the avant-garde."

[30]Budgen, p. 71, calls attention to the recurrent use of horses as a device to cause one sequence to be called to mind by another; e.g., the doctor's prescription that Juliet go horseback riding is brought to mind by the half-dead horses on the dream raft. The symbolic significance is suggested, however, by Jung, MHS, p. 175: "Wild horses often symbolize the uncontrollable instinctive desires that can erupt from the unconscious--and that many people try to repress."

It may be noteworthy also that Caravaggio's painting of St. Paul struck down from his horse by the impact of a vision of Christ is similar to the shot of the raft horses in its use of light and shadow and of arrested motion.

The primitive side of Juliet's nature is further associated with pagan divinities, as expressed particularly by the presence of Indian figures in Susy's household and by the references to teachings of Lao Tse and the Kama Sutra during the visit to the Bhisma. These pagan representations in turn become fused with Juliet's predilection for the occult, expressed by the releasing of spirits during the seance. Indeed, her superstitious bent colors her conflicting Christian views so that they remain a child's storybook version of the worldly and aggressively male (as expressed by Roman soldiers and Nazi storm troopers) versus the spiritual and passively female (as expressed by the saint).

Juliet's retreat from the world therefore becomes a retreat from the flesh and even a Madame Bovary sort of retreat into a romanticism, through all of which Juliet travels to spiritual health.

Use of Music and Sound Effects

The music in Juliet of the Spirits is by no means as allusive as it was in La Dolce Vita or 8 1/2, perhaps because the milieu has become more clearly the unconscious. In fact, there is only one use of music not specifically composed for the film: the "Charleston" which is heard when Juliet walks up to Susy's door and heard again at the appearance of the two young men who have followed Susy to the tree house. Circus-like music is prominent throughout the film's original score, however, being heard during the anniversary dance of Juliet and Giorgio in the opening sequence, and heard again near the film's end when the spirits ride away. The music in the

background for Susy's first beach appearance carries the sound of oriental bells, recalling the oriental strain in the music of La Dolce Vita. Similarly recalling the earlier film are the church bells heard at the end of the Bhisma's trance.

In all three of these Fellini films there is a theme which is the leitmotif of the central character.[31] This theme of Juliet's, in fact, ultimately identifies the state of harmony which she achieves in that it drowns out the one dominant sound effect of the film: the sound of wind. It is, of course, wind that is first heard on the morning after the seance when wind chimes move--indicating to Juliet the presence of Iris. The often repeated sound of strongly blowing wind, however, is first prominent in the childhood play and, though amplified, is the sound of the electric fans which blow the crepe paper flames. Thereafter wind is particularly loud when apparitions of the saint are seen. Similarly, a large electric fan in the Bhisma's suite creates a sound which is magnified also during the apparitions which there assail Juliet. This wind sound being also loud in the background for the apparitions of the funeral field with its brush fires thus becomes

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[31] Kezich, pp. 47-48, quotes Fellini: "Music comes into my films by means of records while I'm shooting. Themes that have been in my mind for years . . . [or] like "Patricia," which I heard . . . on the juke box; that became the theme of La Dolce Vita. . . . This time Nino [Rota] wrote the music ahead of time, because it seemed that the film had to come out before expected. . . . I asked him not to write movie music and not to use a connecting theme." One theme, however, emerges as indicative of Juliet's happier moments.

associated with all Juliet's fears of death. Wind takes on final symbolic importance in the last sequence when the spirits are departing but are still heard calling out to Juliet--until the music takes over.

Dantean Allusions

Though it seems unnecessary to connect the wind sound of the film with sources outside Juliet's childhood memory, one is nonetheless reminded of Fellini's use of wind to drown out the voice of Paola in La Dolce Vita and of that sequence's possible allusion to the Dantean winds of passion. And although the archetypes of Juliet of the Spirits are more traceable to fairy tale than to mythology and other literature, there are three central symbols in Dante's Paradiso which are comparable to central symbols in Juliet of the Spirits. In the film, flowers, the ancient plane, and the martyr's rack stand out, as do the garland, the eagle, and the cross in the Paradiso.[32] In Juliet of the Spirits there is a garland forming Fanny's circus swing and also a garland of flowers seen on the child-saint's head. The garland becomes a single rose held seductively in the mouth of the saint when she is seen as Susy. Flowers link Juliet's home to Susy's and Gabriella's and also to the Bhisma's suite, being importantly displayed in all four locales, with the

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[32]Though these images are recurrent in the Paradiso and foreshadowed by the Purgatorio, they are especially dominant in the pageant of Paradiso, XXIX, with the griffin being partly an eagle. In general, Dante's three symbols of eagle, garland, and cross are taken to suggest, respectively, God, communion, and man's death-rebirth.

lily being most importantly associated with the saintly side of Juliet and the rose being most importantly associated with her loving side.

As the ancient plane suggests a bird, perhaps an eagle, both the plane and the rack suggest the cross. But ultimately the theology which identifies the cross with the tree (of life) seems most important in Juliet of the Spirit's affinity to Dante. Although Juliet, like a fairy-tale child, meets the stepmotherly threat in the pine woods, it is also in the woods that she joins her Godmotherly teacher for an ascent into one of the lofty trees which are important in the psychiatrist's metaphor of the secret Juliet needs to learn (Kezich, p. 300): to be "securely rooted" but to spread branches out "in all directions"; "to fulfill yourself . . . without conflict with your desires." Thus during a walk in the woods Juliet is shown her salvation, in Dantean fashion. And she is out of the archetypal woods of bad dreams and confusion when she is shown in the film's last shot alone but free. The huge trees which flank her house are now behind her, symbolizing her potential, at least, of achieving an existential paradise.

Summation

Although Juliet of the Spirits has a female protagonist, her Journey emerges as being Fellini's Part III of a Dantean trilogy. Juliet's Journey consists of sequences in which emanations from seance, hallucinations, and dreams merge with and seem to take on the substance of characters who surround her in her life

as unloved wife of an uncommunicative communications man (again one who bears occupational resemblance to Fellini). The messages from "spirits" which she receives seem to her as real (and as unreal) as the messages she receives from the communications media, especially her continually playing television set; and her child-like view of her world imparts to herself and others fairy-tale characteristics. She is like a neglected Cinderella in a family of haughty women; her husband is like a reversal of the Beast who becomes a Prince; her mother is like an Evil Queen or Cruel Stepmother; and her sybaritic neighbor, Susy, is like a Fairy Godmother.

Susy also fuses with Juliet's guiding spirit from a seance, Iris, and also with Fanny, who eloped--like a Fairy Princess--with Juliet's grandfather. All three women seem to represent Juliet's repressed desires, which conflict with her Catholic conscience (represented by Juliet's maid Elisabetta, who also incarnates in fantasy the martyred saint with whom Juliet identifies.) Juliet is indeed bound by a childish view of religion as is exemplified by her recurring memory of the martyr's role which she played in a school play. Her memory of her grandfather, who rescued her from that childhood role and its "fires" of martyrdom, seems to represent a permissive Father (or God), while the headmaster of the parochial school represents a punitive God and the threat of fires of damnation.

Color is used symbolically in the film to suggest the varying coloring of imagination which Juliet throws over her memories and fantasies. Color also symbolizes the various sides of her character

and of the ways she views the world around her. The rainbow colorings of Susy's house associate her with Iris, the pagan rainbow goddess. And the art-nouveau designs of Susy's decor provide a contrast with the bourgeois and child-like coloring and decor of Juliet's house.

Similarly, color and design in other settings symbolize the nature of their occupants. Also materials which seem to veil and remove Juliet from reality, especially mirrors, are used to symbolize the non-reality of her "real" world as opposed to the startlingly clear view she receives from the "unreal one," including the colorless transmissions of television and film. Her confused view of reality, and therefore of herself, is exacerbated by the flood of advice which she receives from friends, family, seers, physicians, and apparitions. The apparitions finally come also in a flood and include all the figures from her present and past life.

Yet Juliet's encounters with spirits, and with spirits seeming to take on real life substance, ultimately serve a therapeutic function, analogous to something like a beneficial LSD "trip." For her Journey through the spirit world carries her, at least via dream (thus her unconscious whence spring her problems), to a release of her martyr's bonds and to a dismissal of her childhood self. She emerges free, and therefore her Journey has been like a modern one to an existential Paradiso.

CHAPTER VI

SUMMARY OF SYMBOLIC MEANINGS AND METHODS IN THE FELLINIAN TRILOGY

The Unifying Theme of Communication

In La Dolce Vita, 8 1/2, and Juliet of the Spirits Fellini has used the archetypal situation of the Journey in three basically different ways, respectively: (1) through physical and social space, as it is represented by the protagonist's travels through the archetypal city of man; (2) through perceptions of time, as it is represented in the conscious mind of a protagonist engaged in creating an archetypal story-within-a-story; and (3) through perceptions of substance, as it is represented in conscious manifestations of forces from the unconscious mind of the protagonist experiencing these forces like archetypal magic spirits.

The protagonists in all three films are similar in that they represent the basic problems of contemporary man, and being contemporary they emphasize also the problems of the female. The problems of male and female have become more similar; both seek the modern goal of individual freedom. Yet in seeking this goal they are interdependent. As Fellini himself puts it: "A free

man cannot do without a free woman."[1] And all of the Journeys show their ultimate goal to be individual freedom. In La Dolce Vita this goal appears to be unachievable in the contemporary social milieu, where the individual is imprisoned in a hell of other people with whom he has no meaningful communication. Paradoxically, in La Dolce Vita he cannot be free because he is out of harmony or alienated, because he neither receives nor transmits any meaningful communication.[2] In 8 1/2 the individual nevertheless persists in trying to communicate and in so doing discovers that the artistic form which he imposes on his message (his own experience) gives the message value. His imagination creates the necessary harmony which his life otherwise lacks. In Juliet of the Spirits the other side of the individual as would-be communicator is shown; the difficulty is one of receiving some meaningful message through the cross-interference of conflicting perceptions of reality. Juliet's view of her present life is distorted by the romantic coloring she has thrown on her past so that her conscious perceptions are out of harmony with manifestations of her

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[1]Tullio Kezich, ed., Juliet of the Spirits, trans. by Howard Greenfeld; with transcription of the final screen play by John Cohen, translated by Cecilia Perrault (New York, 1966), p. 62.

[2]Toby Goldberg, "Federico Fellini's Life as Subject Matter for His Films" (unpubl. M.A. thesis, Boston, 1963), p. 20, cites Goressio, Show Business Illustrated, n.d., p. 34, as quoting Fellini on the possible "message" of his films: "the message of a man who is trying to understand how this alienation of man has ever taken place, . . . the difficulty of any rapport, the always increasing separation of the individual from the community." Gideon Bachmann's interview in Richard Dyer MacCann, ed., Film: A Montage of Theories (New York, 1966), pp. 380-381, quotes Fellini on the problem which provides part of the theme for all his films: "It's the terrible difficulty people have in talking to each other--the old problem of communication. . . ."

unconscious. She finds harmony only by confrontation with the discordant elements (the black and white of scientific reality as represented by photographs; garish colorings of nightmare and fantasy; the near-monochromes of memory; and the rainbow spectrum of present reality). Thus she achieves freedom only when she achieves an undistorted view of herself.

