

SEEING FEDERICO FELLINI'S ROMA--  
ADVENTURES IN IMAGINATIVE TRIPLING

BY

PHILIP A. KUHN

A DISSERTATION PRESENTED TO THE GRADUATE COUNCIL  
OF THE UNIVERSITY OF FLORIDA IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1980

Copyright 1980

by

Philip A. Kuhn

For Hyta, whose image I live up to

## ACKNOWLEDGMENTS

Who to acknowledge? It is a difficult question, yes? I should begin to answer by saying that I have no master and so these acknowledgments are not a listing of whom I would place in a greater or lesser role in regard to this book or my life. I should add that I can only acknowledge in the particular; someone's name is more a smile or the angle of eyeglasses on a face or even a way of walking. Then, if I do not acknowledge some people, it is not because I am forgetful or temperamental; I am, instead, aware of them lastingly. In this light I acknowledge Geneva and Robin Kuhn.

First there is Armando Prats. Through him shines the Latin imagination. He has as good an eye as one is likely to encounter. I have learned much from him concerning movies and I admire his literal sensibilities.

Dr. A. Carl Bredahl spent a good deal of energy on this project. His comments were thorough, helpful, and honest. He was open and encouraging in spite of the fact that I worked at an enormously slow pace. He, too, delights in the moving color image.

Dr. Sid Homan was as conscientious a reader as one could hope for. He shared his knowledge of the theatre and pointed out numerous facets of literary drama which allowed me to see Roma in a different light. His comments regarding the publishing of this work were greatly appreciated.

Dr. Richard Brantley made several comments regarding the cinematic aspect of Roma which were invaluable. He suggested literary correlates in regard to the individual and the concept of the city which were instrumental in getting me to see the diversification that cinematic adventure brings to traditional narration. He also provided me with suggestions aimed at how to make this work better in terms of publication.

Then there is Dr. Richard Garrett. Several years ago, Dr. Garrett opened his physics laboratory to me so that I might experiment with film and laser light and increase my understanding of optics. I always found him to be a curious and gracious individual.

Mary Windham is to be congratulated for persevering through my shifting deadlines and still consenting to type this manuscript. She is a thorough and compassionate human being.

Michael Green and Jack Gregory encouraged me during some difficult times. As former students, they convinced themselves that they needed to hang out with an eccentric teacher; the truth is that I needed them more. They are two fine imaginations.

And last there is W. R. Robinson, the man with the finite eyes, who thought, probably rightly, that I'd never carry through with this project. His suggestions in regard to the writing of the book were difficult and at times obscure but nonetheless valuable. I learned from him that the better thing one can do in this life is to be a "cell." He has the right stuff and I am indebted to him for things which cannot be accounted for in these pages. It's the end of an era, Handball.

# TABLE OF CONTENTS

ACKNOWLEDGMENTS . . . . .	iv
ABSTRACT . . . . .	viii
INTRODUCTION . . . . .	1
CHAPTER ONE	
GETTING INTO THE ACTION, OR, THE NARRATIVE OF PARTICIPATION: VISUAL REVOLUTION IN EPISODE ONE OF <u>ROMA</u> . . . . .	10
The Camera Eye Conjoins; the boy-Fellini Advances	10
The Camera Eye Is Initiated; the Boy Makes Contact with the Female Image. . . . .	19
Storing Energy for the Advance, the Camera Eye Observes and the Boy Investigates. . . . .	26
The Camera Eye Seeks a Potent Image; the Black Stone Marker and the Female Bicyclists . . .	31
The Boy-Fellini Chooses and the Camera Eye Connects; Together They Liberate the Colorful Female .	41
The Young Man Fellini and the Camera Eye Penetrate Rome . . . . .	53
The Imaginative Camera Eye and the Female Image: Giving Birth to Color. . . . .	61
The Present-Day Fellini and the Colosseum: the Camera Eye Connects with an Insufficient Image	65
Notes. . . . .	71
CHAPTER TWO	
DRIVING TOWARD CENTERS: THE METHOD OF CONJUNCTION IN THE SECOND EPISODE OF <u>ROMA</u> . . . . .	72
The Gigolo, the Tourist, and the Imaginative Camera Eye Bring the Adventure Forward . . .	72
The Present-Day Fellini at the Villa Borghese: the Imaginative Eye Seeks a Potent Union . .	80
The Red Male and the Blue Female: The Cinematic Eye's Method of Conjunction. . . . .	84
The Talents of the Young Fellini and the Blond; the Imaginative Eye Unites With the Power- Image of the Arch. . . . .	94
Papino, Maya, and the Documentary Camera; the Imaginative Eye's Genius in the Roman House.	99
Notes. . . . .	109
CHAPTER THREE	
LIVING UP TO THE IMAGE, OR, THE BREAKAWAY OF THE IMAGINATIVE ADVENTURE IN EPISODE THREE OF <u>ROMA</u> .	111
The Cinematic Eye Gives Birth to the Concomitant Images of Young People . . . . .	111

# TABLE OF CONTENTS (Cont.)

The Cinematic Eye, Dolores, and the Young Fellini Advance Physical Phase. . . . .	119
The Cinematic Eye, the Princess, and the Cardinal Achieve Intellectual Phase . . . . .	131
The Cinematic Eye and the Motorcyclists Give Birth to Creative Phase . . . . .	144
Notes . . . . .	162
BIBLIOGRAPHY. . . . .	164
BIOGRAPHICAL SKETCH . . . . .	169

Abstract of Dissertation Presented to the Graduate Council  
of the University of Florida in Partial Fulfillment of the  
Requirements for the Degree of Doctor of Philosophy

SEEING FEDERICO FELLINI'S ROMA--  
ADVENTURES IN IMAGINATIVE TRIPLING

By

Philip A. Kuhn

December 1980

Chairman: William R. Robinson  
Major Department: English

A detailed study of Federico Fellini's Roma, this dissertation explores Fellini's creative acts with the moving color image. The study primarily concerns the relationships that are established with the Fellini image, the female image, and the imaginative camera eye. Most apparent in these relationships are the qualities of change, movement, and power, and the overall drive to become free of imposed conditions of verbal narration within the movie, namely the mythic and legendary. Fellini seeks to move beyond these traditionally literary forms of narration and to allow the actual, new story of the color image its power of existence within the medium of the movie and of life.

This study of Roma focuses on the problem of how the moving color image achieves "concomitance," a term used instead of its literary forebear, unity. The exploration of concomitance entails paying close attention to the adventures of each of the three Fellini images, the various female images, and their relationships to the imaginative



camera eye. The concomitance of these three elements within the movie engenders the phenomenon of "imaginative tripling." Imaginative tripling is the primary narrative act Fellini performs with the moving color image, an act which ultimately deformatizes in that it ceases to need the existence of his image to succeed.

Each chapter of the dissertation corresponds to one of the three episodes in Roma. Each chapter considers the degree to which Fellini's imagination explores the values of Rome, that is, the possibilities of the story of the city. The three chapters follow the successive developments that are created from the interaction between Fellini's visual imagination and Rome. Chapter One assesses the unique and visually generated acts of the boy-Fellini--the revolution he initiates within his highly controlled world--and traces his revolution which transfers to the quality of life that the young Fellini and present-day director manifest. Chapter Two promotes the adventure of Fellini's imaginative tripling in terms of the opposing values of past and present. It focuses on the young Fellini, who carries on the boy's imaginative acts and unites with the female image. Also, the chapter examines this new union and compares it to the tacit love which exists between present-day Rome and the director's documentary view of its subway system and the ancient Roman house that his film crew encounters there. Chapter Three considers the breakaway of Fellini's imaginative tripling in the successive and more complete unions of the male and female images. In this chapter the conclusion is reached that the imaginative camera eye, working together with the male and female images, advances the existence of the new relationship of imaginative tripling as a thriving power within the world.

## INTRODUCTION

When I first saw Federico Fellini's Roma, something happened up on the screen which was, at first, difficult to see and even more difficult to relate as an experience. I had the sense that whatever happened was enough beyond my powers of seeing that I needed to see the movie again. There was no problem seeing and evaluating the influences and effects of the mythic, legendary, and religious qualities in the movie. In addition, the voice-over narrator's assessment of his film and his claim that he was attempting to paint a "portrait of Rome" seemed removed from what had caught my eye. Something else was present that neither the voice-over narrator nor the identifiable mythic, historical, and religious features could account for or control.

I saw this something else in the boy-Fellini's interaction with the priests in the Catholic school sequence. This something else was also present in the last shots of Roma, which are radically different from those of the opening sequences. Whatever had revealed itself to my eye involved change and had its own system of advance. Whether this happening related to the boy-Fellini's image or his young man and present-day counterparts, I sensed that the acts of each of these images were controlled by another power in the movie. No matter how eccentric the activity of a given Fellini image became, it was ultimately

controlled by the power and method of the word. But during the movie's concluding shots, the moving color image shed the restrictions of the verbal method--especially as the voice-over Fellini employed it--and that image broke free from all previous restraints under which it had functioned. I came to see that, prior to the ending of the movie, the Fellini image had been enlarging its power for action all along and had finally transferred its powers to the common images aboard the motorcycles in those ending shots.

This dissertation attempts to account for what I sensed to be happening in my initial viewings of Roma. I do not approach the movie with any a priori critical expectations. Nor am I interested in showing how Roma is like or unlike another movie or how it upholds the values or extends the tradition of a certain genre within the movies. What Roma requires of the viewer is that he use his eyes to interact literally with the living color image. For its visual method of narration initiates the eye to a new story, a story of imaginative growth and creative change. Specifically, the examination of the creative change narrated in Roma focuses upon the relation of the boy-Fellini, the young Fellini, and the present-day director to the various female images and the imaginative camera eye. These relations are beginnings, not ends. In declaring beginnings, each union of the Fellini image, the female image, and the camera eye progressively carries forward the event I call "imaginative tripling." Imaginative tripling is a concrete and definite process since it grows from the moving color image. Its story is open, successive, and transformative. Fellini's visual act of and adventure in imaginative tripling lives only in the moment it is seen; it

professes no other existence. Fellini's creative activity thus enacts the living process as it is experienced in the visual possibilities of each new day.