Fellini has presented modern man as so technically facile in communication that he-she is almost overwhelmed by that facility itself. Being brought into almost constant and instant proximity with the rest of mankind, modern man sometimes beguiles himself into believing he has achieved the sweet life. Yet he becomes as unreal as the images of himself which he transmits through his various media of communication. The answer to his dilemma, according to Fellini's trilogy, is twofold. He must exercise his imaginative powers to impose order on his non-reality in his role as creator of communication; that is, he must re-create the myth of himself. Secondly, in his-her role as mainly a receiver of communication he-she must get rid of faulty myths.[3]

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[3]Thomas Meehan, "Fantasy, Flesh, and Fellini," Saturday Evening Post, January 1, 1966, p. 32, says that Juliet of the Spirits represents an abandonment of Fellini's earlier "conscious attempts . . . to invent relevant myths on the subject of love, alienation, and religion." With the new film, Fellini is said to be now intent upon destroying the modern myths of family, sex without love, money, fame, and especially, in Fellini's words, "the myth of misunderstood religion." Such a myth demands of a man, Fellini adds, "that he be morally perfect, which is impossible, and when a man fails in his frail attempts to be perfect, his religion then reacts on his spirits as a destructive force. The myth has filled him with regrets and guilt, it has bound up his spirits, and he is no longer able to be free. . . ."

In the three films the unifying theme of communication is shown: in La Dolce Vita, primarily in its social implications; in 8 1/2, primarily in its artistic implications; and in Juliet of the Spirits, primarily in its personal implications. The instruments of the mass media surround the characters of La Dolce Vita and indeed help create the falsehood of their sweet life. The reporter, the photographers, and the film stars are centrally symbolic characters, and the ever-present eye which torments and distorts is the eye of the camera. The communication process as a potential art, however, is the main concern of 8 1/2. The reporter becomes the auteur and thus changes the furies of the La Dolce Vita world into eumenides which aid his artistic creation. While the characters of 8 1/2 are essentially the same kind of people as those seen in La Dolce Vita, they are engaged in acting out artistic roles rather than mythic images created by publicity. Finally, Juliet of the Spirits shows the effect of society's false myths upon the individual who receives them. Juliet, in turn, helps to perpetuate the false myths. The communications media, though of primary importance, are certainly not the only sources through which she receives false images. Juliet is thereby more an Everyman than were the main characters of the other films. As a slave to a system of false communication she is as responsible for its deceptive quality as those who deceive her; as a wife enslaved to a deceiving husband she helps perpetrate his deception, and both the creative husband and the receptive wife emerge as symbolic of the social and personal ills which the communications media exacerbate.

The Sub-Theme of Vision

The tools of the communications media are the symbolic devices which most readily convey Fellini's variations on his central theme of communication. The camera eye which is shown in La Dolce Vita makes an important statement, as does the movie spotlight shown in 8 1/2, and the television set shown in Juliet of the Spirits. These symbols join with the frequent use of sunglasses in 8 1/2, and the mirrors of Juliet of the Spirits to make comments about vision--in turn, blinded, improved, and distorted. The meaning of the camera eye is enlarged by its final symbolic association with the fish eye, as is the meaning of the movie spotlight in its final association with the circus ring. And Juliet is finally shown outdoors and freed from the images of her television set as she is freed from the images of her unconscious mind.[4]

The Sub-Theme of Magic

Varying presentations of magic as subject matter are associated with Fellini's use of the communications media to express contemporary man's communication potential--to deceive or to harmonize. In both La Dolce Vita and 8 1/2 the magician is presented as a performer and as something of a clown. Such a magician appears only briefly in La Dolce Vita, where he is also a musician as are the clowns at

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[4]Juliet is thus also free from the prying Lynx-Eyes and from Iris, both figures being symbolically, perhaps, the eye of a false god; yet Iris more fully than Lynx-Eyes seems to allude both to Juliet's receptivity of the camera eye and to her own inner eye.

the end of 8 1/2. His power, if only to master balloons (or ephemeral dream-bubbles), is in contrast to the magic parlor tricks performed by Marcello's infirm father. The latter tricks are as tasteless and deceptive as the figurative magic created by sensational publicity, especially exemplified by the "miracle" sequence. The truer magic of the inspired performer, the clown-musician, is paralleled in Maurice's mind-reading act of 8 1/2, an act which he says is only part trickery. Since Maurice in turn becomes symbolic of the film-maker's imaginative talents,[5] a representative communications medium emerges as having the magic potential of harmonizing. In Juliet of the Spirits, however, the media are seen as having both a deceptive and revelatory effect on the receiver of their communications. Juliet is deceived by the romantic view of life presented via her television set, but she is forced to face her life's realities as presented by filmed and taped recordings. Here the magic of these media is as ambiguous as are the magic emanations represented by the spirits of the seance. Both kinds of magic are potentially helpful and harmful.

The Unifying Archetypes

The Circle and the Flight

It is as if he were delineating his three "magic" circles that Fellini uses the archetypal Circle to delineate the locales of the three films. As Dante used circles of Hell, terraces of

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[5]Renata Adler, "Fellini Casts a Color Spell," Life, November 26, 1965, p. 18, insightfully suggests that Fellini's abandonment of conventional dramatic techniques shows his model to be "not the playwright's art, but the conjurer's."

Purgatory, and spheres of the heavens, Fellini somewhat similarly traces his protagonists' Journeys through circular routes. The city of La Dolce Vita extends from the circle created by St. Peter's cathedral to the circle drawn by the sea's horizon. The circles of 8 1/2 extend from the terraced courtyard of the spa to the zigzagging steps of the launching tower, which steps lead finally to the circle of the circus ring. The Circle of Juliet of the Spirits, however, is more tenuously but nonetheless clearly defined as the area encompassed by the seer's pendulum which creates a sphere over her head. By moving the Dantean pattern into this world (including its manifestations in the psyche) Fellini seems to reflect modern theological thought which no longer sees God and the punishment and atonement for sin as belonging to some other world or some other life. Yet Dante, as critics like Sayers have pointed out, is incorrectly interpreted when his work is taken as a depiction only of an afterlife.[6] Rather, the major differences between the Dantean pattern of circles and the Fellinian modification seems to be that Dante's metaphor of damnation-redemption is composed of materials taken from a more fanciful view; Fellini's depiction of damnation-redemption (or death-rebirth) is taken from experience more identifiable as real--even if only in a psychological sense. It may be, however, that Fellini's modification of the Dantean pattern of ever-widening circles to one of ever-narrowing circles reflects modern man's

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[6]Dante Aligheri, The Divine Comedy, trans. and ed. by Dorothy Sayers (London, 1949-1962).

increasing narcissism, that the modification is in response to the modern romantic impulse toward increasing subjectivity.

The circles which define the locales of the three films are further unified in meaning by the various uses of the symbolic archetype of Flight. Actual flights shown in each film seem to represent the protagonist's wish to escape the confines of his milieu. It is a helicopter flight over Rome which helps define both the space and concerns of La Dolce Vita. It is a self-propelled flight of dream and a projected spaceship flight of imagination which similarly define the tenses and the concern of 8 1/2. And it is the memory of two flights, her grandfather's by airplane and her own by saint's grill, that defines the substance of Juliet's fantasies and therefore defines her problems.

Archetypal Characters

The archetypal character of Woman, as Earth Mother, Temptress, Too-Faithful Wife-Mother, and Ideal, provides a unifying element for La Dolce Vita and 8 1/2, both films being presented from a male point of view. In Juliet of the Spirits, however, itself an expression of the Anima, these archetypes are modified so that the Earth Mother becomes an expression of Juliet's alter ego. Juliet herself as the Too-Faithful Wife is victimized by a Temptress so that her husband as Ideal no longer exists, and her conscience will not allow her to pursue the Ideals represented by the Spaniard and the godson. Likewise, Juliet herself embodies the saintly or Madonna Ideal represented both in La Dolce Vita and 8 1/2.

The influence of the archetypal infirm Father is similarly represented by real and clerical fathers in La Dolce Vita and 8 1/2. Again in Juliet of the Spirits there is a significant difference in these representations in that Juliet's Father figures are represented by the conflicting forces of the grandfather and the headmaster, representations perhaps of conflicting views of God as benevolent and as punitive.

Religious Implications of the Archetypes

These archetypes therefore embody man's conflicting views of divinity in relation to his view of himself. And in expressing the religious conflict in terms of a basic conflict between man and woman, Fellini is using symbols dating from medieval Catholic theology: the relationship of man to woman as an earthly reflection of union with the divine.[7] The implication is that to the extent that man can achieve communion in this union, he enacts his potential for communion with his fellowman and thereby ultimately with his God. Thus the essentially male principle of transmission in communication must be in harmony with the female principle of reception. It seems particularly apt that the male protagonist in Fellini's trilogy is a counterpart of himself as communications auteur and

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[7] Kezich, pp. 59-60, asked Fellini why he had emphasized the theme of marriage in all his full-length films to date. Fellini replied: "There is something eternal, necessary in the union of two human beings. . . . I am certain that [marriage] is a matter of far deeper rapport [than superficially thought to be]. . . . So many of us completely overlook its highest--and only--purpose: the attempt to realize a true union."

that the female protagonist is a counterpart of his wife as audience. The Fellinian man has in both theological and Jungian precepts a symbolic guide to self-knowledge through his relationship with Woman, or Anima. The male principle embodies reason and thus is necessary, but the female principle embodies the inspiration needed for man to transform his power into more than technical facility.

Fellini's theological orientation by no means precludes a criticism of the Catholic Church. In fact, the Church as associated with the infirm Father figure is presented as having a potentially repressive influence on man and woman, while pagan divinities associated with natural expressions of earthly love are presented as embodying man's hope of rejuvenation. Yet Fellini seems to imply that all religions fuse in a liberal view of Christianity; in the Father, the Woman, and the Son are expressed the central Christian symbols of the older religious symbols of death-rebirth. By reinterpreting the ancient fertility myths in terms of contemporary religion, Fellini has perhaps unconsciously followed the model not only of Dante but also of Milton and Eliot.[8]

Fellini's Trilogy as Contemporary Epic

Similarities to Epic Poetry

The communication theme of Fellini's last three films has epic proportions. His Hero represents the potentiality of contemporary

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[8]Fellini often disclaims any conscious influence of other writers, saying he has not read Joyce, Proust, and other authors ascribed as influences. Meehan, p. 32, makes this point but shows

man to make artistic use of the communications media, perhaps man's most important technical achievement. Ultimately both Fellini's Hero and his Anima show man finding himself in successful communication. Because of his theme's broad implications, many of Fellini's techniques have epic characteristics.

First of all, inherent in the film medium is the potentiality of encompassing in a condensed form a tremendous scope of space and time. Not only does Fellini use film's ability to juxtapose actions (increasing the episodic quality in structure peculiar to epics), but also film's ability to span in almost instantaneous fashion much physical space. Further, Fellini's juxtaposition of images so that they take on symbolic associations makes it possible for his films to encompass also an inner, psychological space. The facility with which he intersperses actions that move backward and forward in time gives the latter two films an additional breadth.

Another way in which conventional epics take on the basic characteristics of scope is through allusions to other epics, thus achieving an expansion inherent in allusions. Fellini, for example, by his Dantean allusions brings to mind the scope of the earlier epic, which itself alluded to mythic concepts dating from the beginning of Western civilization. Yet Fellini's

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Fellini agreeing to the Dante parallel. It should be emphasized, however, that this study and all archetypal criticisms do not assume a conscious influence. As Fellini himself put the matter in Kezich, p. 50: "I would say that true cultural facts are breathed in the air, become sets, perspectives in a city, keys to your private relationships. . . . And so how can I tell you that all those writers you named didn't influence me at all?"

allusions are by no means limited to literature. Because of the nature of film art, he can and does bring to mind musical and pictorial expressions of man's myths. In this way, Fellini, of course, also broadens his films' scope of time and space. For example, a shot such as that near the beginning of 8 1/2 which shows, from Guido's airborne perspective, the sea and shore below brings to mind the perspective of Dali's "Crucifixion";[9] thus the shot carries implications beyond those which it literally shows. With color an added element in Juliet of the Spirits, many of the shots, such as that of the dead Laura, use both composition and color to allude to famous paintings.[10] Similarly with allusive music, especially in La Dolce Vita and 8 1/2, Fellini gives added dimensions to many of his sequences. In sum, Fellini seems to be responding to film's inherent potentiality of fusing meanings by fusing sights and sounds which in turn often call to mind other sights and sounds, thus achieving a condensation of sensory experiences with far-ranging associations. This condensation is a basic defining characteristic of poetry. And for the analogy of Fellini's form to that of the epic to be complete, it

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[9]This similarity is also seen by Stanley Kauffmann, "A Jolly Good Fellini," New Republic, July 13, 1963, p. 28. Arnold Whittick uses a reproduction of Dali's picture as his frontispiece to Symbols, Signs, and Their Meaning (Newton, Mass., 1960). A note beneath the picture states: "In addition to depicting the central symbol of Christianity, this picture gives the impression of vast space which itself strongly stimulates the emotions in a form of religious emotion and is a form of symbolism."

[10]See reproduction in Maurice Rheims, The Flowering of Art Nouveau (New York, 1966), p. 133, of "Ophelia," the oil painting by Sir John Millais, 1852, in the Tate Gallery, London. Juliet's name, of course suggests another Shakespearean suicide. See above Chapter V, p. 104, n.810.

must of course have the formal characteristics of poetry. But any good film will also use, as epic poetry does, rhythm to reinforce the pace of its sequences.[11] And Fellini seems to take advantage of such filmic devices as fast cutting, for example, to indicate a frantic pace--as in the hysteria of the "miracle" sequence of La Dolce Vita, the press conference of 8 1/2, and the final flood of fantasies in Juliet of the Spirits.

Differences From Other Arts

Because the implied comparison to epic poetry of Fellini's techniques itself creates a metaphor, the trilogy could be said to be symbolically epic. As with any symbol, however, Fellini's film form functions as itself primarily, and points beyond itself secondarily.

By the term "functioning as itself" is meant that Fellini's particular thematic purpose determines his film's form, as is indicated by the variations in form among the three films resulting from variations in theme. Moreover, his films function as an autonomous kind of art, whether or not it is a kind which belongs to a poetic genre, as Langer concludes.[12] The formal characteristics

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[11]Stanley Kauffmann, "8 1/2--Ladies' Size," New Republic, November 13, 1965, pp. 28-29, quotes from an article in The New Yorker by Lillian Ross in which Fellini says: "Movies have now gone past the phase of prose narrative and are coming nearer and nearer to poetry. I am trying to free my work from certain constrictions--a story with a beginning, a development, an ending. It should be more like a poem, with metre and cadence." Kauffmann suggests that Fellini, however, is not moving so much toward poetry as merely away from drama, a suggestion made perhaps because the term poetry does not commonly bring to mind the episodic narrative which the epic is.

[12]Susanne Langer, Feeling and Form (New York, 1953). See above Chapter I, pp. 11-12, 2n. 22.

of film art make it at once like other arts yet significantly different. The symbolic associations which the film can bring to mind with its very concrete reproductions of sights and sounds make its symbolism more concrete than a form which depends on the intermediary tool of words. Therefore the images of the film have a wider potentiality of connotation than those limited by the denotative nature of words. Further, the sight and sound images of film are perceived in a gestalt fashion rather than in the linear manner of poetry. Thus images A, B, C, etc. in any given shot interact immediately upon each other. Juxtaposition of successive shots also allows a more immediate interaction than is typically possible in other literary forms. Because of the complexity of techniques at the film-maker's disposal he can achieve a complexity of symbolic meanings. He can, as Fellini typically does, use concrete representations of physical reality to arrive at a multiplicity of abstractions.

The Nature of Fellini's Symbolism

Perhaps the primary defining characteristic of Fellini's symbolism is its complexity, though the symbolism is usually more obvious than obscure. The only outstanding examples of obscurity in the three films are found in the Christ-bearing helicopter and the dead fish of La Dolce Vita's open and close, and in the nightmarish barge dream of Juliet of the Spirits. In these instances Fellini seems to be using significant signs to point to abstract meanings, and in each case the images are not an outgrowth of the films' other concrete presentations of surface reality. In nearly

every other case the surface reality presented, even in dream form, carries a concrete representation first, and only by association with a number of other images are abstract meanings reached.[13] The graveyard dream in 8 1/2, for example, is first of all a presentation (though of necessity it is imaginary) of the surface reality of a particular man's death. The distance is great between this presentation and the abstraction of meaning (i.e., the earthward pull of the male principle in the mind of the creative man).

Fellini's films can therefore be described as using a symbolism which is further removed from pure allegory than is, for example, that of Ingmar Bergman's Seventh Seal.[14] In the Bergman film the figure of the man who plays chess with the protagonist is immediately recognizable as Death, while the chess game is immediately abstractable as Fate. In comparison to painting, Fellini's symbolism is nearer to Caravaggio than to Dali in that Fellini's movement from image to meaning travels through a greater distance. This is to

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[13] Fellini's highly concrete presentation of symbolic meanings can be said usually to operate in a manner like the Jungian ideal balance between conscious reason (surface reality) and unconscious insight (symbolic associations). See above Chapter V, p. 103, nn. 88.

[14] Dwight Macdonald in Deena Boyer, The Two Hundred Days of 8 1/2, trans. by Charles Lam Markham (New York, 1964), p. 213, points out that Fellini's themes are not expressed in "Bergmanesque symbols . . . but in episodes that arise naturally." On p. 218 he adds that there is no "Antonionian angst, no Bergmanesque Godhead, no Truffaut-style existential Absurd to perplex us." Macdonald apparently does not feel compelled by Fellini's methods to look for such abstractions as angst, Godhead, or the Absurd; yet these abstractions of other auteurs seem quite clearly to be shared by Fellini.

say that Fellini is bound to surface reality to a greater degree than is the surrealist.[15] Such a statement carries a paradox, however, in that the surface reality in Fellini becomes the means through which he ultimately illuminates inner reality.

According to Kracauer, film as a photographic art is inevitably bound by surface reality, a reality which, Kracauer implies by his praise of Fellini, nevertheless has a potential of pointing beyond itself.[16] The implication of Kracauer's thinking excludes the distortions of surface reality, however, of which the film is also capable. It seems shortsighted to exclude such varieties of expression possible to the multifarious species which film art is and can be. Further, to say that Fellini takes advantage of one of film's inherent potentials, that of presenting concrete reality in a way to suggest a multiplicity of symbolic meanings, is not to say that a Bergman's or an Antonioni's more immediate and mathematical abstractions are of less value. Again, to say that Fellini's films take advantage of film's inherent epic qualities is not to say that a film is at its best when it is broad in scope, or that it even need be narrative in nature. As in written literature, there are many varieties of form possible and valid. As literature

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[15]Adler, p. 18, suggests that Fellini is surreal in Juliet of the Spirits and thus is following in the footsteps of such older film artists as Hans Richter. Such a description seems to apply, however, only to the portions of the film which are clearly dream or fantasy and as such necessarily partake of the surreal.

[16]Siegfried Kracauer, Theory of Film (New York, 1965). This is an interpretation of Kracauer's thesis throughout the book, which frequently refers to Fellini as exemplifying techniques which Kracauer considers praiseworthy, though his Fellini examples are from films prior to La Dolce Vita.

can vary from the short, strictly formed lyric to the longer, loosely formed novel, so can film vary.

It may be that in responding particularly to the epic potentialities of film, Fellini shows his interest in film as a popular art, a folk art which expresses man's most basic and widely held myths. For such art since time immemorial has found a suitable form in the epic. The conclusion seems reasonable that those films intended for a mass audience, which nevertheless aspire to artistic status, may find a good, if imperfect, model in the trilogy which Fellini presents: a contemporary and new epic in form and theme. This epic is in a symbolic mode which is like much that is contemporary in being a sophisticated reflection of primitive art. For example, jazz echoes tribal rhythms, and such paintings as Picasso's "Les Demoiselles d'Avignon" seem to reflect African art. And in using age-old patterns, or archetypes, Fellini's film epic responds to the contemporary psychologists' theory of the similarity of artistic images to dream images. Film, with its power to almost transcend physical space and time, with its ability to superimpose substance upon substance, and with its ability to modulate light and sound can most nearly approximate the experience of dream. Fellini, again like his epic predecessor Dante, has chosen particularly to explore man's dreams, at once the most modern and most primitive of man's concerns. Aptly, Fellini's archetypal film mode likewise uses the most modern and most primitive of methods.

Suggestions for Further Study

The archetypal method employed to analyze the symbolic patterns in Fellini's film trilogy, La Dolce Vita, 8 1/2, and Juliet of the Spirits, might provide a useful model, however imperfect, for other film research. One might, of course, use the method for a careful analysis of Fellini's early films to determine more clearly their relationship to the ones given most attention by this study. There is also reason to suppose that other auteurs may be found to rely on similar archetypes, though their techniques and especially their symbolic methods might differ significantly from Fellini's. The symbolism of Bergman, for example, might well be studied to determine if it is, as it appears, more immediately recognizable as allegory. And any one of the outstanding films of contemporary auteurs might be more carefully analyzed for their shot-by-shot techniques, thus providing a helpful preliminary for studies, such as this, which deal with relationships of form and theme. For future studies of foreign-language films, research is needed into the relative merits of dubbed versus sub-titled film prints. In fact, the processes used by various producers of English versions of foreign films might well be researched. Perhaps more importantly, much needs to be learned about the esthetic base of film art, an area to which it is hoped that this study has made some contribution.

APPENDIX I

SUMMARY OF LA DOLCE VITA AS JOURNEY THROUGH HELL

The Prologue and the Trip with Maddalena

The film opens with a prologue in which a helicopter is seen carrying a large statue of Christ over the aqueducts on the edge of Rome. Following in another helicopter is Marcello, a newspaper columnist, and Paparazzo, a photographer. As the helicopters move over the city, Marcello's attention is drawn to a group of girls who are sunbathing on a roof below, Marcello signals to the girls in an effort to get their phone number, and then the Christ-bearing helicopter is seen hovering over the dome of St. Peter's and the square below. There is a fast dissolve to the first episode, which begins with a close-up shot of what at first appears to be a living Buddha but turns out to be a Siamese dancer in a nightclub. In this nightclub Marcello begins the first of his circuitous trips through Rome and its environs when he encounters Maddalena, apparently an acquaintance of long standing. They leave, going out onto the Via Veneto and riding in her car to a semi-deserted plaza where they pick up a prostitute. The trip continues to the prostitute's house on the outskirts of Rome where they "rent" the prostitute's bed, over which hangs a picture of the Madonna, which, like the Christ statue, is ignored. Here Marcello spends his first night with one of the symbolic representatives of the whore of Babylon.