To account for what is happening in Roma, I found it necessary to introduce new terminology. This system of terms describes the visual method of the narrative advance in the movie, an advance whose central focus is the Fellini image. As the movie enacts an adventure in change, so the terminology is designed to account for the growth and change achieved through the three key elements within that adventure, the male and female images and the camera eye.

The central term I used throughout the dissertation is "concomitance," which replaces its literary counterpart, unity. Concomitance means working or existing together. That is, the concrete images of Fellini and the female, and their interactions with the camera eye, work together to promote value, the value of Fellini's new story. There is a relationship between unity and concomitance in that both are mergers. But unity leads to oneness and in the world of images there can be no oneness. In concomitance, the idea of oneness is replaced by the fact of wholeness. In other words, concomitance refers to how images join together, give off power, and break free. The concomitance within Fellini's imaginative tripling, through the specific images already mentioned, discloses the narrative drive of the movie. For example, concomitance in Roma is first achieved with the union of the boy-Fellini, the window cleaning woman, and the camera eye during the Half-head sequence. The boy's view and that of the camera eye work together in seeing the woman. Her smile acknowledges the boy's

glances. The boy and camera eye take the power of this rudimentary merger with them to an upcoming sequence involving another female image. This fundamental concomitance reveals that concomitance in Roma is accomplished through successive changes in the relationship of these three forces.

Fellini's visual method, or his system of imaginative tripling, is composed of three modes. Each mode identifies different qualities which occur in moments of transition. The first mode entails contact, maintenance, and penetration. Contact is the primary act of the senses. In its relation to Fellini's visual system, contact is the passion to see. It is the fact of looking, the prelude to involvement. Maintenance is interest carried forth. In the method of seeing, maintenance appears in the individuality of the image. When the eye attends to one image, other images perform subordinately to that image. Maintenance is the continuance of an image as itself. In addition, maintenance preserves the state of things. In this regard it has an intellectual function, which is the verbal narration of an image. Penetration is primarily the exploration of value in the image, of its powers to act. Penetration is contact in the extended sense in that a mutuality of contact--the visual acknowledgments of two images--discloses the importance of a union. Penetration promotes the value of a beginning. It is a gaining entrance to something.

The second mode of imaginative tripling consists of talent, faculty, and genius. These three features are narrational qualities. This mode of Fellini's visual system derives from the first mode. Talent is the basic human credit which clarifies imaginative activity.

Talent cuts into a medium so as to become part of that medium. It is the quest for novelty seeking fulfillment from an exploration of the world. Talent is the passion to get involved, to unite to an image and transform it. Faculty is the method of the intellect. Stressing critical judgment, the concerns of faculty emanate from the intellectual activities of comparison, delineation, distinction, divergence, and discrimination wherein an exclusive set of relations and circumstances is posited. Faculty, moreover, upholds convention. Faculty employs the image in a manner that subordinates images to ideas. Consequently, faculty engenders opposition. Faculty interferes with or mediates visual experience, denying its immediacy. Genius refers to the new moment of excitement in visual experience. It expresses the performance of individuals within their medium. Genius promotes the power of imaginative activity in the world. It transforms life, making it new. Genius is also the quality of amazement, the popping of power in the midst of the routine and habitual. Genius expands the known. In addition, genius is an involvement, whose value is a turning together with, through which a quick and qualitative transformation of life happens. It announces only itself and carries no message. In revealing itself only, genius, as it revivifies value, declares its immanency.

Angle, aspect, and phase form the third mode of Fellini's imaginative tripling. These three elements attend to outcome and performance. Outcome is the quality of dramatic interaction whereas performance is the potential of that interaction to be brought forward as a quality of visual narrative or in succeeding narratives. This mode links to

concomitance in that it clarifies the existence of imaginative tripling in its moments of transition. Angle reveals the process of the visual event regarding its narrative qualities. The presence of two succeeding and conflicting narrative properties evinces angle. In Roma, the conflict emanates chiefly from the oppositions of image and word. The presence of talent and faculty in a given scene allows that the outcome of that scene promotes duality. This splitting of narrative drive serves to delay its advance. Aspect refers to the evolution of point of view. In Roma, the first person, verbal point of view contrasts to the imaginative point of view of the Fellini images and the cinematic eye. Indeed, there is a continual struggle between the two. The first person, verbal point of view is accompanied by narrative qualities of compression and dimness in the formats of the shots it dominates. By comparison, the imaginative point of view liberates the individual from these qualities of compression and dimness, qualities in opposition to the medium of the movie. Phase reveals the performance of concomitant images, their succession and degree of involvement. Phase also promotes the value of the medium of light, its primary colors which advance imaginative tripling as an inherent quality working throughout Roma. Through phase, the various achievements involved in the adventure are explored. Phase signals the complete turning together of the male and female images and their interactions with the camera eye.

Structurally, this study of Roma is composed of three chapters. Each chapter conducts a detailed analysis of one of the three episodes in the movie. Each chapter utilizes the method of vision discussed above. As this is the method of the moving color image, so it is also

the method of the three chapters. What becomes most valuable to this study is the interaction between that "something else" and the method it generates.

Chapter One introduces the revolutionary vision of the boy-Fellini and assesses the value of that vision in relation to the world of faculty surrounding him. In line with this revolution, the special terminology is introduced into the concrete activities prevailing the boy's arenas of action. I attempt to show how the boy's imaginative tripling literally discloses the method of these terms so that the value of his creative acts may be revealed. This chapter also considers the transfer of the boy's visual activities to the young man and present-day Fellinis. What is significant in this transfer of imaginative drive is that it brings forward the voice-over narrator's (Fellini's) desire to paint a portrait of the city with his documentary camera. As the chief agent of faculty, he controls his three images though the value of their visual revolution eludes him and gains the power of creative advancement, concomitance. Further, the chapter details the beginnings of the deformatization of Fellini's imaginative adventure. That is, the power of visual revolution of the three Fellini images carries forth to common male images. This is a necessary phase for the adventure to become a phenomenon of the world.

Chapter Two considers the further advance of imaginative tripling as a method of conjunction, as a value which links the activities of past and present. This chapter focuses on the events surrounding the young Fellini and those regarding the director's film crew which



documents the Roman subway and the two-thousand-year-old Roman house that are encountered there. The voice-over Fellini continues to preside over the images. The young man furthers the imaginative activity of the boy in that he unites to the female image. He can perform the deeds that the boy can only envision. With the young man's vision and the acts of the World War II theatre, both Fellini's imaginative tripling and its deformed counterparts are brought forward. The chapter continues with an examination of the documentary crew. It is the function of the male and female members of Fellini's film crew to document imaginative tripling. Their concomitant adventure replenishes the fading historical qualities within the Roman house. This chapter concludes by way of showing how the story of the moving color individual increasingly becomes the focus for Fellini's imagination. The story of the individual, gaining strength from its growing concomitance, further supersedes the voice-over narrator's claim that Roma is the story of Rome, of place and its history.

Chapter Three explores the birth process which leads to the breakaway of Fellini's adventure. In fact, imaginative tripling is the narrative structure of the third and last phase of the movie. This chapter examines the unique relationships of the young people at the Spanish Steps and the quality of their love. This love, presenting the fusion of male and female images, is carried over to the brothel sequences. In the culminating moment within the third brothel, the young Fellini unites with Dolores. Now, the Fellini image has taken its act of imaginative tripling as far as it can go. The chapter then looks at the Domatilla scene. This scene promotes the adventure in

another light. What is ultimately encountered is the Pope's image, whose diversive energies explode the qualities of the new union of Fellini and Dolores into the Feast of Ourselves. Chapter Three concludes with an assessment as to how the deformatization process takes place. Particularly of interest is the way in which the voice-over narrator and his method of faculty get cut out of the action. With the demise of his powers, the new unions of the male and female images, together with the moving camera eye, implant Fellini's adventure of imaginative tripling in the world.

## CHAPTER ONE

### GETTING INTO THE ACTION, OR, THE NARRATIVE OF PARTICIPATION: VISUAL REVOLUTION IN EPISODE ONE OF ROMA

#### "The Journey Is the Problem"

from the opening subtitles  
to Chaplin's The Gold Rush

Roma is an activity of the blessed blessed eye. Among the shattering lights in a mountain's outline, on a screen divided against the stone, he makes to look at the city with the mind's eye as if to paint a portrait, tell of the ideal and sacred city, sing his own song into love, as if in loving it he would become wise and even more make of it a woman's image. But there is a lack of love, as if in summoning the place through words the immediate image drowns in smoke, becomes sucked dry, as trees swallow the small fire that burns beneath them shredding heavens with a limb. And the pastels do not bleed, nor do the mountains dance, but words append the lights of that small town.

Is it Rimini  
that bends the broken voice and ushers through the sounds, or are the lights, convivial to the dawn, breaking on the edge of Rome where fountains alter mind? There is a shunt of wheel and a deaf scythe. Everything is here--everything is moving.

#### "And It Came to Pass--Not to Stay"

R. Buckminster Fuller

#### The Camera Eye Conjoins; the Boy-Fellini Advances

When the slide of the whore appears in the slide show during the Catholic school sequence near the beginning of Roma, a struggle to achieve fundamental narrative unity, or concomitance, occurs. The subsequent shots become explosive. Events speed up. As spontaneous activity infuses the stolid atmosphere of the large room, the lights come on. The priests momentarily lose control over the boys who obviously see in the whore's image something that is absent from those

of Rome's historical landmarks, something that unites them and from which they gain great delight. They do not applaud this image from any sense of expectation.

Despite the contradiction between the priests' and the boys' behavior and between the priests' and the whore's images, a union has surfaced that terminates the ordered methodology of the history lesson. The camera eye reveals the whore's image and then, following a cut, it zooms in on the boy-Fellini. White light highlights his face, revealing his love of this image and his acknowledgment through a smile that this is his act.