The first trip can be said to continue when Marcello returns to his apartment at dawn to find that his mistress, Emma, has attempted suicide. He speeds her to a hospital where ministering nuns aid in her recovery, but where his thoughts are still of Maddalena, whom he telephones.

The Trip with Sylvia

The second trip begins like the prologue with an aircraft arrival, but of Sylvia, a film star, at a Roman airport. The trip continues with Sylvia's motorcade down the Old Appian way; then pauses at her hotel for a press conference; then continues as she and Marcello, along with an entourage of reporters and photographers, climb up St. Peter's dome. As the second night begins, the trip pauses without rest at a nightclub situated at the ruins of the Baths of Caracalla (where Sylvia leads a wild dance line, suggesting another sub-category of the circular trip motif); then it continues as Sylvia, in anger at the jibes of her movie-star paramour, Robert, storms out of the club. Marcello, in an attempt to elude the same photographers with whom he is usually in collusion, carries her in his car to a rural spot on the edge of the city; then he circles back with her to Rome and the area of the Fountain of Trevi, where both bathe as the second dawn appears. This trip ends shortly thereafter with Marcello returning Sylvia to her hotel, where Robert awaits. Egged on by the ubiquitous free-lance photographers or *paparazzi*, including Marcello's cohort, Paparazzo, Robert gives Sylvia a resounding slap and Marcello a thorough beating, while one of the *paparazzi* mockingly sings

"Arrividerci Roma," a song heard at the beginning of the nightclub sequence--the beginning of the end of Marcello's relationship with the movie goddess, Sylvia. It now becomes clear that instruments of the mass media which have aided Marcello in his chase for a story are now chasing him.

After this episode, there is in the Journey a kind of respite which is more properly a part of an episode continued later: in the bright light of mid-morning, Marcello sees his friend Steiner, an art scholar, enter a small church of contemporary-Gothic design. Marcello joins Steiner in the church where there is a brief conversation about a Sanskrit book and a brief playing of the organ by Steiner. The music begins as rock-and-roll but ends in Bach's "Toccata and Fugue," the former intended perhaps as a modern distortion of the Bach form. Yet this church--with its excellent modern rendering of an older and spiritually significant architecture, its serving as a repository of ancient learning, and its providing a renewal of an old friendship--seems to reconcile past and present. In so doing, it functions as a real and symbolic sanctuary for Marcello, the typical Modern Man. In expressing to Steiner that his desire is to finish a book he has started, rather than continue as a tabloid writer, Marcello further indicates his identity as the symbol of the Modern Hero, one who epitomizes modern man's technological ability to communicate while lacking a meaningful message.

The Trip to the "Miracle"

In the next episode, presumably later in the same day, Marcello is seen literally traveling on a fourth trip, again with Emma and Paparazzo, in pursuit of a "really big" story: that of a miraculous appearance of the Holy Virgin in a rural area near Rome. The trip's ironic holiday aspect is seen in the opening sequence as Emma feeds Marcello a picnic lunch. After a stop at the local police station where the two children who have supposedly seen the Virgin are held, the group continues to the field where it is hoped she will appear. Gathering there is a motley array of "pilgrims"--priests and nuns, the sick and crippled, and various representatives of the mass media, complete with flashbulbs, floodlights, microphones, loud speakers, and television cameras. The night culminates in mass hysteria when the children, overwhelmed with their own histrionic talents, scream out that they again see the Madonna.[1] But Fellini's camera shows only darkness and a pitiful lone tree to which the crowd surges and which they bend and strip. The hysteria is exacerbated by a sudden thunder shower, which might be interpreted as a symbol of the Divine, but which aggravates the traffic jam of automobiles and pedestrians on the field--a traffic jam being an apt symbol of a perverted and frustrated Journey. The episode ends with a third dawn in which is shown the burial of an anonymous old man who was trampled by the crowd and for whom the "miracle" had thus brought death.

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[1]Oscar Deliso and Bernard Shir-Cliff, trans., La Dolce Vita (New York, 1961), p. 113; hereinafter cited as DeLiso.

The Trip with Steiner

The Steiner episode is now continued in the evening when Marcello and Emma are seen arriving at a quiet party in Steiner's apartment, seemingly another sanctuary since Steiner's happy family of a wife and two children are in marked contrast to the publicity-hungry family of the two children of the "miracle." Moreover, the gathering of intellectual and artistic guests suggests a spiritual retreat from their presumably more decadent counterparts who people the Via Veneto. One of the guests, a poetess clad in a monk's robe, even seems to preside like a priest; another in Hindu costume sings a religious sort of chant, and the only sounds of the outside world are tape recordings of wind and birds. The deceptive nature of this sanctuary is suggested when this trip is continued in a later sequence, where a view of Steiner's sparkling white apartment building supports its symbolic "ivory tower" characteristics.

But the effect on Marcello of the Steiner visit continues into the next morning, where he is seen in a more real retreat at a little seaside cafe. Here, he is apparently trying to take Steiner's advice to write his book. There is still a reminder in the cafe of the raucous life Marcello has left behind in Rome, for the jukebox blares forth a rock-and-roll tune. This tune (ironically titled "Patricia") is played by the cafe's very young waitress, who, except for a boy helper, is the only person present with Marcello in this almost peaceful retreat. The tune's abrasive effect is nullified, however, by her conversation with Marcello, in which he tells her that she reminds him of the little angels he has seen in the churches

of her home district of Umbria (DeLiso, p. 139). It appears that Paola, the "Umbrian angel," renews Marcello's will to search for love since this interlude ends with his again telephoning Emma, presumably arranging another attempt at love.

The Trip with the Father

But the Roman Journey resumes with the coming of the fifth night, when Marcello, returning to the Via Veneto, discovers his father has arrived for a visit to Rome and is anxious to see the night life of the big city. Thus Marcello, again accompanied by Paparazzo, undertakes a fifth trip around Rome, first to the second-rate Kit-Kat Club, and at its closing to the apartment of Fanny, a dancer with whom the father has become enamored. At her apartment the sought-after gaiety ends when the father seems to suffer a mild heart attack. Here again, Fellini shows his ironic touch since this heart attack is of a very different kind from that which the father apparently had been trying to experience. Thus in another dawn Marcello's father insists on departing, with the implicit suggestion that this may be his final departure from Marcello.

The Trip to the Castle

Night again finds Marcello on the Via Veneto where he falls in with Nico, the Swedish fiancée of an Italian nobleman on her way to a party at the nobleman's castle, thus beginning the sixth trip. At the castle Marcello again encounters Maddalena and feels that she would be the right wife for him, but when the trip continues to an old villa on the castle grounds, Marcello ends up with a

middle-aged American novelist, Jane, as his mate for the night. The little promenade of the group to the castle's villa again suggests pilgrims, in a dignified but grotesque pursuit of spiritual insight as they proceed (in flowing evening gowns and capes and with candelabra held aloft) to search the villa for ghosts--which they themselves seem to be. It is after a climb to the upper story of the villa, and when the candles are blown out for a seance, that Marcello is chosen by the novelist to be her night's lover. Dawn finds the party with their finery unrumpled and again in stately procession away from the villa. When the procession meets the castle's grandame and priest, her son and grandsons continue with her to morning prayers, leaving Marcello and the other guests standing in the formal gardens.

The Trip with Emma

Again at night Marcello is seen on his seventh trip which begins on a highway outside of Rome. It first appears that he and Emma are on a trip away from Rome, but it turns out that they are merely parked by the roadside and are engaged in the kind of violent lover's quarrel which has no real end, although the argument appears to end when Marcello declares that he will leave Emma (DeLiso, p. 220) and thereupon deposits her by the roadside. As daylight comes, however, Marcello is seen driving back to pick her up, and they are seen in the next shot back in his apartment sleeping like blissful lovers. But this resolution turns out to be anything but a happy ending, for Marcello is awakened by a phone call and in the next sequence is seen pushing past a guard at Steiner's apartment

house and racing up the stairs; Steiner has killed himself and his two children. Marcello takes a last look at the dead Steiner and children in the rooms and attitudes in which they had earlier been seen, while a police photographer makes a pictorial record of the almost incredible scene. Then the shot changes to one at a bus stop near the apartment building, where other photographers are gathered in bright, harsh sunlight to await the arrival of the unknowing Mrs. Steiner. Marcello and a police officer spirit her away from the rapacious paparazzi, and the three drive off, following an ambulance, in this last trip of the film.

Instead of an arrival at a mortuary, however, the ride in the police car seems to merge into another wild ride as the shot dissolves to a night shot of a group of cars racing to a seaside villa where they crash the gates and glass doors for an impromptu party. This party is significantly a celebration of an annulment--the marriage annulment of the hostess, Nadia--and is thus symbolic of the alienation of the guests, gathered from a cross section of the Via Veneto's night life. Their boredom increases as the night wears on, leading to Nadia's attempt to enliven the gathering with a striptease. The guests still being bored, a drunkenly truculent Marcello takes over as leader of the orgiastic proceedings, breaking crockery and ripping feather pillows. He plasters the feathers on a provincial girl, who is wet with perspiration, spilled alcohol, and her own vomit; then he forces her to her knees and rides her back as he still scatters the feathers--in a manner suggesting the throwing of confetti, or a parody of the sprinkling of Holy Water.

The dawn has now come, as is discovered by the guests who half-dance their farewells and move on outdoors. A call from the nearby beach draws the guests to the seaside where fishermen are pulling in a strange catch. It is apparently a stringray, and the guests are both repelled and intrigued by its strangeness. While the others speculate about this sea monster, Marcello's attention is drawn to a group of children who play on the shore in the near distance. One of them calls to him and he recognizes her as Paola, the young innocent who had earlier renewed his spirits in the seaside cafe. Now, however, he cannot hear her message to him because her voice is drowned out by the sea and wind. So with a shrug, he rejoins the departing guests. But Paola still smiles benignly as she watches his departing figure grow small in the distance.

APPENDIX II

SUMMARY OF 8 1/2 AS PURGATORIAL JOURNEY

The Opening Nightmare

The film significantly begins, as it ends, with a fantasy. The opening is a nightmare version of the dilemma of Guido, a film-maker. It is a sleeping dream which involves escape by flight as such dreams often do. A man is seen (from a rear view) trapped and almost suffocating in a closed automobile, stopped in a grotesque traffic jam. He is surrounded by silent, staring people in other cars. After great effort to get out of his car, he is shown to have escaped through its top and to be floating into the sky, past a steel tower (later to be seen as the launching platform for the spaceship to be used in Guido's film) and over a beach. Then down below two men are seen, one on horseback and the other on the sand holding a rope to which is attached the flying-man's leg, pulling him down. These men on the beach are later recognized as the agent and the publicity man of the actress whom Guido has engaged for the leading role of Claudia in his film-to-be.