Just what is happening here? Quite clearly the boy has a talent, a passion for seeing something new. He has added a new image into the typical state of affairs. He chooses to involve himself in the scene in a way peculiarly his own. Overshadowing other actions in this sequence, the boy-Fellini has joined himself to an image and a novel relationship springs forth from this union. Through the boy's talent, an agreement comes to pass. This new image, that of a woman straddling a chair, wearing only a g-string, her back facing the audience, a black and white image stripped of any vestments including those of color, achieves through its novelty and power of attraction a union that those images of Rome's historical landmarks and the She-wolf do not.

The priests abhor this image just as much as the boy is attracted to it. The whore's image happens in the context of Rome and its history, and the priests object to her common image as much because of this disjunctive association as because of their disdain for the stripped image per se. For the priests, her image has no importance; that is,

it is not unified with the other slides. The priests view her image as improper and vulgar. To them, she's simply a whore, a low-class woman. Their definitions of her image rob it of its inherent power. For the head priest, who sits at a table in the rear of the room, the slides hold no interest. He only becomes concerned about the slide show when the order of the class is interrupted. His power lies in maintaining order, in keeping things going according to a pre-set plan.

Throughout this sequence there is an extremely stiff confrontation. The boys' connection with this image lies beyond their sphere of knowledge, hence its immediacy and thoroughness. They delight in seeing and living up to the whore's image. That is, they delight in experiencing its power. The priests force the boys to repent their actions because the boys are too young to understand that they will "go to hell" if they look at images such as the whore's.

This, then, is what is happening in the appearance of the slide of the whore: The "new" in the form of the boy-Fellini's talent temporarily replaces the old order. Also, a concomitance manifest in the trinary relationship of the whore's image, the boy-Fellini, and the camera eye is narratively joined. Because concomitance is a plural event (that is, one in which three factors are needed to advance the creative activity in the movie), Roma's story does not entail the reconciliation of opposites--for example, the boy's act and the order of the school. Roma is the story of the commencement of particular and qualitative activity. In this regard, the importance of the slide show is that it exemplifies Fellini's opening remarks during the credits: Roma is not a traditional story with a "convenient plot and characters."

For the boy-Fellini, the whore's image presents a progression, an imaginative and narrative leap from the She-wolf and landmark slides. The lesson on Rome, for him, begins as a female image. That image extends and transforms the traditional story of Rome concerning its myth, via the She-wolf slide, and its legendary qualities, embodied in those images of the St. Maria Maggiore, Caecilla Matella's Tomb, the Arch of Constantine, the Tomb of the Unknown Soldier, and St. Peter's Cathedral. Myth and history yield to the whore's vital, actual image. The boy makes no connection with Rome through the architectural or mythic structures. As a matter of fact, these other images bore him. He only responds to them half-heartedly through short unenthusiastic clapping; his face is without expression.

For Fellini, even as a youth, images are dynamic enterprises. The whore's image results from the projection of light. The boy chooses projection, that activity which "throws forward," as the medium for exploration, although at this moment in the movie he doesn't control it. The female image, through projecting light, transforms the present moment--throws it forward, initiating change, specifically the scene's dramatic change of attitude and mood.

Another change initiated in this scene is that of the camera eye. At first just another spectating eye in the room, it eventually assumes the view of the projector. The camera eye throws forward the whore's image. It is the camera eye that first shows her image to the eye of the movie viewers, and not the slide projector in the room. Like the boy-Fellini, the camera eye directly links to the image of the whore.

Both the boy and the camera eye advance this image, the boy dramatically, the camera eye narratively. Moreover, through the present perception of the movie viewers, this concomitant advance is unhindered by the past, by myth and history.

Rome is an image of skin for the boy (it is what happens on the surface of the sheet-screen), whereas he sees the other images within a perspective, whether this perspective be compositional or historical. The whore's image and that of the She-wolf are similar. Both, though having no movement of their own, are nonlinear images that don't possess the stiffness of the perspectival formats characterizing the images of the buildings projected onto the screen. These two images differ, however, in one important aspect. The She-wolf image is conventionalized. Not only does this image occur in a formal and historical overview of Rome in the slide show, it also marks Rome's beginnings. It is the first and most glorified Roman image. On the other hand, the whore's image--etymologically, "whore" means "to be liked"--lacks these restrictions or qualifications. The whore's image occurs originally and spontaneously. Its freshness and wholeness do not suffer from any stylization, save that style which light imparts to it.<sup>1</sup> For the boy, her image, the simple declaration of his young eye, marks a beginning.

Thus, the slide-show sequence evidences, in a rudimentary manner, that the story of Roma involves thoroughly connecting the female image, Fellini's image, and the relation between them to the imaginative camera eye. The interaction of these three powers provides the matrix

from which Fellini's adventure in imaginative tripling begins. Since the story of Roma involves the connections that the camera eye makes between Fellini's image and those of the various female images he seeks out, Roma is the story of the camera eye.<sup>2</sup> This is not in itself really new for Fellini, except that here it relates to Fellini and Rome. But the camera eye performs a greater task in Roma than making connections of importance relating to the unity of images in the movie. It is not the observational protagonist that it is in Fellini's The Clowns, the movie preceding Roma. For Roma, the camera eye is a fully integrated, moving, and interacting protagonist. To separate the camera eye from the female image or from Fellini's is to reduce the narrative importance of Roma. The action not only centers around but becomes the relationship asserted through Fellini, the female, and the camera eye as wholly integrated powers. This is the activity to which the term "imaginative tripling" is addressed. Moreover, as the boy-Fellini's actions show, imaginative tripling is a method of conjunction and inclusion.

Before the whore's image appears, the priests are busy giving the boys a visual history lesson, or a lesson on the nature of faculty. Faculty is the method of the intellect, which throughout Roma opposes Fellini's adventures in imaginative tripling. As the one priest identifies the slides for the boys, he instructs them in the fundamentals of faculty. Faculty specializes in opposition. The priest teaches the boys that vision, as it persists in the method of faculty, declares an image spatially frozen and bound in time. For the priests, an image has no inherent powers for change. For them, an image is a vehicle



upon which a narrative technique foreign to it is placed. The priests' method of faculty cannot merge with any of the slide images. It is not the goal of faculty to bind itself to the world. The priests' faculty professes the value of stiffness and patterns of stiffness. It is this stiffness of the ordered images that the boy-Fellini rejects inside the schoolroom.

With the revelation of the whore's image, the boy-Fellini inadvertently gives the priests and his fellows a lesson in talent; he confronts them with a perceptual penetration into the moment. When the history lesson, the formal attention and order, the tight rows of uniformed boys, and the overall tranquility of the room are superseded, the boy-Fellini's genius has come to the fore. Becoming active in the concomitant alignment of the naked image, the boy-Fellini, and the camera eye, it ruptures the method of faculty which the priests enforce. The boy-Fellini's genius obliterates order; it shatters the artificial.

As swiftly as the new moment of excitement in the form of the naked image takes place, equally as swift do the priests assert their authority. Wherever there is imaginative activity, there is the stiffest opposition to creative advance. The head priest slams his fist on the table. The priest who has been narrating the slide show tells the boys, "Don't look. Shut your eyes or you'll go to hell." As he speaks, he moves in front of the whore's image, his arms outstretched so that he forms a cross. The cross is a cinematic form linked to faculty. There is no other form which involves opposition in the manner that the cross does. Its vertical and horizontal lines in their x- and y-like

axes never touch, except at one fixed point. The cross is also a terminated or cropped form with an absolute center; it doesn't house; rather it segments and quarters the field of view. As a connotative instrument, it represents the Church, itself a historic and full-blown arena for the continuance of faculty as the supreme human narrative agent.

In contrast, the cinematic form the whore's image presents is the double arch of her buttocks. These unclosed double arches function as the central image in Fellini's imaginative tripling. In the schoolroom, the priest's human cross covers the naked image's double arch, removing it from view. The priests' faculty, as it emerges through the linear cross, the stern words, and the basically black and white light format of the room, serves to control and fix the boy-Fellini's imaginative adventure. More particularly, it serves to intervene in the boy-Fellini's drive to integrate himself with an image of his choosing.

Partially dominating the end of the sequence is the image of the She-wolf. Shortly before the conflict within the room is resolved by way of the "hymn of forgiveness," the She-wolf slide reverses. The projectionist loses all control over the slide projector. The whore's image robs him of his mechanical ability. As the projectionist is falling to his knees, his hands over his eyes, in order to join the others in the hymn, the image of the She-wolf returns to the screen. For a split second it faces to the right and then reverses to its former position, facing left, as it was at the beginning of the slide show. This feat happens automatically; there is no way to explain it. It is

outside the priests' domain of faculty. The self-reversal signals that this image and its thematic importance in the history of Rome are already insufficient as a primary narrative source for Roma. Roma will not seek its fulfillment through a chronological series of events but from Fellini's generative capabilities. Myth and the She-wolf's image necessarily align with the central story of the movie because they too signal beginnings, but the creative change achieved in Roma is not based on the limiting capabilities of a serial advance.<sup>3</sup>

As the slide-show sequence fades almost out, several other features pertinent to the She-wolf image appear. The boys partially block out her image, which lies in the background of the frame. That image now occurs in a literally lesser light. With the lights of the room turned on, the power of the She-wolf to radiate, to impart to the eyes a significance of details, greatly decreases. No one in the room looks at the She-wolf. She may exert no further power over the members of the room. The narrative impact of the She-wolf dissolves; she's just another image in the room, no more or less important. The power of faculty that the priests act upon dominates the scene. The camera eye passively observes. The boy-Fellini is indistinguishable from the other boys.

Despite the efforts of the priests to stop it, the concomitance of the female image, Fellini's image, and the camera eye, out of what is overtly initiated in the slide show, continues to change and advance. The events of the scene suggest that these three units will join together more thoroughly as Roma progresses and will give off power to other images which will then promote imaginative tripling as an activity in the world. Ultimately, the concomitance within Fellini's imaginative

tripling will disclose a breakaway of creative energy primarily through the male and female riders aboard the motorcycles in Roma's ending shots. Among other things, the breakaway entails supplanting the method of the voice-over narrator's faculty with the liberating powers of the new adventure. The camera eye will also break away, joining itself to, leading, and then interacting with the fully charged and active moving color images of the movie's final shot.

The Camera Eye Is Initiated; the Boy Makes Contact  
with the Female Image

To see clearly what is at issue in the conflict between the boy-Fellini and the Catholic school, it is necessary to look at the Half-head and schoolroom sequences. Within the formal classroom Fellini, as the voice-over narrator, recollects a few of the specific tales and historic figures about which he learned. In the other sequence the boy-Fellini and his two friends approach a statue of Caesar, called Half-Head. It is winter. The voice-over narrator introduces the sequence by stating that every Italian town has a statue of Caesar. With the existence of the boy-Fellini's image, another narrator takes over. He is an old man who tells a story of the sculpture to the boy and his two friends.

Both sequences have a verbal narrator whose goal is to endow the moment with historic latitude. But where the prime moment in the Half-head sequence revolves around the art of sculpture, that in the schoolroom attaches itself to myth and history as verbal narrative arts. The verbal history lesson is the forerunner of the visual history lesson, the slide show. In addition, the boy is inside the school and outside when he sees the statue. The inside/outside motif is important

because imaginative tripling cannot ultimately succeed inside. Its story depends not on confinement but on liberation. The boy-Fellini searches for novelty in the Half-head sequence, whereas his quest is denied in the schoolroom. What succeeds inside the schoolroom is convention, which perpetuates opposition to the boy's visual adventure.

The Half-head sequence has to be carefully scrutinized. The eye level long shot which establishes the sequence shows the old narrator to the extreme left of the frame. In fact, since the frame cuts into him, he's half an image himself. Behind him is an old woman inside the rectangular frame of a window. She smiles. But she is literally a cardboard image. Having no power of movement, she's as frozen as Half-head. Both are sculpture. When the camera eye zooms in on the old man, the cardboard image is seen to lack power. Her presence complements the feeble narrator, whom the boy-Fellini ignores and who for all intents is speaking to hear himself. His job is to substantiate the worth of the statue. This narrator, the cardboard woman, and the statue are props in the voice-over narrator's method of faculty; they are visual facts which do not have the power to achieve concomitance.

To the extreme right, the boy-Fellini is standing next to the other boys. The frame cuts the boy-Fellini in half, also. Several narrative properties which contribute to concomitance become evident. The old man's verbal narration occurs at a distance. There is no dramatic interaction between the boy-Fellini and this narrator. So there is a dual narrative element in the sequence. The old man, half inside the left frame, promotes a story which is beginning to lose its power. The boy-Fellini, having moved into the frame, brings his new

narrative with him. The camera eye joins itself to the boy's visual powers through a subjective camera shot, whereas it regards the rest of the scene in the manner that the old man regards it, casually and from long distance. This distance attests to the severe angle of the division splitting apart the verbal from the visual forces. On the other hand, the boy's method of visual assertion is brought into phase with the camera eye through its attachment to his act. The camera eye renders the value of the root-act of the boy's imaginative tripling in Roma. His act of imaginative tripling is in evidence in the slide-show sequence but phase, the stage of development, the sequence of movement, is not achieved. The whore's image is black and white, where only color can promote phase as a narrative value. It is good that her image is crossed out and not maintained as a percipient activity. The boy must qualitatively expand his capacity for imaginative action. The whore's image also lacks movement, so it is in phase with the boy-Fellini only so far as his visual narrative exists. It requires the entire movie to bring the cinematic particulars in Fellini's imaginative tripling completely into phase. Even then, phase is only relatively completed.

The narrator's words in the Half-head sequence are related to the sculpture in the same manner that the priest's words relate to the images in the slide show. The old man employs faculty, especially as it relates to a type of critical judgment and historic evaluation. Once again the object of attention for faculty lies fixed. It does not itself advance; it needs external narrative support. It must be maintained from outside itself. Clearly the statue occupies a subordinate role in relation to the old man's narration. For the

voice-over narrator the entire Half-head sequence is subordinate to the statue and to the historic figure the statue imitates. The narrators' feats of maintenance carry forward the statue's interest.

The boy-Fellini ignores the image of Caesar. What interests him is the woman who cleans the second story window. The camera eye subjectively shows his view, an extreme tilt shot up and to the left. The camera eye aligns with the boy, participating in his interest in and contact of the female image. The camera eye and the boy indulge in her image. The woman smiles at the boy. Whereas the cardboard old woman's smile is frozen and ineffectual, the window cleaning woman's smile is happy and vital. She acknowledges both the boy's view and the camera eye's view. She enjoys being looked at. The boy has no such interaction with the statue or with the old man who narrates its historic significance.

It becomes evident in this interaction that what Fellini's imaginative tripling involves, through the contact of the boy, the female image, and the camera eye, is seeing that art and the world are inseparable. Where the old narrator and voice-over narrator distinguish between art and the world, Fellini, even as a boy, literally sees art, the art of visual narrating, spring from the world. For Fellini there is really no such thing as art. There is only the world and Fellini as he moves through the world.

Thus Fellini's basic narrative act in Roma springs from the contact it makes with the female image in the Half-head sequence. He joins the rudimentary visual circuit of his story in the narrative merger that occurs in the sequence. This contact launches the dramatic action the

boy-Fellini performs with his talent in the slide show. The contactual birth of Fellini's imaginative adventure is maintained by the faculty of the voice-over narrator. This is necessary. The boy-Fellini's new life has to break away from its environment.

In the Half-head sequence, the powers for the boy-Fellini's quest are overtly activated. It houses, therefore, a reverse of the slide-show adventure. Where the priest forms a cross as he stands in front of the whore's image, the cleaning woman's enormous buttocks, forming a single arch, and her back cover the crossed frame of the half-open window. The cross-form is broken due to the fact that the window is open. The female image, half in and half out of the window, hints at penetration. Her task, cleaning the window, clearing a visual path, coincides with the opening up of vision that the slide show enacts. Her presence on the window ledge suggests that her image connects the outside and the inside. The boy-Fellini tacitly learns this connection. At least he learns at this stage that the female image is a connective one. His appreciation of the power of the female image underlies his introducing it in the form of the whore into the slide show.

The boy-Fellini chooses to revel in the window cleaner's image and not in that of Half-head. For the boy, her image is spermatic and vivid. More important, it is an actual image of present perception, whereas the narrators dwell on a past moment. The woman's image itself is, therefore, thematically restricted by the past. Half-head has no such actualizing power. For the narrators--the old man and the voice-over Fellini--the statue serves the purpose of exemplifying a kind of



power in history that succeeds by means of literary conventions. Half-head is a construction, a verbal edifice.

The window cleaner's image and the whore's image have no meaning or purpose for the boy. Occurring in the talent phase of Fellini's career as an artist, or before critical judgment takes place, the female images have no purpose or meaning. They advance themselves only, and the boy and camera eye advance with them. The female images need no representation and orientation. The narrators dwell on their abilities to actuate the sculpture in a narrative beyond their surface relationship with the statue. They are enamored with what the image represents and the legend associated with it, not with its dynamics. Ironically, the closest either comes to contact with the statue is to describe it as Half-head, to see it as having a descriptive possibility or a visually relevant power. (But this is a special case for the power of words.) Afterwards, their words fail them. They do not complete any descriptive narration of the work of art. Neither does the boy. His job is to look for the possibilities for advancement within visual arenas. Silently, he initiates an act with which the camera eye aligns itself. The camera eye and the boy make a penetration of the frame and do not maintain the typical state of affairs or, for that matter, the state of verbal narrative in which it subordinates the particulars of the visual world to itself.

Through his penetration of the Half-head sequence, the boy makes his way through the scene. In so doing he effects a change which results in the acceleration of this adventure in imaginative tripling

forward into more sophisticated arenas. The boy penetrates the innermost resources of his medium. Through the female image, he gains entrance to the interior of the frame. He and the subjective camera eye establish the interior of the frame as the world the imaginative adventure will continue to explore, a world whose method of interaction is based on immediate perception.

Penetration also occurs in the Half-head sequence as a cinematic agent. The arch, present in the walls of the building and the screen of the umbrella, exists in agreement with the seed crystal of imaginative tripling, that is, with the boy, the female image, and the camera eye. The arch is chiefly an element in a design. It is not a form that anyone or anything passes through. It doesn't link directly to the boy or the female image, though the top arc of one arch appears beneath the window cleaner's image. In this rudimentary association the arch is a power of the camera eye which must eventually become visually involved in the tripled relationship. The arch begins to power the adventure through the form of the double arch emanating from the whore's buttocks. In addition, the last act the boy performs in Roma is to watch the Roma Internationale train leave his hometown. Climbing the fence that encloses the playground, he distinguishes himself from his two platmates who remain boxed in by the diamond forms of the fence. In opening up his field of view, the boy frees the adventure to advance beyond him. Through a subjective camera shot, the camera eye also makes visual contact with the train's image which embodies the arch-form associated with visual narrating, progression, and concomitance in Roma. When the

train departs, it penetrates the frame and penetration, by way of the arch-form, becomes the theme of the young man Fellini's adventure in Rome.

Storing Energy for the Advance, the Camera Eye Observes  
and the Boy Investigates

With the visual drive of the narrative established by the boy-Fellini in the Half-head and slide-show sequences, it is possible to see more fully what the conflict between the boy-Fellini and the priests entails for Fellini's adventure in imaginative tripling. In the events in the schoolroom scene, which precede the slide-show sequence, the cane-wielding teacher and the matron are busy keeping the boys in order. The head teacher preserves order within the school and the voice-over narrator, through his memory, emphasizes the known, chiefly what he learned there. What the narrator knows provides him with the key to his control over the portrait.