We see only the beginning of Guido's fall to earth, for the next sequence shows him awaking in a hotel room at the spa, to which he has come both for its curative treatments and to set up production

headquarters for the film which he is having trouble writing and casting.

The Imaginary Claudia's Offering of Healing Water

The second fantasy occurs in the circular, high-walled, and terraced courtyard of the spa, where throngs of elderly people, mostly women, and including many nuns and a few priests, are in line to receive the curative water. Guido joins the queues converging at the fountain where the water is dispensed. There he pauses and lowers his sunglasses to see a barefoot girl clothed in white, like the waitresses at the fountain, gracefully coming toward him in absolute silence. It turns out to be his imagination at work envisioning Claudia, the symbol of purity that he wants to incorporate into his film. The dream-Claudia silently and smilingly offers him a glass of the healing water, and his "grazie" is heard in a spellbound whisper. He is brought out of his spell, however, by the impatient voice of a real and unattractive waitress who now replaces the dream-Claudia. To further bring Guido out of his ideal world, Daumier, a French writer, joins Guido to present him with notes of adverse criticism concerning Guido's scenario. Also introduced in this early spa sequence are an old friend of Guido's, Mario Mezzabotta, and Mario's fiancée, Gloria. She is an English schoolmate of Mario's daughter, and Guido learns that Mario has left his wife of thirty years for this girl who flirts a bit with Guido, probably because of her acting aspirations, and informs him proudly that she is writing a dissertation entitled in English "The Loneliness of Modern Man in the Contemporary Theatre."

The Dream of the Graveyard

But if the theatrical Guido is lonely, he does not seem to remain so, for in the next sequence Carla, his overblown and overdressed mistress, arrives at the spa. The next fantasy, another dream in sleep, begins after Guido directs Carla in their lovemaking as if he were creating a film scene. He asks her to pretend to be a whore (for which role he adjusts her makeup), and she is delighted with this apparently new boudoir role among those he customarily has her assume. Later, as she happily reads a comic book and eats a peach (she seems to be continually eating through the film) and as he sleeps beside her, an old woman dressed mostly in black and wearing a hat is seen in a long shot of the hotel room, wiping the walls. In a closer view the walls she wipes are now seen to be marble and no longer walls in the hotel room. The white-haired woman turns out to be Guido's elderly mother, and the walls she wipes are those of his dead father's vault in an ancient graveyard. She moves out of sight, and his father enters the vault and speaks to Guido who is seen inside the vault but only in silhouette, looking out the vault's window. As the father complains of the vault Guido sees coming through the graveyard outside two other old men: Pace, his producer, and Conocchia, his assistant director. They enter the tomb briefly, and gravely gesture negatively when Guido's father inquires about his son. Without being seen to leave the tomb, the two men in the next moment are seen in the distance leaving the graveyard. Guido, again in silhouette at the window, sees outside both himself and his father approaching an

open grave. Guido is dressed in a uniform like the one that he is later seen wearing as a child in a boys' parochial school, and his father puts the long, black cape of the school's uniform on Guido's shoulders; then with Guido's help he lowers himself into the grave. Though we now see the first close-up view of Guido in this sequence, his hands cover his face as he weeps. His mother again appears, going to Guido and kissing him--first on the cheek, then passionately on the mouth. But as he draws away, the face beside him is no longer his mother's but that of a much younger woman, dressed in identical mourning hat and veil, a woman who later turns out to be Guido's wife.

The Elevator Trip

Joining these explorations of Guido's artistic and domestic problems with those of his Catholic conscience is a sequence which, though of present reality, seems at least a foreshadowing of a trip to an after life. With Fellini's characteristic touch of irony, this little trip is in a descending elevator, which a quite cheerful Guido enters after the preceding nightmare of the graveyard. The elevator doors, identical to the wrought-iron doors of his father's vault, open to reveal inside not only the pseudo-saintly smile of the operator (another of the many old women in the film) but also a very old cardinal with head bent as if in prayer, a priest reading from a Bible or breviary, and a lay secretary, with a small black beard and an enigmatic solemnity, suggesting either a devil or a Christ. As the elevator descends, there is silence except for the dull and rhythmic clank of the elevator as it passes

each floor, a sound synchronized with a light seen intermittently shining though the windows at the rear of the elevator, windows whose stained glass in a Gothic design adds to the funereal implications. Yet if this is a symbolic trip into an eternity, the arrival point is the lobby of Guido's hotel where he is assailed by the eternal presence of those associated with his film including actors, agents, reporters, and his assistants. In the midst of this confusion Guido sees a regal woman in white who, though of present reality, seems to strike him like an apparition. And the sequence ends with the arrival of Guido's producer who descends the lobby's massive stairs while Guido performs a clowning salaam, as if he were worshiping his god.

The Memory of the Wine Bath

In the next sequence Guido and his associates are seen at the spa's nightclub, an exterior setting very like that of the courtyard where the mineral water was dispensed in the daytime. After the elderly customers are seen dancing a waltz and Mezzabotta is seen trying to demonstrate his youth in a faster and more modern dance with his fiancée, Gloria, Guido's fourth fantasy is called forth by the mind-reading act of Maurice, a friend from Guido's youth, and Maurice's elderly female assistant, Maya. Carla (Guido's mistress), seated alone and apart from his party, because of embarrassment will not have her mind read, and Gloria feigns hysterics at the prospect; therefore Maurice tries his skill with Guido. As Maurice holds his hand over Guido's head, a perplexed Maya writes on a blackboard in giant letters the message she

receives: "ASA NISI MASA." Guido admits that these syllables are indeed his thoughts, as the sweet voice of a woman is heard singing a wordless tune like a lullaby. Thus a fantasy memory begins as the shot dissolves to that of a small boy scurrying playfully under a long table to escape his mother, who is trying to catch him so that he can be immersed with other boys in a vat of wine lees. While Guido and the boys are being gleefully bounced up and down in the lees, so that they may grow up with manly strength, young Guido's older sister throws down grapes from a bunch which she eats as she sits in the opening of a trap door above the large vat. Then young Guido is lovingly wrapped by his mother in a sheet and carried upstairs to bed in a room where his sister and cousins also are bedded. After the old grandmother is shown going about her evening household chores and good-naturedly complaining about her lusty, dead husband, she looks in on the children pretending to be asleep. When she leaves the darkened room, however, the sister shows that the excitement of this special evening causes them to be wide awake. His sister reminds Guido that this is the night when he will be directed to his fortune--if he looks at the eyes of his grandfather, eyes shining in a large portrait, and repeats the magic syllables: "ASA NISI MASA." The camera then wanders through the farmhouse of the adult Guido's memory, stopping at the hearth where a fire burns brightly. Slowly the shot of the fire dissolves to one of Guido's hotel, with the memory fantasy now ended.

In the lobby Guido is again accosted by an aging French actress, Madeleine, whom he had earlier seemed to scorn by refusing to discuss the part she is to play in his film. While she talks to

him of her talents, especially her capacity for love, his attention is again caught by the regal woman in white who had seemed almost an apparition in the previous lobby sequence. Now he overhears her talking to someone on the phone, someone to whom she offers forgiveness. After receiving a phone call from his wife, Luisa in Rome, whom Guido weakly urges to join him, he looks in on the work still going on (though it is after 2:00 a.m.) in the production room in the hotel. There he is accosted by another reminder of his work difficulties when the sleepless Conocchia, his assistant director, comes to the door and berates Guido for not letting him in on his plans.

The Imaginary Appearance of Claudia as Bride

After an angry exchange, Guido goes into his own room where Claudia again appears in shots of fantasy interspersed with Guido's thoughts concerning his loss of inspiration. Claudia again appears in absolute silence and comes through the billowing curtains of a window. Dressed in the same white uniform, she moves on bare feet to Guido's bed where she turns down the covers and places his slippers. Then Guido of the real present wanders to the fluorescent glare of the white-tiled bath, where he sprawls on the floor and clowningly anoints his head with liquid from a bottle (perhaps some of the spa's symbolic mineral water) while continuing to voice his confused thoughts of his film. Again in silence, the dream-Claudia is seen placing over her hair a white veil like a bride's, and again Guido's voice is heard whispering of the role she will

play. Then all is silent as she moves to a table where she now sits in her slip as she thumbs through his film script. She laughs, and Guido is seen doing a slow motion somersault onto the bed (of present reality) which is now seen covered with photographs. The dream-Claudia appears again in silence, taking off her veil and spreading it over the lamp, then kneeling beside Guido on the fantasy bed. In the next shot she is seen sitting with her back to the camera on the edge of this bed and heard speaking slowly of the order and cleansing she would bring to his (or his film character's) life. Without any break in her speech, she is immediately seen in the bed. The shot quickly dissolves to Guido's real feet and a pile of photographs on the pillow where her head had been in fantasy. He is brought out of his fantasy by the buzzing phone. It is a call from Carla, who begs him to come to her because she is ill. He reluctantly goes to her hotel, finding her ugly with perspiration from her high fever which he blames on her drinking too much mineral water, a symbolic suggestion that the waters may purge with pain. Almost delirious, Carla will not hear of Guido's calling her husband, Luigi, and speaks of the will she has made providing for him. She wonders why Guido stays with her as he lies beside her, but his thoughts are of an appointment with the Cardinal the next morning.

During this appointment (again in the spa's courtyard and in present reality) Guido absent-mindedly answers the old man's questions about his age (forty-three) and whether he has children (a "yes" amended quickly to "no") when the mournful sound of a bird

call sets the cardinal to telling the seemingly irrelevant story of the bird's name, Diomedes, so-called because of its weeping at the mythic character's death.[1] But Guido's attention wanders during these musings, and he notices a stout woman making her way, with lifted skirt, down the path in the woods outside the courtyard. This sight brings forth another childhood memory.

The Memory of Saraghina

It begins in the courtyard of a Catholic boys' school. Over the courtyard stands a statue of a cardinal with a finger raised in blessing--or admonition. Beneath the statue a group of boys calls the young Guido who rushes off with them for a surreptitious visit to the seaside hut of La Saraghina, a prostitute (like one to whom Fellini had made a similar visit as a child, according to Boyer, p. 176.) The boys pay this mammoth and fierce-faced woman to dance for them. In the midst of their enjoyment of her performance, two of the school's priests arrive, and after a comic Chaplinesque chase in fast motion, young Guido is caught.[2] Holding him by the ear, they bring him back into the school and down a corridor flanked with portraits of solemn clerics to a waiting headmaster whose face

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[1]See Deena Boyer, The Two Hundred Days of 8 1/2, trans. by Charles Lam Markham (New York, 1964), pp. 76-77. This source, though a journal of the film, provides an English translation of much of the dialogue and is cited hereinafter when the content of conversations is described.

[2]Boyer, p. 202, says that this chase was "shot with an accelerated camera," and that it is "another allusion to memories of childhood: the American films of Charlie Chaplin, Laurel and Hardy, et cetera."

looks in close-up like another of the portraits. Young Guido is then lectured by a court of priests while his white-haired mother sits apart from them, weeping for shame, beneath another portrait reminiscent of the grandfather's portrait in Guido's previous and happier memory of childhood. Then Guido is made to wear a dunce cap and a sign proclaiming his shame, and he is forced to kneel on kernels of corn in front of his schoolmates while a priest reads a story of Saint Luigi--who was famous for his scorn of females.[3] Then the young Guido is seen beside the macabre, grinning face of an embalmed saint. Terrified, the child flees and is next seen entering a confessional booth where the priest asks him if he did not know that Saraghina is the devil (Boyer, p. 115). There is no evidence of absolution granted, but young Guido is then seen kneeling before a candle-lit statue of the Madonna who wears a crown of little stars. The face of the Madonna is identical to that of the apparitional lady in white previously seen twice by the adult-Guido in the hotel lobby. This memory fantasy ends with another visit of the schoolboy Guido, alone, to seaside home of Saraghina, who appears not fearsome but kindly as she waves a greeting to him from a chair where she sits facing the sea and singing a song like that of his young mother of the earlier childhood memory.

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[3]Moira Walsh in a review of 8 1/2 in America, July 13, 1963, pp. 61-62, indicates that the saint is the same as Aloysius, also called Luigi, and was a comic character to her as an American Catholic schoolgirl because of his efforts to avoid the presence of women. She adds that the story of this saint's life was part of the "misguided indoctrination which divorced religion from life and human nature," accounting perhaps for the "anticlericalism of many Latins."

The Trip to the Steam Baths

Saraghina's music continues as the shot dissolves to present reality in the spa's dining room. Guido is at a table with Daumier, the writer-critic, who chides him for the meaningless childhood memories of Guido's scenario. At a table in the background the Cardinal is heard explaining to his assistants a slightly off-color story he has just told.[4] Then as an elderly songstress begins "The Sorcerer's Apprentice" (in Russian), a band is seen continuing the music in a quite different room where separate lines of women and men are seen draped in sheets as they march to various treatment rooms of the spa's steam baths. Perhaps this is another sequence which portrays a present reality so bizarre that it appears fantastic, or perhaps it is all fantasy. One cannot be certain. A muscular man looms large, like an avenging angel or a fearsome god, as he directs the processions to the various quarters. Guido again catches sight of the mysterious, Madonna-like woman whose resemblance to the Virgin statue is more marked now that she wears part of her white sheet draped over her hair. Then in a steam room Guido sits beside his friend Mezzabotta who is quite sound asleep, apparently very tired from his efforts to keep up with his youthful

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[4]This story, overheard by Guido, parallels the dehumanized clerical view of the previous school memory. It shows the Cardinal and his group critically amused at their own kind, however, and thus serves equally to humanize these particular clerics. The complete joke in Italian currency concerned, according to Boyer, p. 102, a young man who confessed to a priest that he had had sexual relations with "Mario." The priest's horrified reply was, "What? a Communist!" In the film is heard only this tag line and the Cardinal's amused comment that the confessor did not even think of a Communist as a man.

fiancée, or perhaps his sleep suggests impending death. Then all the figures in the roomful of sheet-draped men become very still, and the background music becomes slower and more dream-like as a woman's seductive voice is heard over the loudspeakers of the steam bath. The voice summons Guido to the Cardinal who waits for him in another room of the baths. Guido's assistants, some fully clothed, some still in sheets, seem to appear magically, hurriedly bringing him his clothes and urging him to ask various favors of the Cardinal. The interview which follows is quite different from the earlier exterior one, for, as is later indicated, this encounter is again Guido's imagination at work on a segment of his film. This fantasy in comparison to the earlier real counterpart strikingly shows the changes from actuality which the mind of the dramatic artist imposes. A door opens on the room where the Cardinal is being led to his steam bath (or mud bath, since hands in the foreground are seen kneading mud in a large bowl). Then a window, like that of a cellar, opens to reveal the feet of people inside the room as they remove a sheet from the old man. The shadow of his body is then seen as he is helped to a seat in a bath of steam, which is all that conceals his frail body in the next shot. Guido is not seen, but his voice is heard asking the old man how to be happy, which question is answered by another: "Why should you be happy, my son?" Then the Cardinal raises his hand in a gesture like that of the statue in the school courtyard as he

quotes the Latin words of Origines: "Nulla salvatio extra ecclesium," and the Cardinal adds "That which is not of God is of the Devil."[5]

As if shutting Guido out as it shuts out the view of the camera, the window closes, strains of "Blue Moon" are heard, and the fantasy dissolves into a sequence of Guido's present reality, a sequence which shows the arrival at the spa of Luisa, Guido's wife. With the domestic conflict which her arrival brings, Guido seems to be shown outside salvation--held in thrall to the "devil" identified for him as the Saraghina-Carla Woman.

The reunion with Luisa is happy at first. They go dancing and then are on their way to visit the launching tower when Luisa discovers that Carla is also at the spa. At the tower Guido discusses his domestic and creative confusion with Rosella, Luisa's friend and a spiritualist. Then back in his hotel room, Luisa confronts him with her knowledge of his continued unfaithfulness, and a bitter argument begins which is continued the next day in the spa's outdoor restaurant where Carla appears. Seated with Luisa and her friend Rosella, opposite a table where Carla sits alone, Guido simply escapes the discord by creating harmony in his imagination.

The Fantasy of Marital Harmony: Luisa's Dance with Carla, and the Harem

This fantasy begins with Carla's comically operatic rendering of the tune Guido's young mother had sung. Then Guido imagines that

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[5]Dwight Macdonald's "Afterword," to Boyer translates (p. 218) this imaginary interview. Walsh, previously cited, points out that, like St. Aloysius, the allusion to Origines brings to mind (1) his theological allegorization of Solomon's Song of Songs and (2) his self-castration.

Luisa congratulates Carla on her voice and on her taste in clothes, which taste Guido in the just previous reality had deplored. The two women join together in a waltz, and Guido is seen alone at his table applauding them. This fantasy dissolves into another, beginning with a shot of the farmhouse hearth fire of Guido's childhood memories. Luisa, in peasant clothes, lifts a heavy pot from the fire as Guido arrives out of a snow storm, bearing gifts like a Saint Nicholas. Present in the farmhouse are all the women seen in Guido's life thus far (except the Claudia of his film-dream) plus a few who have not been previously identified. Luisa even has brought a new girl, a Negro dancer Guido had admired, to Guido's harem. Among the gifts Guido distributes is a knife for Gloria (suggesting her dangerous nature), and a tiara for the Madonna-like woman in white (suggesting the star diadem of the Virgin statue). The adult Guido is ministered to by the loving women, including the young mother of his earliest childhood memory, and he is given a bubble bath in a vat like that of the wine lees. A beautiful airline stewardess appears, spraying perfume from an atomizer and speaking into a microphone in the same seductive voice Guido had heard in his steam-bath fantasy. The serenity is interrupted by an aging chorus girl, dressed in a feathered costume like those of the Folies Bergere, who comes from a hiding place and protests being relegated to the upstairs with the old women. To the music of "The Ride of the Valkyries" a revolution breaks out, led by Saraghina and the aging French actress, Madeleine. The music rises to a crescendo as does the general bedlam, accented by a Tarzan-like swing on a rope of sheets by the Negress. Guido subdues the revolt

with a lion-tamer's whip, however, and all applaud as the Wagnerian music ends. Then the chorus girl is allowed to do a final vaudeville number and is given a spotlight, though Guido turns his back on her to look in a mirror at himself only. After the tearful "girl" goes on upstairs with the older women, Guido makes a speech to the others now seated at dinner. He sadly speaks of the harmony he had wanted, while Carla with a tear on her usually cheerful face provides a suitable harp accompaniment for the sentimentality. Luisa (who during the revolt had commented to the camera that this sort of thing happens every night because Guido loves excitement) consoles him that it was a wonderful evening and sends all off to bed so that she can get on with her evening chores. She too is given a spotlight as she scrubs the floor and speaks of how it had taken her twenty years to understand her marriage (Boyer, p. 166). As the camera focuses on the hearth fire, the shot dissolves to present reality, but a reality where the dividing line between imagination and fantasy becomes more nebulous than ever.

The Hanging of Daumier and Flight with Claudia, Real and Unreal

This sequence is in a theatre where Guido, his producer and aides, and Luisa and her friends, have come to watch screen tests for his yet uncast film. Sitting near Guido is Daumier, who makes his usual critical comments. In the shortest fantasy of 8 1/2 Guido disposes of Daumier by raising a finger, Cardinal fashion, at which command two of Guido's aides come forward, place a black hood over Daumier's head, and hang him. In present reality again,

Daumier is very much alive, however, and after the producer makes a speech demanding a decision from Guido, the tests begin. Luisa nervously watches the tests, first of an actress dressed like Carla and then of one who is playing the part of Luisa, as becomes apparent to Luisa's friends when the actress dons black-rimmed glasses like those Luisa wears. At the point in the test when the actress-wife, cued by the voice of Guido on the test's sound-track, talks of a separation, the real Guido in the auditorium leans forward to whisper his love to Luisa. Thus Guido's present reality and his filmic imagination are shown in an almost complete blending. Luisa then leaves the auditorium and is stopped only momentarily by Guido, whom she accuses of being dishonest in both his life and film and whom she seems now to be leaving for good. While briefer tests of various Saraghinas, Carlas, and Cardinals are shown in quick succession and in almost overlapping sequence, the actress who is to play the part of the film-Claudia arrives. (It is significant that the actress of 8 1/2's present reality is also named Claudia and that the part in 8 1/2 is played by Claudia Cardinale, providing a further fusion of levels of "reality.") Guido leaves with the actress-Claudia and drives with her to a nearby village square.

In this deserted square as he tries to describe the role Claudia is to play in his film, the fantasied Claudia appears silently going to a table, now seen in the square's center. But in the next shot of the again empty square, they are back in present reality where the real Claudia argues with Guido about his film, telling him that his Hero's problem is that he cannot love. Guido then

says that he is sorry she has come, for there is no part for her; in fact, no film. Ironically, the persistent producer arrives at this moment in a glare of headlights, to announce his brilliant idea: that a party will be given on the morrow at the site of the launching tower--to publicize the forthcoming film.[6]

The Fantasies at the Press Party, and the Circus Ending

This press party also mingles reality and fantasy. A reluctant Guido is seen being dragged to the party in the manner in which the two priests dragged the young Guido sway from Saraghina's house. He is bombarded with shouted questions and jeers by the assembled press. Then Guido's voice is heard as he looks into the glass top of a long table where everyone sits. In the glass he imagines a reflection of Conocchia, his older assistant, weeping. Then is reflected the dream-Claudia in white, and Luisa in her wedding gown. As sights and sounds of the assembled real guests crowd out the fantasy figures, Guido crawls (or imagines that he crawls) under the table as the child-Guido had done to escape his immersion into manhood. The back of his body is seen as he takes a gun from his coat, and after his aged mother is seen calling to him, he seems to shoot himself. There is a panoramic shot of the sky and the top of the launching tower, with no sound except the wind.

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[6]The dialogue in this sequence is transcribed partly by Boyer, p. 110, and partly by Macdonald (in Boyer, p. 212).