The sequence is set apart from the mainstream of the boy's narrative thrust. He does not attach himself to any particular image. He investigates the scene. The camera eye does not involve itself with the boy's visual capabilities. Both are merely observers ultimately working against each other. The school's faculty, in its most rigorous forms, dominates the action within the frame and poses the basis for conflict that the boy and the camera eye seek to move beyond. The sequence maintains an exclusive set of circumstances and promotes comparative and divergent values. It is this sense of value from which the boy breaks free in order to perform his talent in the slide show.

The front wall of the schoolroom consists of two shades of grey. Dark grey colors the wall for its bottom sixty percent and light grey covers the upper part of the wall. A blank blackboard on a stand appears to the left-front of the classroom. The matron stands in front of the rectangular form. She wears a dark drab uniform. The boys all wear similar dark blue uniforms. The head teacher is essentially a black and white image. The scene, with the exception of the dark brown bench-desks, is achromatic. It is literally absorbing and dim; it doesn't radiate.

The scene evinces splitting or fragmenting. On the front wall a cross occurs between two framed photographs. One photo depicts a "head" shot of Mussolini. The other is a bust shot of the Italian King, Victor Emmanuel III. Though the cross separates the two pictures, they are not visually in opposition. No image opposes another. In history, though, the men opposed each other ideologically; they acted upon the power of faculty.

As the cross is the cinematic agent splitting up the wall, so it segments the room. The one central aisle leads to a horizontal one at the front of the room. The room establishes a terminated cross, a T. The cross forms emphasize the presence of faculty. As the scene divides and narratively advances black and white polarization, it dramatically splits also.

The voice-over Fellini's power of faculty opposes the action within the frame, subordinating it to his own wishes. He states that at school he heard some fascinating stories about Rome. He learned about "Atilius

Regulus, who got himself rolled over inside a barrel lined with pointed nails; Caius Mucius Scaevola, who barbequed his hands over red-hot coals; and Caligula, who used to sit at the table together with his horse." For the narrator both Roman images, like Half-head, and Roman legends surrounded him as a boy. Like the sculpture of Caesar, these strange stories about Rome's military figures fueled Fellini's imagination.

Imaginative tripling happens, however, in spite of the voice-over narrator's claims of control over his own story. The new visual story has no heroes and is not fantastic. The boys are restless, and a clear division exists between what the teacher and matron try to accomplish and what actually happens. The boys reject the superimposed order of the school. For their disrespect, they receive the teacher's blows to their heads and the threats he makes with his cane. Many of the boy's heads, as a form of punishment, have been shaved. More than a few of them have adhesive tape crosses on their shaved heads. This world traps the boy-Fellini's drive, creating in him the need to seek eccentric action, such as he brings it to the slide show in the form of the whore's image. In the schoolroom the boy's restlessness, as it foreshadows adventure, prepares him for the slide show. The boy needs the school's oppressive method to rebel against; it allows his story its qualities of choice over the staid activities of what already exists.

The camera eye remains at the back of the classroom. It doesn't penetrate the scene and is literally detached from the boy's plight. A cut must occur for the camera eye to get into the flow of events, but

it doesn't track into the action and join to it through a fluid self-act. Despite the several cuts, the "eye" only observes; it doesn't interact with the images. The scene frustrates the boys, the authority figures, and ultimately the camera eye. This frustration, seen in the splitting of the sequence, lays the groundwork for the narrative advance that the boy-Fellini and the camera eye achieve in episode one.

History, via the narrator's words, his act of memory, and those military figures on the front wall, opposes the actual, perceptual moment. The Church and its school, as proponents of faculty, restrict the boy-Fellini's passion to see and to generate his story. What results is an overall dramatic compression. This compression issues from the super-tension of a given sequence or scene wherein a narrational power, like splitting, controls the surface event.

Nowhere is splitting more apparent than near the end of this sequence when, taking their cue from the voice-over narrator, the boys rush to the one window of the room to see the She-wolf and the geese of the capitol. The narrator states that, as a boy, he was allowed to see these images from his classroom window. After the boys rush to the window, there is a cut. The camera eye tilts and zooms in slightly on them. It watches them watching. The narrator's method of faculty dominates the boys' images. The boys don't see anything. The boy-Fellini's ability to make contact is stymied. He cannot unite to an image. As the boys look outside--and clearly they aren't looking at anything, because they continue to bump each other and play their school games, though the boy-Fellini is more earnest in investigating the

off-screen image than the others--the head teacher demands that they return to their seats. He says, "Where do you think you are, in the streets?" They are only allowed to look out the window at a worthwhile image, that is, at an image of mythic or historic relevance. Their learning has little to do with what is common, practical, or perceptual. Indeed, the strange tales awe the voice-over narrator. Clearly the boy-Fellini is not awed by the images he sees. The narrative split between the percipient arena of the world at large and the intellectual domain of the school persists. The split contributes to the boy's interaction in the moment of genius in the slide show. It reveals the worldly power of the whore's image in contrast to the priests' isolated arena.

When the camera eye zooms in on the boys, the crossed window frame becomes more of a formal Christian cross, revealing the greater power of faculty established by the Church. The cross segments both the camera eye's view of the boys and their view of the external field. Every cinematic form in this sequence serves to fragment the life and dynamics of the youths. This especially occurs at the window when, like Mussolini and the King, the boys are framed into four "pictures." The significant difference is that these "pictures" move.

When the boys are at the window, their images achieve dramatic compression to its severest limits. For a moment they are split away from the eccentric activity they carry out in the classroom. Their containment is formal and complete. Similar to what happens to the old-man narrator and the camera eye in the Half-head sequence, the boy-Fellini and the camera eye are diametrically opposed. Boxed in for a moment, unable to unite to an image, the boy loses his vital drive,

his inherent ability to narrate within the world. In fact, the boys' rapid movements within the classroom, despite their obvious consequences, acknowledge their love of pure energy and the uniqueness of their silent communication.

It is clear by the end of the schoolroom scene that it is this denial of the visual method that the Fellini image must overcome in Roma. The boy's talent for gaining access to his medium is arrested in the schoolroom. Without his powers for seeing and narrating the female image, the camera eye becomes a passive recorder of events. In overcoming the restrictions in the schoolroom, the boy-Fellini--and later his young man and present-day counterparts--will overcome the power of the voice-over narrator's faculty which establishes increasingly greater oppositions to Fellini's imaginative tripling as the movie progresses. As a dividing power, the narrator introduces his method of faculty in the first shot and opening dramatic shot of Roma. His power of faculty establishes itself in opposition to the red light and the moving images of three female bicyclists. The narrator pays no attention to the female images. His method is not oriented to concomitance. Rather, it seeks proper images for a portrait of Rome.

The Camera Eye Seeks a Potent Image; the Black  
Stone Marker and the Female Bicyclists

To properly appreciate the energies that are unleashed and Fellini's method of visual narrative employed in the diverse activities enacted in the opening section of the movie, culminating in the slide-show scene and Roma as a whole, it is necessary now to go back to the opening shots of the movie and examine the larger narrative unit of the first episode



which extends from Roma's first shot to those of the Colosseum. In the opening shots, what becomes overtly evident about the drive and conflict within Fellini's adventure in imaginative tripling is visually present and active but dramatically latent. The first shot of Roma consists of nothing more than a screen of red light. The red light indicates that energy is present at the outset of the narrative. The shot advances light-energy in its basic form, as color, so there is literally a radiating surface powering the movie's beginning. The movie promotes itself in terms of its medium. The red shot initiates the viewer into the surface sensibility which the Fellini image seeks to explore. Moreover, red promotes experience and signals changes in experience. In addition to the arch, red also aligns with the new visual adventure. The existence of red indicates the degree of narrative phase that Fellini's imaginative tripling establishes during its journey in the medium.

One word fades in to the red surface: Roma. It consists of black, Roman-type characters. After this word fades out, the remaining credits appear and disappear. During the shot Fellini, as the voice-over narrator, introduces himself and proceeds to make some interesting comments. He says,

Ladies and gentlemen, good evening. The film you are about to see does not have a story in the traditional sense with a neat plot and characters that you can follow from the beginning to the end. This picture tells another kind of story, the story of a city. Here I have attempted a portrait of Rome. When I was very small and still had never seen her, since I lived in a little provincial town in the north of Italy, Rome for me was only a mixture of strange contradictory images.

Fellini attaches himself to the surface world of these "strange" images in that what he seeks is an image, a portrait of Rome. His words, like the title and credits of the movie, occur after the red light. As a verbal narrator, Fellini is accurate in his assessment of the movie. Roma does not have a story in the traditional sense, that is, in the sense that it has its roots in another medium, such as literature, and that the story is a translation of sorts. Roma does not ultimately involve beliefs, customs, proverbs, codes, doctrines, teachings, sayings, or conventions, or the general observance of any of these models which house the seeds for stories and tales. Fellini makes a valid observation about his story; it is an unusual and untraditional one whose roots do not lie in knowledge but rather in visual experience.



The only character or mark in the movie is this over-riding verbal narrator. Ironically, he is a voice without an image. He sets forth authoritative comments about his film in an attempt to establish himself as its narrative agent. In fact, his words are themselves "credits," the acknowledgment of work completed. He states what he believes to be true about the movie. His is the only mind or interior that is confronted during the story, and it is a mind undergoing degeneration.

It is already apparent how the new visual story in Roma needs images and not ideas for its performance. It is also apparent how the Church and its school hamper the growth of the boy-Fellini's narrative acts. In a similar vein this narrator, as a prime mover--a role he falsely assumes because his words occur after the red light which initiates change in Roma--tries to frame all the images which contribute to his "portrait of Rome." In so doing he tries to control the color

images which move forth and interact in Roma. He seeks to rob the moving images of their purity and uniqueness, qualities common to all moving images, by placing them in a formal context. His "portrait" consists of a method for events which derives from an order issuing from his memory. He endows common images--in themselves a spectacle, a "public show," something "to look at"--with a rite of passage.<sup>4</sup> Roma is not a story of a city, of a place. It is the story of particular moving images, those which unite to carry forth Fellini's adventures in imaginative tripling. It is fitting that the narrator, as the central power of faculty in the movie, never comments on the concomitance which becomes more apparent as the movie progresses. Concerning himself with past events, the narrator fails to connect with the concomitant images of present perception.

Moreover, the narrator's penchant for wanting to fix the moving image yields finally to that moving image. The process begins as his words follow the vibrant red light in the first shot. This voice will die. For without its death, Fellini's story of imaginative tripling can neither succeed or deformatize (the process whereby Fellini's imaginative adventure becomes an event in the world, beyond the control of his images, though his images are responsible for creating its existence). Nor can Fellini's story become free to impart its full value to its viewers. This degenerative or non-creative activity is in evidence when the boy's story emerges during the Half-head sequence. The narrator claims that Rome was a mixture of "contradictory images," images which literally go "against words," "against speaking." The moving image

promotes the force which ultimately undoes him. This contradiction and the hint of the narrator's death occur in the movie's second shot.

The narrator's words come after the red light in the first shot; they also come after the moving image, that of three female bicyclists, in the second shot of Roma, which begins in medias res. The shot is a basic exercise in the narrator's method of faculty from which other scenes--for example, the schoolroom and bar sequences--derive. The frame almost divides into halves. At the center of this division is a telephone pole to which a slant structure attaches. It looks like this: . The  form is a stylized version of the Greek letter lambda. The symbol, another form linked to faculty, signifies permeance. The symbol is a cinematic gauge of what is happening in the shot. The permeance of the form aligns with the fixing and limiting power of the voice-over narrator's words. There are also a rectangular stone marker and two surrealistic trees. There is a town in the background of the frame and behind it a mountain. The shot is extremely dull; blues, greys, and muted whites predominate.

Three female bicyclists emerge from the left of the frame. The first walks her bike and carries a scythe. The other two ride their bikes. The second cyclist moves ahead of the first and the three exit to the right of the frame. Their path turns slightly into the frame as they leave it. From the onset of Roma, the female image introduces its power as that which penetrates the visual arena. In coming to the middle of the three bicyclists, in penetrating the moving event, the woman carrying the scythe foreshadows the degeneration of the narrator.

It is the narrator--a power at the center of things throughout the movie--who will get "cut out" of the action near the movie's ending.

The second shot emphasizes extreme depth. Besides the stone marker, Rimini, and the mountain, the string of telephone poles cuts into the left center of the background. The poles curve slightly from right to left, penetrating the center foreground. In its various forms, communication and forms for communication dominate the shot. Various female images in this episode, however, will create a way into the frame so that the concomitant images in the adventure will penetrate it similarly to the images of the telephone poles. The moving color image will always remain within view. The communicative depth that the telephone poles establish will begin its move to the horizontal position, a move that the lambda, also a symbol for longitude, declares implicitly. It is not verbal feats which come to have penetrative capabilities. They too "cut away" as the movie progresses. As the crossed condition gives way to the arch, so too does the verbal give way to the visual in each episode.

The setting of the second shot is a given early winter morning in the narrator's past. Snow covers parts of the ground. The trees are barren. The shot is primarily tedious. There is difficulty seeing its particulars. Only scant top lighting, the few lights in the town windows, and the softly reflecting undersides of clouds and patches of snow illumine the frame. The low hanging clouds visually compress the shot. The narrative subtlety of the images in the shot contrasts to the narrator's alert memory of his first-remembered Roman image. The shot sharply contrasts to that of the red light. The only red is the

flanged, muted red cover concealing a bundle that one of the women carries on her back. Already the red light has aligned itself with a potential image in Fellini's imaginative tripling.

Cinematically, the cross form, the rectangle, and the circle prevail. In fact, the shot appears as a composition of geometric lines and forms, which further establishes the dominance of the narrator's faculty. The crossed form occurs in the t-tops of the telephone poles and in the branches of the two barren trees. In both instances the cross associates with lifeless, motionless images. The crossed forms of the tree branches consist of a series of X's which forge the origin of the formal crosses occurring later. The cinematic function of episode one, and episodes two and three as well, is to introduce the cross--the central image for faculty--and then qualitatively replace the form by the end of the episode with the arch. This replacement begins to occur by way of the window woman's arching buttocks which obscures the crossed form of the window frame.

The rectangular form is most apparent in the stone marker. The form also occurs in the window frames of the town buildings, some of which are lighted. The power of light to reveal the particulars of images is literally and figuratively boxed in within the shot. The narrator's fascination with the stone--a rectangular and masculine form--reveals an identification. One of the functions of the shot is identification, another preoccupation of the narrator's faculty.

The circular form is present in the wheels of the bicycles, and it is the only moving form in the shot. The circle, a female form, is governed by the women. The two who ride their bikes especially align

with the circle in a mechanically asserted form. The bicycles are simple machines, and "machinery means a reservoir of power."<sup>5</sup> In this regard, the reservoir of power links to the moving female image with which the Fellini imagination strives to unite. The moving images are also self-propelled in a journey whose whereabouts are unknown. What is important for Fellini's imagination is their activity, not knowledge about their activity. As an agent of concomitance, the female image has escaped the domain of the narrator's faculty.

The arch is also present in the second shot between the cyclists and the stone marker. This small arch finds a complement in the background of the frame, namely the arching peak of the mountain. Suffice it to say that the arch-seed and its complement grow from the earth. The arch-seed, occurring between the circular wheels and the rectangular stone, gives way to the formal arch during the course of the episode. The formal arch aligns with the activity of concomitance. A merger of the circle and rectangle, this third form is instrumental in giving birth to the boy's story. As a form that is open, its identification with the earth further stresses the nonmythic and unhistoric power of Fellini's visual narrative whose ultimate drive is to affirm itself within the world now.

The voice-over narrator continues to communicate information to the movie viewer. He says,

The first Roman image I can recall is this one, a mysterious stone eaten away by time, standing in a field just outside my hometown.

As he speaks, the camera eye pans slightly to the right and zooms in on the black stone. The camera has been occupied with a stationary long

shot up to this moment. The women pass in and out of view and the camera eye does not follow them. It gets into the action by way of the narrator's verbal cue. Like the priests in the slide show, the narrator subordinates the black image to his method of faculty. He maintains it. In its way, the stone shows the narrator's liking for the fixed image whose value is historic. For him, the stone marker function similarly to the sculpture of Half-head. In effect, it is the prototype for the sculpture, another piece of the portrait. On the other hand, the camera eye spontaneously accepts the boy's contact with the window cleaning woman. Moreover, the line of telephone poles, the comment "just outside my hometown," the direction of the camera eye in relation to the stone, and the stone itself, on which appear letters and numbers--Roma Km 340 c.--all evince fixed qualities.

Events in the second shot totally cross each other. The voice-over Fellini fixes the moment as thoroughly as he aligns himself with the rectangular black marker and the Rimini of his past. As the shot culminates in a crossed condition, the bleak atmosphere and frozen scene serve to enhance the dilemma. The narrator begins his story of Rome, of place, with images of another place. In this act and through his words, he demonstrates his penchant for control, though he never mentions, and thus cannot control, the moving images of the women. They have moved forward to another arena, and their detachment from the frame signals a beginning.

The camera eye in panning to the right goes with the right-ward motion of the bicycles. There exists a tacit connection between them which motion makes possible. The second shot establishes two of the



powers of concomitance--the camera eye and the moving female image--which, due to the pervasive method of the narrator's faculty, cannot achieve advance. The women move through the scene on their own power, but the camera eye is trapped by the narrator's memory of his first Roman image, the black marker. Seeking a potent image, the camera eye is denied. It needs the power of a Fellini image and the narrator has no image. The Fellini image engenders the dramatic drive of the imaginative adventure and provides the camera eye with the potent images that, in its medium, the camera eye thrives on.

The narrator's presence as an instrument of faculty in the second shot does not allow for contact, though it is proper that he connect with the word, a connection that doesn't propel growth. The vision of Fellini's imaginative tripling grows from Fellini's images and their power to generate new moments of excitement. In the second shot, however, compressed in time, events are out of phase. They maintain through the desire of the narrator's memory to reconstruct facts which by themselves do not get involved in the adventure. When the camera eye zooms in on and artificially expands the black monument, the absorbing power of that image further dims the narrative thrust of light to roll with its medium. As in the Half-head and slide-show sequences, the Fellini imagination needs light. For Fellini, light is all that exists.

So already in the opening shots, the drives, obstacles, and conflict that emerge overtly in the drama of the Half-head, schoolroom, and slide-show scenes are present and active. The female image,

necessary to the boy-Fellini's adventure in seeing, does not figure centrally in the narrator's presentation. When the women leave the shot, they take movement and the red color-power out of the scene. In aligning himself with the black marker, the narrator acknowledges that he values the known and not the present perception of the female images. Their power, aligned with that of the bicycles, contributes to the overall story of Fellini's imaginative tripling. Moreover, the narrator begins his story in terms foreign to the movement and color inherent in the medium of color movies. He identifies with a black unmoving mass. Later in the first episode the narrator will shift the focus of the movie to the attempts of the present-day Fellini to make a documentary. The documentary leads to the image of the Colosseum, which replaces the stone marker as a central image in the narrator's portrait. Thus the first episode ends with the narrator's power of faculty extant in the historic image of the Colosseum. But the motorcycles in the ending shots of Roma retrospectively reveal the importance of the bicycles and, consequently, the importance of the women who ride them to engender a narrative origin in Fellini's imaginative adventure.

The Boy-Fellini Chooses and the Camera Eye Connects;  
Together They Liberate the Colorful Female

In accordance with the narrative pattern that prevails in the events within the Half-head, schoolroom, and slide-show scenes and in their sequential relation to one another, the opening shots are followed by the Rubicon sequence in which a conflict between images and words seeks to check the advance of the individual. The Rubicon sequence

involves the school boys, the head teacher, and the matron, who are on an outing in the countryside near Rimini. The teacher and the matron, the on-screen agents of faculty, attempt to keep the boys in order and keep them silent. The camera eye shows the bespectacled teacher via a "head" shot. He speculates that "this is where Ceasar crossed the mighty Rubicon." The sequence introduces the boy-Fellini in Roma and shows that he, like the female image in the second shot, initially operates within the limits of faculty.