The Final Magic of Guido's Creative Imagination

It turns out that Guido's suicide has also been a fantasy, a professional suicide perhaps, or a killing of the imaginary film in his head, as Time put it, a way of "clearing his head" of its confusion.[7]

The fantasied shot of the tower dissolves into a tower of present reality which is now being taken down, and Guido is seen saying goodbye to the workmen. In a waiting car Guido joins Daumier who tells him that he was right to abandon the worthless film. While Daumier rattles on ironically about the artistic value of silence, citing Mallarmé and Rimbaud (Boyer, p. 206), Maurice the mind-reading magician comes to Guido and waves his wand. The figures of Guido's memory and imagination all begin to appear again, but now robed in white versions of their previous costumes and walking along the beach. Then Luisa appears inside a circus ring and comes to the camera as if in conversation with it as Guido. His voice is heard asking her to accept him as he is, and she says she will try (Boyer, p. 207). Movie spotlights begin to light up in the background of the circus ring, and three clown-musicians march into view, followed by a flute-playing child dressed in a white uniform like the black one of Guido's school days. The adult-Guido briefly whispers to the marching child and begins to direct the scene by taking up a megaphone to call out his commands over the circus music. A curtain like a circus tent is pulled up by ropes to curtain off the tower steps, and on Guido's command the curtain opens. Now dressed in

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[7]"Director on the Couch," Time, June 28, 1963, p. 82.

their usual black and white clothing all the other characters of Guido's real world come down the tower steps and go to the circus ring, where, still with Guido directing them, they join hands with the fantasy people to march to the circus music. The tempo speeds as Guido takes Luisa's hand and they join the dancing ring of people. Then as the music slows and the spotlights on the ring brighten, only the clowns and the child-Guido are seen marching, and they are inside the circus ring. Daylight dissolves into night, and now the child marches alone, on out of the ring and out of sight. The film ends as the lights dim out above the empty ring and the baroque lettering of the title "8 1/2" takes over the screen.[8]

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[8]The style of the lettering suggests the style of the film, which Macdonald (Boyer, p. 218) compares to Baroque art in being "complicated but not obscure [and] more Handel than Beethoven--objective and classical in spirit as against the romantic subjectivism we are accustomed to."

APPENDIX III

SUMMARY OF JULIET OF THE SPIRITS AS ENCOUNTERS WITH SPIRITS TAKING VARIOUS KINDS OF SUBSTANCE

Messages of the Seance

In the first episode Juliet receives key messages from the spirit world during a seance which occurs on her fifteenth wedding anniversary. At the film's beginning are shown Juliet's last minute preparations for an intimate dinner to surprise her husband, but he, forgetting the anniversary, arrives with a group of friends from his high-fashion world. The evening ends with a seance in which Juliet receives messages from two spirits, identified by Genius, the medium, as Iris and Olaf. Genius transmits Iris's message as saying there is "love for everyone," and Olaf's as telling Juliet she is of no importance to anybody.[1]

The Beach Appearances of Fanny, Susy, and the Dream Monsters

Upon awaking the next morning Juliet still feels the presence of Iris, and later at the beach in the midst of conversation with

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[1]Tullio Kezich, ed., Juliet of the Spirits, trans. by Howard Greenfeld, with transcription of final screen play by John Cohen, translated by Cecilia Perrault (New York, 1966), pp. 192-194; hereinafter cited as Kezich.

her doctor, she has her first hallucination of Fanny, the circus ballerina of Juliet's memory, whom she comes to identify as Iris. This vision occurs immediately after Juliet's doctor had assured her that such communications as those of the seance have no more importance than electrical forces such as those heard on the radio (Kezich, p. 198). The doctor himself, however, identifies the next "vision" as one he can believe: Susy, Juliet's neighbor, and her fantastic entourage arrive in the distance in regal splendor. This first appearance of Susy (played by the actress who plays Iris and Fanny) is therefore like a Fanny-Iris taking substance in reality. In fact, Fellini indicates that Juliet's imagination romanticizes Susy's arrival by barge because the "barge" is transformed by Susy's oriental attendants into a kind of canopied sedan-chair which is placed on the beach to serve Susy as a sumptuous shelter. After Susy's strange group is explained as being a household set up for her by her paramour, an Indian industrialist, significantly it is while a nurse maid tells Juliet's twin nieces a fairy tale (in French) that Juliet dozes and has a nightmarish dream. The dream has characteristics of being a message also from a spirit world or, in psychological terms, a message from her unconscious.

Juliet's dream reveals first a raft, floating on the sea, which carries three emaciated horses. Then a man in a red, monkish robe appears on the shore pulling a rope to which is attached another barge, this one being like a World War II landing barge. He gives the rope to Juliet, telling her that it is her burden (Kezich, p. 203). After Juliet is seen struggling

in her sleep, the barge door opens to reveal a group of half-naked men and women who seem to be as much like death figures as the horses. These creatures are joined by another monstrous creature, a savage who rises out of the sea with a raised sword. Just as he starts to strike, however, Juliet is awakened by a roar which turns out to be a real jet plane.

Juliet's Encounter With the Remote Reality of Her Mother and Sisters

In the next sequence Juliet's mother appears, and though quite real she seems as beautifully remote as an apparition. This encounter occurs as Juliet walks back to her house, through the pine woods which separate it from the beach. With the mother are Juliet's two sisters, who share the mother's remoteness. (For example, all bid Juliet goodbye with kisses aimed at her cheeks but which do not touch her.) It is clear that the sisters share the mother's disdain and are only present long enough to pick up the older daughter's little twin girls (whom Juliet is frequently seen tending in the film).

The Message From Giorgio's Unconscious

The younger sister relates a bit of information which suggests that Juliet's husband is philandering, thus preparing Juliet for the next message which comes to her via her husband's unconscious: that night as Giorgio sleeps beside Juliet (but quite separated from her by his eye shades and ear plugs), he lovingly calls out the name "Gabriella." But the next morning he evades identifying

Gabriella to the now quite suspicious Juliet. Again, it is significant that a voice from the television is heard telling a fairy tale (in English) right after Giorgio leaves when the phone rings, bringing Juliet another "message." Since no caller responds to the maid who answers, the call may well be from Gabriella, especially since this sort of dead-line phone call had occurred also during the seance and is, according to Juliet's maid, a frequent occurrence (Kezich, pp. 213-214). On the obvious level of interpretation the caller is apparently Giorgio's secret lover, but in association with Juliet's doctor's comparison of her seance messages to electronic forces, those phone calls are further manifestations of the spirits which trouble Juliet.

The Apparitions and Messages Received Via the Bhisma

Late afternoon of the same day finds Juliet receiving additional and more vivid manifestations of spirits and messages from their psychic domain. These occur during a visit to the hotel suite of the mystic Bhisma, whom Juliet visits at the insistence of Valentina, the friend who had earlier promoted the seance.

The women first witness a demonstration of Hindu mysticism involving an near-enactment of a beheading (recalling the swordsman of Juliet's nightmare), and philosophic comments concerning true substance illustrated by questions and answers regarding an apple (Kezich, pp. 221-222). Then Juliet is granted a private interview in the Bhisma's suite. Here Juliet reveals her suspicions concerning her husband (Kezich, p. 227), and then she sees a series

of apparitions. These visions include a half-naked, obese woman, (like one of those in the landing barge dream) and Fanny astride a circus horse; since they appear briefly and in quick succession during the Bhisma's hysterical trance, it would seem that the mystic has called the apparitions forth. His (or her, since the Bhisma seems to be of both sexes) advice to Juliet consists mainly of teachings from the Kama Sutra, which catalog of sexual techniques is enacted in a stylized, dance-like way by the Bhisma's assistants and therefore are also like messages taking substance.

As Juliet leaves the Bhisma, she is stopped in the corridor to hear the mystic's additional message concerning Sangrilla, a drink which "quenches all thirst . . . even that thirst which is never confessed," and the Bhisma's voice is heard changing to a very different one of a male baritone to continue: "They call it the drink of oblivion" (Kezich, p. 231).

The Memories of the Circus and the Grandfather's Elopement

It is during the drive home that Juliet, in telling her companions of her interview with the Bhisma, reveals that she believes the apparition of Fanny to be Iris of the seance. Then Juliet tells them of her memory of meeting Fanny at the circus she visited with her grandfather. Juliet's narration is interspersed with memory sequences of Fanny's act, Juliet's mother watching in silent disapproval, Juliet's introduction to Fanny backstage, Juliet's peering through a cage at "wild" savages, and a circus airplane. In telling of her grandfather's elopement with Fanny,

Juliet says that she had always imagined the circus plane as the vehicle he had used (Kezich, pp. 232-234); thus there follows a sequence enacting Juliet's imagination superimposed on memory in which Juliet's mother, sisters, and a bearded man (later identified as the headmaster of Juliet's childhood school) express their consternation to the airborne lovers. There is an additional memory sequence in which Juliet recalls her mother's beauty when she was dressed for a ball, and her grandfather's knowing wink.

José, an Ideal Taking on Substance

It would seem that the next sequence, in the evening of Juliet's return from the Bhisma, contains no suggestions of spirits taking substance except for the remarkable one at the beginning. The first person Juliet encounters on her return home is an unexpected guest, José, a Spanish connoisseur of the arts, bullfights, and wine. And it is of Sangrilla that he speaks--in the voice and with the words Juliet had heard coming from the Bhisma. Later in the evening, however, there is a further indication of José's being a romantic figure miraculously come to life. For during a lesson in bullfighting, with Juliet playing the role of a toreador and Giorgio playing the bull, Juliet turns to José for protection from the "beast" her "prince" Giorgio seems to have become. Indeed, as Juliet retires with a little book (again in the bed beside her unhearing, unseeing husband), her smile as she listens to José's footsteps upstairs suggests this Ideal figure is now a romantic story come true. But whatever sweet dreams Juliet has during the

night are interrupted when she is awakened to hear Giorgio talking on the phone to his romantic entanglement, Gabriella.

The Visit to the Detective

In the next sequence in which Juliet takes action on her now justified suspicions by visiting a detective, he seems to be the man in the red robe of her nightmarish dream. Juliet accompanied by her older sister, Adele, is surprised in the corridor leading to his office, for he suddenly appears, as if he had been hiding, dressed in the disguise of a priest. Juliet's interview with him in his office takes on some characteristics of a confession, though she is reluctant to pull forth the dark secrets about her marriage (as she was bade to pull forth the landing barge of her dream) which cooperating with the detective will entail. During the questioning, however, there appears an apparition of the headmaster (previously seen in her fantasy condemning the grandfather as he eloped) whose threat of "the eternal fires" to those who by tolerating sin become "accomplices of the sinner" (Kezich, p. 249) causes Juliet to agree to the investigation of Giorgio's infidelity.

The Memory of the School Play of the Martyred Saint

When Juliet returns home, it is again the romantic figure of José, the Spanish house guest, whom she sees waiting in her yard, strumming a melancholy tune on his guitar. This time Juliet does not enter her yard, but instead goes to the home of a female friend,

a sculptress, who speaks of her statues as being her God incarnate. This conversation about God leads Juliet into a reminiscence of childhood, this time of a play performed under auspices of the nuns who were her teachers. We see Juliet's memory of the play in which she, in the role of a martyred saint, is hoisted aloft on an iron grill flanked by crepe paper flames toward an attic door wherein Juliet and her school mate Laura think that the child-saint will see God. During this memory sequence Juliet as her adult-self stands on the sidelines like a stage mother mouthing the lines of the child-saint who refuses to accede to the demands of the Roman emperor that she give up her faith. As the nuns turn a winch which raises the grill toward the little attic door, Juliet's grandfather stops the performance and frees the child. The headmaster is seen condemning the Grandfather's scandalous actions and trying to comfort Juliet's mother who faints from the shame of it all.

The Visit to Susy, Juliet's "Teacher"

In the next sequence Juliet is shown on a later morning, seemingly happy as she supervises her maids and gardener, when a cat bearing the name of "Susy" wanders into the yard. Juliet takes the cat to the home of her neighbor Susy (whom she has previously seen only from a distance), and there encounters an environment almost as strange as a dream. Susy welcomes Juliet to her colorful mansion and introduces Juliet to the sundry occupants. These include an ancient witch-like grandmother who seems

to know of Juliet's troubles, a Russian admirer, a visiting monk, a shirtless, young, and handsome workman, a catatonic and suicidal young woman who is kept in a secluded room, and various hand maidens, including an Indian masseur and a former prostitute. In Susy's sumptuous boudoir Juliet seems again to hear Iris's voice coming from a vase of purple flowers. The voice bids Juliet to heed Susy who is to be her "teacher" (Kezich, p. 267). Juliet nevertheless declines Susy's invitation to join her for a nude swim in a pool which is reached by means of a slide built into the walls of the boudoir. Juliet does join Susy, however, to bicycle through the woods to a tree house (another of Susy's Playgirl contraptions) which is reached by means of a basket elevator. But Juliet is unwilling to sunbathe with Susy in the tree house or to stay there when they are joined by two young men who have been lured by Susy into following them.

Messages from Film and Tape in the Second Visit to the Detective

The next sequence finds Juliet in the peaceful and pretty environment of another sunny morning in her yard where she simultaneously gathers roses, reproves one of her maids for clandestine meetings with a lover, and tells her twin nieces a fairy tale. This third actual fairy tale which is heard (now in Italian, the third language used for such tales) seems a clear indication of their influence on Juliet. The tale again immediately precedes an important message, for in the midst of the idyllic scene Juliet receives a phone call which summons her to the detective's office.

Here she encounters filmed and taped evidence of her husband's romance, and paradoxically this view of reality, based on mechanical recordings, is in a sense less real than Juliet's fairy-tale house and garden. Yet the images of her husband and his mistress which Juliet sees and hears seem to reinforce the reality of the warnings of her dreams and fantasies. Thus Juliet seems to be ready to turn to her "teacher" for help when in the next sequence she attends an evening party at Susy's.

Susy's Party: Rites in Worship of Love Deities

At the party, Juliet is introduced to Susy's godson, a beautiful young man dressed in a white Hindu outfit like that of Susy's paramour. Most of the female guests and members of the household appear in poses and costumes like those of Hollywood sex queens, such as Mae West, Rita Hayworth, and Ava Gardner, and all are engaged in the party's main game of pretending the mansion is a grandiose brothel. After questioning one of these guests, a model, about Gabriella, also a model, Juliet begins to participate in the game by descending the massive stairs, as the others had done, in the manner of a high-class prostitute exhibiting herself for potential clients. Meanwhile other party games are seriously pursued which are like rites to love deities. One of the rites is announced as symbolizing a "passage from life to death" and another identifies a sheet-clad young woman as "Sex . . . Womb . . . the divinity . . . the door and the earth, the corolla and the crown of the goddess" (Kezich, p. 281).

As the room takes on a greater air of the surreal by being seen as if through the transparent curtains surrounding Susy's central pavilion, Juliet seems to hear Susy's whispered call to follow her up to the boudoir. The same outside steps are climbed as in the previous visit, but now Susy's flashlight reveals love-making couples hidden along the way. Juliet is left alone in Susy's boudoir, and the young godson comes to sit beside her on Susy's round bed. In the mirrors over the bed, however, Juliet sees an apparition of the flame-bordered grill of the childhood play, but the "saint" on the grill has the reproving appearance of one of her maids (not the one who has a lover, but the quieter one, Elizabetta, who always seems to have a knowledge of Juliet's secrets), and the flames are not of crepe paper but seem very real. This frightening apparition causes Juliet to flee Susy's house in the gray light of dawn.

The Apparitions of the Garden Party

More apparitions are seen frightening Juliet in the next sequence, a garden party at her home. While most of the guests are on the lawn engaging in a psychodrama conducted by a visiting woman doctor, Juliet in her bathroom seems to see the taunting face of Susy at her window, dressed in a parody of the saint of the previous sequence. Then when Juliet throws an object at the "saint," she is next seen lying in a corner of the bath, like a broken doll. But when she raises her head, she has the painted face and wild laughter of Susy. Immediately outside among the

foliage and inside Juliet's closet appear nearly naked women like the monstrous ones seen in the dream of the landing barge. When Juliet joins Giorgio and the guests calling her outside, she takes part in the psychodrama, but the apparitions continue to appear, superimposed now among the real guests. The Saint Elizabetta of the grill appears again, as does the headmaster-preacher of the childhood memory and the detective office fantasy, though now his beard is red. Gray clad nuns like those of the childhood play form a procession in the background, and the "Ava Gardner" model of Susy's party sits nude except for an enormous snake twined around her body. Juliet shouts, "Go away!" (Kezich, p. 298), but no one seems to hear her. Instead all the guests are seen dancing, and suddenly Juliet is among the dancing couples with José talking to her of another drink--water, and its purity. But perhaps he too is in her imagination, since he does not answer her question of whether he is real, (Kezich, p. 299), and she is next seen alone with almost all the guests and Giorgio gone. Only the woman doctor remains with Juliet, and together they walk through the nearby woods while the doctor diagnoses Juliet's problem as being a need to be free, especially from Giorgio.

The Visit to Gabriella, a Disembodied Spirit

In spite of the doctor's advice, Juliet in the next sequence makes another effort to hold her husband by visiting the home of her rival, Gabriella. Here, while she waits for Gabriella, she sees evidence in the room's furnishings of domestic harmony, including masculine knick-knacks on the desks and tables, knitting

yarn in a bowl, and comfortable furniture chosen tastefully with an appearance of permanence. Gabriella's maid, as she packs her mistress's bags for a trip with her lover, obviously Giorgio, speaks of the couple's devotion (Kezich, p. 302). As in the detective's office where Juliet never saw her rival's face, the apartment, the maid's words, and a smiling photograph of Giorgio give Juliet clear evidence of his affections for Gabriella, a woman who is to Juliet still as unreal as a disembodied spirit. For Juliet still does not see Gabriella, and a brief conversation with her on the phone in the apartment is less helpful than the messages of Iris.

As evening descends, Juliet returns home to find Giorgio with his bags packed for a trip, which he reveals will be longer than his usual business trips because he needs a change. Then Giorgio speaks of Gabriella indirectly as "that person," and vaguely refers to his relationship with her as distorted by people with "evil intentions" (Kezich, p. 307); thus his comments serve to keep Gabriella still an unreal presence for Juliet. In contrast to the unreality of Giorgio's plans to leave, Juliet fantasies a scene more real to her. She looks out the window and seems to see her mother and sisters on the lawn (in daylight) being introduced for the first time to her fiancé, Giorgio. Then Juliet fantasies another happy time when she and Giorgio lie lovingly beside each other in their bed--he without the eyeshades previously seen.

The Final Flood of Fantasied Spirits and Their Exorcism

After Giorgio leaves, Juliet in the empty living room begins to see a series of apparitions. First there appears a black canvas pavilion like that used in funerals. Near it on an empty field is the detective in his black Homburg hat, but again in the red, monkish bathrobe. Then across the night field lit by brush fires, she sees again the landing barge, lit by torches, and near it the canvas pavilion being carried across the field with the detective's assistant walking under it.

When Juliet tries to watch television, the dancing couple it shows makes her weep. Then she hears the voice of Laura, her childhood friend who had wanted Juliet to see God and tell her what he looked like. Laura suggests that Juliet do as she had done (Kezich, p. 309), and immediately there is a shot of Laura's body floating in a pond, like Juliet's lily pond, and looking like Millais' painting of a more famous suicide for love, Ophelia. The apparitions continue inside and outside the living room, beginning with Gabriella's maid seen inspecting Juliet's window curtains, and including José, the medium of the seance, Nazi storm troopers, Susy's godson, a row of nuns, Susy's maids, and Susy--descending into the room in her basket. As the basket circles, Susy seems to change into another woman (a guest at her party) and José and another row of nuns appear. Juliet begs the apparitions to go away, an entreaty she repeats when they are replaced by the detective and his assistants (Kezich, p. 311). Instead a horse-drawn hearse is seen outside and Arlette, Susy's suicidal friend, stands in the living

room speaking of Laura who "killed herself for love" (Kezich, p. 312). The suggestion of suicide implied by Laura and Arlette seems to bring forth advice from other apparitions: the doctor repeats his advice of the beach sequence to "buy a horse"; the lawyer offers himself; the woman psychiatrist urges that Juliet "become herself" without Giorgio; and outside Juliet's grandfather implies that Juliet must do something to help him land (Kezich, pp. 312-313). Meanwhile the living room has become more crowded with apparitions, including those previously seen in the sequence as well as adult versions of the Roman soldiers of the childhood play, a horse, wild Africans from the circus memory, and other figures from the barge dream.

In her bedroom Juliet tries to read in her bed, but an apparition of her mother appears looking like the fairy-tale evil queen of Juliet's earlier fantasy-memory. Juliet begs her mother for help but gets no answer except the sound of weeping. Then her mother says it is only the wind and orders Juliet not to respond to the weeping sound (Kezich, pp. 314-315). Disobeying her mother, Juliet goes to a little, knobless door which appears in the wall of the room and forces it open to see inside a long corridor where the child-Juliet lies tied to her saint's grill. The apparitions in the living room appear frightened as Juliet crawls through the door and tries to free the child. The adult-Juliet is seen writhing in her sleep, indicating that these apparitions are now, at least, a dream. As the figures in the living room begin to recede (although they themselves make no movement) Juliet frees and embraces the child. And Juliet's mother is now seen haggard

and aged. On the lawn outside the grandfather lands his plane, greets the child-Juliet, and with her waves good-bye to all the hallucinations riding away on an outlandish vehicle (a composite of the funeral canopy and the landing barge, with Susy's basket and the saint's grill hanging from its stern), and to Laura's hearse rolling along beside the vehicle. Then as the grandfather climbs into his plane where Fanny awaits him, Juliet asks to go with him, but he tells her that she no longer needs him, that he too is an "invention" of hers (Kezich, p. 317). After the child Juliet is seen waving good-bye to the grandfather, the shot dissolves so that she disappears, as does the plane and its occupants.

The adult Juliet now walks serenely through the yard and its gate into an open field as the voices of her spirits fade into the film's theme music. The music swells for the final very long shot of the tiny figure of Juliet with her house, its fenced garden, and the neighboring trees forming an idealized landscape. The viewer cannot tell whether Juliet is now dreaming or waking, but this last fairy-tale-like composition makes it appear that Juliet's imagination still is at work, although now her imagination is exorcised of its dependence on both helpful and hindering spirits.

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