As the boys cross the stream, the teacher says, "To Rome." The matron repeats his words. Though none of the boys completely crosses the Rubicon, the cross condition dominates by way of the teacher's narration of the boys' actions. His words control and "cross" the interest of the boys. The boys are in phase with the second shot in that their path across the stream turns into the frame, similar to the path of the female bicyclists. Dramatic penetration continues. The significance of "crossing the Rubicon" lies in its idiomatic function. As an idiom, it means to start on a course of action, to make a beginning, from which there is no turning back. The idiom applies to Caesar in a moment in history. The action the boy initiates within the Half-head sequence acquires a historic correlate, a legendary parallel. Like Caesar, the boy begins on a course of action from which there is no turning back. He starts in his own way, through his perception. He has no strategy, as Caesar did. He seeks integration and mergence, not separation, which marked Caesar's war activities against Pompey. The boy is integrated with the movement of the female bicyclists. The concomitance between the female image and the boy-Fellini begins as a

sharing of motion. The female image and the boy's image, through this alignment with motion, initiate themselves in the medium of the movie. For the boy the die is not cast. He makes no decision. He is in the process of moving into the Half-head sequence and interacting with the window cleaner's image.

The initial concomitance of the boy-Fellini, the window cleaner, and the camera eye gives way to the act of genius which results from the boy-Fellini's talent with the whore's image in the slide show. The concomitance which happens during the slide-show sequence depends on the existence of a Fellini image. In contrast, a deformed concomitance is enacted in the bar sequence. The concomitant activity in the bar occurs despite the format of opposition which structures the bar sequence. In this regard, the bar sequence contains one of the most intriguing events in the movie. In this larger scope of the narrative action, in contrast to the dramatic focus on the boy-Fellini, the human image will disclose its inherent power to enter into the tripling process and will establish that concomitance is ultimately clarified through the act of penetration.

The camera eye looks through a rainy window which obscures the background, the inside of the bar. Behind the window stands Giudizio, Rimini's village idiot. His image and the smoke from his cigarette obscure seeing. There is a vertical divider at the center of the bar, a visual cut of sorts. The camera eye moves inside to the right half of the bar via a cut and shows the old actor from the Caesar play. He is a black and white image, the agent of faculty in the sequence.

Opposition persists in the form of the bar itself, which cuts the frame on a slight diagonal from right foreground to left-center background. On the other side of the bar is the bartender. His expression reveals his awe of the actor. In the background is the Roman standard, the eagle. It maintains the presence of faculty in a historic sense, similar to the She-wolf image. Rectangular forms frame or bar every image in the shot. Little movement occurs. Affectedly, the actor smooths the brim of his hat and sips a drink. That is the extent of movement. It is as if the actor paralyzes the action with his presence. His method for life, acting on the power of faculty, seeks attention. What results from his search for attention is that he makes himself a center around which action, verbal action, takes place. An off-screen voice comments on the "real art" of the actor's portrayal of Caesar. The actor is pleased that other images are subordinated to his own. In the verbal hierarchy, he occupies a position of power, and he flaunts it.

The other side of the bar creates another scene entirely. Human images penetrate the frame. Something magical happens. When the woman in the foreground moves---she turns in toward the frame and fluffs her hair--her simple action sets off a spontaneous series of movements. From the foreground to the background, eight male images perform various movements. They carry on a visual ballet. In a less direct manner, but similar to the schoolboys in the slide show, the men unite to her image. They perform in response to her action. The contact that the Half-head sequence and this shot disclose begins the

involvement of imaginative tripling as a living story in the world, a story that reaches its evolutionary peak, for Roma, with the occurrence of the motorcycles in the last shot of the movie.

The active side of the bar opposes the other. Moreover, it is expanded by the wall mirror, though the mirror cannot lead to any dramatic access. By way of the mirror, the two circular lamps "double up" and create more light. The common images unite through their movements. There is nothing to know about them. No title or special achievement marks them as it does the aging actor. They do not promote a hierarchy for action; they simply act. They are in phase with the adventure in that the boy-Fellini and the female bicyclists show how the journey first begins through an alignment of motion. The men in the bar transform this association with movement in that they do not parallel the movements of the bicyclists. Instead, the men move freely and do not recapitulate the avenue for motion of the boy-Fellini's image. Their individual contacts with the female image establish that they are independent from, but narratively in tune with, the boy-Fellini's adventure. The boy's contact with the window cleaner's image introduces the power of penetration to the act of imaginative tripling. The men in the bar show how penetration is, for them, a narrative given. The male image in the deformed aspect of the adventure is now free to initiate the power of talent. The unknown male at the Trattoria in the young man Fellini's adventure in this episode carries forward the talent phase in the deformed story of imaginative tripling. What becomes necessary is for Fellini to pay attention

to the visual spectacle of the bar and its narrative. Through percipient involvement with the world, the free images in the bar advance the moral imperative of action and thus declare every dependent particular a participant in forging the world's successions.

The succeeding acts of the boy-Fellini's imaginative tripling take place in the movie house where there is a revitalization of his interest in images. In particular, the boy's search for the female is revived. The movie house provides the boy with the most imaginative arena for his quest. In addition, the sensory world of the bar and the intellectual attitude dominating the Rubicon sequence are brought forward within the movie house. The movie house repeats the sensory, intellectual, and imaginative phases that the boy experiences in the Half-head, schoolroom, and slide-show sequences.

The movie house scene begins with a dark handkerchief-like image being withdrawn from the camera's eye. Immediately, the boy-Fellini and the moving camera become "eyes." In fact, that is the boy's function--he never says a word in Roma. As eyes, the boy and the camera reveal different and united views. The camera eye focuses on showing the boy looking around. The camera eye moves with the boy for the remainder of this first phase of episode one, the boy's phase.

Inside the movie house "there's room for everybody." The exclusive atmosphere of the bar and Rubicon sequences opposes and does not pertain to the world of the movie house. The medium of movies includes everybody and everything--everything has an image. Once inside the theatre, the camera eye shares the boy's view of the movie screen. The shot

tilts and slants unusually. In this way it repeats the boy's view of the window cleaning woman and brings forward his interest.

The boy's imaginative tripling is historically paralleled by way of the faculty in the black and white movie--the fragmented story of Messalina, the Christian Priscilla, and an unnamed man. The movie introduces images whose setting corresponds to those slides of Rome's landmarks the boy sees earlier. With the movie, history begins its narrative contraction in Roma; it begins to lose its power to oppose Fellini's imaginative story. Also, the depth element of verbal information asserted in the second shot continues to lose its penetrative value. Like the voice-over narrator who dwells in his own past, the formal themes and their dramatic portrayals give way to the actual story of Roma, which so far remains in the embryonic moments appropriate for the boy's pristine eye.

Fellini's mother and father engross themselves in the movie, as do others in the audience who obviously know something about Messalina and the Christian Priscilla. But the boy seems unimpressed. He doesn't interact with the movie's story. The movie furthers the connection between Roman aristocracy and the Church, a connection which is maintained through history. The boy's imaginative drive is again trapped by a medium foreign to him, one in which, like the schoolroom and Rubicon sequences, he cannot assert his talent.

The movie ends when the unnamed man physically unites himself to the Christian Priscilla. He chooses to interact with Priscilla's image and not merely observe it. His involvement parallels the boy-Fellini's involvement with the female image to this moment in Roma. Though the



boy and this man exist in exclusive media, their stories are similar. The unnamed man is the new adventurer whose advance, like the boy's, is inconsistent with the dramatic action in which he finds himself. The arena in which the man performs is controlled by the aristocrats' faculty, specifically Messalina's.

The unnamed man and the Christian Priscilla turn in toward the frame and further establish concomitance as an activity which needs to stay within the parameters of the frame. The man forsakes the "painted" image of Messalina for the clean, stripped image of Priscilla, which at this time aligns with the clean image of the new Church. He chooses the new and actual over the old and historic. In this manner he and the boy proceed similarly. Historically, however, the tripling that the unnamed man involves himself in, by way of the control of aristocratic and religious proponents of faculty, leads to separation.

The divisions of the movie's screen via spears, and the rectangularity of the wall of the arena, continue those of Roma's second shot. The She-wolf and the myth it engenders frame the arena in the outline of wreaths across the arena's wall, forming the ears and eyes of the She-wolf. As the unnamed man approaches the camera eye in his journey toward Priscilla, there is a white out that smoke produces. The dramatic union, via the white-out, connects with a maximum amount of energy, white embodying all color. The union is a perfect one. In its completeness, its value is to maintain a historic event which the movie audience obviously sympathizes with. The movie reminds the audience of the fruits of their Roman ancestors. While the re-enactment of the

historic union is associated with great energy, it also is associated with the obscuring of vision and the cluttering of the surface-event, the tactile merger of the man and Priscilla. The attempt at imaginative tripling, emanating from legend and promoted in a black and white medium, lacks the narrative and dramatic power to overcome the sanctions of the Church and aristocracy. The Fellini image, on the other hand, breaks free from these sanctions. It can only advance in the moving color medium, not re-enact legend. In the union of the man and Priscilla, there is an end: the end of the movie, the end of the audience's experience with it, and the end of dramatic consequence. The cross-form that the unnamed man makes with his arms upholds this sense of an end. The man's cross-form signals that the faculty of the black and white movie dominates his actions.

A newsreel follows the movie. The boy-Fellini is further stymied by these current events pertaining to Mussolini, and it is during the newsreel that the boy enacts his talent. Turning away from the newsreel and involving himself with the audience, he sees a woman. He chooses to interact with his medium and not observe it. Through the boy's talent, a perceptual succession of passage through the past moment begins. The voice-over narrator states that the woman is the dentist's wife and that she is worse than Messalina. Similar to the boy's genius in the slide-show sequence, wherever there is imaginative activity, there is the stiffest opposition to creative advance.

The dentist's wife sits between two men, her husband and the man she makes a sizzling pass at. The camera eye aligns with the woman,

and the boy-Fellini and the Fellinis' maid look at her. For the first time, the female image unites with the camera eye. The red light of the first shot appears in the particular, enhancing the female image as it radiates from her red hair and lipstick. The boy chooses the living color image over the black and white ones of the newsreel and brings his adventure in imaginative tripling forward into the color world. When a verbal narrator is present, the boy continues to opt for his own method of visual interaction. Opposing the historic thrust of the black and white movie and the current events of the newsreel, the boy chooses to involve himself in history in the making. There is the potential for new and undetermined action in the actual concomitant event.

Moreover, on his cap appear the words Regia Marina. In their literal sense the words mean "royal navy." They also refer to one who directs a movie. Even as a boy, Fellini fully aligned himself with the movie making process. He actively directs the new adventure. What interests him are the movements of the "likeable" image, the dentist's wife. The moving color image makes contact with his own, something it could only do in black and white in the Half-head sequence. A burst of creative energy, a new moment of excitement and genius, follows that contact. The boy performs an imaginative act. Suddenly, the dentist's wife is in the back of an old car. The imaginative moment involves the woman's sexual prowess. Outside the car seven men wait. She is eager to accept them. The boy's imagination focuses on the power of individuals, sexual power and promised unions, and the potential power of

the machine. The imaginative love-making process that the boy enacts carries over as the intrinsic process of the feat of imagination itself. The imaginative act, taking place in a rural red setting, serves to liberate the boy from the newsreel and the movie house, though he is not present in the event. He and the camera eye remain outside the action. His imaginative breakout of the female image lacks his actual breakout and merger with the female image.

The second aspect within the imaginative event retains these restrictions. The dentist's wife performs an impromptu dance, itself an art form. Around her sit ten men dressed in togas. Through the art of her dance, through her motion, the boy liberates her from the role of being the "dentist's wife." In so doing, the boy's act breaks free from the narrator's faculty. The boy's genius becomes the driving power in the adventure, not the narrator's faculty. The power of the female image--she wears a sheer red low-cut dress to complement her hair and lips--lies in her abilities to infect history with her existence. Through her verbal identification with Messalina, this living "Messalina" penetrates history with her vitality, and the dead past comes alive through her color image. The imaginative act embodies the historical particulars, in part, of the black and white movie. Visual features from that movie, the only features the boy acts upon when he watches the movie, aid the boy's escape. This is fitting. A historic theme provides escape from present moments as it invigorates them. The boy's imaginative drive breaks away from chronology. The boy's act involves wholeness; it revitalizes through color and motion the fusion of present and past so that they can succeed in the perceptual moment.

The woman's narrative performance is to function as a red "star," a selected image growing out of the circle of other images impotently surrounding her. As an on-screen parallel to the condition of the camera eye and the boy, the male images are not active in this imaginative moment. Her suggestive dance invites the boy and the camera eye, and Roma's audience as well, to join her. Like her movie house image, she performs for the camera eye and unites with it. In so doing, she herself becomes the colorful theme of the boy's eye. She is the most potent image to which the boy-Fellini unites. Energized by the red female in its concomitance with the Fellini image and the camera eye, the new adventure must expand to include the young man Fellini, who provides the possibilities for its greater sophistication. Through this phase in the movie, the boy has initiated the movie viewer in a new story, one which asserts that "every detail is an opening on to a world of its own."<sup>6</sup>

Where the boy-Fellini and the camera eye were restricted in their drives to unite with the female image in the schoolroom and slide-show scenes, now they have become fully engaged in seeking the female image in the movie house scene. The boy-Fellini's talent with the whore's image has been transformed so that the dentist's wife red image is centrally activated by the talent of the camera eye. The boy's absence from his imaginative act is proper. His actual dramatic merger with the red female would prove to be clumsy. Dramatically, her mature powers would strip him of his talent. Fellini's adventure in imaginative tripling, so far, on the strength of the boy-Fellini's dramatic actions, has become the cinematic drive in Roma. Out of the alignment

of the boy-Fellini and the camera eye, the imaginative eye of the movie has gained the power to advance the boy's dramatic drives beyond his scope. Thus the imaginative eye will now move on to align itself with the young man Fellini. Much the same as the dramatic limits the boy places on the imaginative eye's adventure, the alignment in Rome of the young man Fellini and the camera eye discloses that Rimini itself has become insufficient as a place for dramatic action.

The Young Man Fellini and the Camera Eye Penetrate Rome

Shifting away from the boy-Fellini's world to the young man Fellini's world of Rome, Fellini's adventure in imaginative tripling will gain the power of penetration. Unlike the schoolroom, slide-show, and movie house scenes, the scenes in Rome will be noted by the fact that the Fellini image can dramatically separate itself from proponents of faculty and can function independently from the camera eye. The concomitance of the young Fellini, the female, and the camera eye will become a union based on a mutuality of interest but will not be manifested until the second episode. Primarily, where the boy-Fellini indulged in the physical powers of a female image, the young man has a more discerning and critical eye. He wishes to explore the new Roman images with, at this point in Roma, no desire to seek a union such as the boy imagined. Being an outsider in Rome, the young Fellini's naivete limits his visual adventure as far as the female is concerned. His eye will undergo a breaking in period in Rome which his appearance in the first episode makes possible. Later, in the second episode, the young Fellini will unite with a female image and thus dramatically bring

forward the boy's imaginative drives. In addition, the camera eye, independent from the young Fellini, will interact in a concomitance at the Trattoria feast, away from the power of the Fellini image around which the drama is still centered. It is the cinematic eye, then, that will advance Fellini's adventure in imaginative tripling in the upcoming scenes in Rome.

In Rome, the second phase of episode one begins. Fellini, now a young man, disembarks from the train. The cut which separates the boy and the young man entails much that is new. Though thematically a past moment, this past is not as removed from present-day actualities as the boy's world. The move toward the present parallels the dissolving presence of the formal mythic and legendary themes in Roma. The problem the boy presents to the journey involves change and movement as they enhance his imaginative escape from place, especially Rimini. The young man's journey involves change and movement appropriate for the imaginative individual who penetrates place, namely Rome. Penetrating place, the young man seeks images of alive individuals, not images for the narrator's portrait. The young man's white garb reveals him to be a complete and innocent presence at Roma Termini, which in itself is brighter and more colorful than any scene in Rimini. Compared to the boy's drab and absorbing uniform, his suit radiates maximally. Quite clearly, his image stands out at the station. Black for the boy--Fellini, and later for the young man and present-day Fellinis, signals the working out of imaginative drive, the making of a story. Black denotes internal energy. When the human image is in black, the eyes, facial expression, and hands--those bodily features which direct the outward opening narrative pulses of an image--are highlighted.

White, worn only by the young man Fellini, indicates that a maximum amount of surface energy is present. With the boy's drive already active in the movie, it is the job of the young man's image to perform the deeds that the boy only imagines, that is, physically uniting with the female and journeying to Rome. As an active "eye," the young man is no different from the boy or the camera eye. The young man's task is that of any image, which is to unite to other images.

As the spontaneous activity in the bar shows earlier, or as an upcoming sequence in the feast evidences, it will become the task of common male and female images to advance Fellini's new story. The young man, just another image in Rome, discloses the openness of the narrative of imaginative tripling by allowing his innocence and simplicity to act for him. Through these qualities, he shifts the viewers' attention to the images surrounding him. He is, in effect, self-less. Imaginative tripling, a story of creative change, professes a moral imperative which declares the advance of involving action, an advance that would not occur if any Fellini image exclusively controlled it. Fellini's new adventure ultimately becomes an intrinsic performance of life. This, in part, is what the journey of the motorcyclists reveals.

Like the boy-Fellini outside the movie house, the young man begins his "tour" of Rome as nothing more than an alive eye in the sense-world of the train station. Unlike the boy, the young man experiences life outside. The train station sequence activates the "roadway" as a penetrative avenue toward which images move. This penetration is a step away from that of the second shot of the movie, though place



contains the roadway, and so far the story of place encloses the new visual story of the individual.

There are a myriad of connective images which maintain the activities of the boy's world. The voice-over narrator further emphasizes his power of faculty. He states that the fascists are in power. The young man arrives in the city during a time of war. There are many soldiers. In fact, one soldier presents the young man's image in another light. This "young Fellini" appears dressed in uniform and heading in the opposite direction from his own penetrative moves. In this regard, the uniformed "Fellini" is the polar opposite to his white existence. He is another possibility of the Fellini image at the train station. There are also nuns and priests, and an unknown woman who looks for someone. This female image, loosely aligned with the young man's image, brings forward the possibility for concomitance. Though she and the young man do not make contact, the seeds for Fellini's imaginative tripling are present in Rome. The sensory world of the train station occurs as another example of collective images which are subsumed by the voice-over narrator's faculty. Emerging from this world, the young man Fellini rides the trolley to the Paletta house. The young man confronts ordered images on his way, but unlike the boy-Fellini's clash with the priests in the slide show, the young man in his penetration of Rome via the machine escapes the control of the priests' ordered images and their faculty.

Where the young Fellini travels horizontally with the camera eye, the group of priests in black uniforms and hats vertically climb the

steps of a church. The dramatic separation of the young man's story and the story of the Church and its narrators stands out in a moving context. It marks the further separation of his adventure from the historic and mythic roots of Rome. The priests make the same She-wolf ears and eyes form as the wreaths on the wall of the arena in the black and white movie. Myth and the Church diametrically oppose the young man's view and that of the camera eye.

The movements of the priests and the young man separate via the cross-form. The tacit presence of the moving cross involves its literal disintegration. The priests' vertical line (ascent) detaches from the young man's horizontal line (mergence) and vice versa. With this moving destruction of the cross-form, the arch gains power. Also, the young man's power of talent is in motion. In this regard, he exhibits a change from the boy-Fellini, whose eye mainly pans and tilts, two rudimentary camera movements. The young man brings to the adventure the sense of movement which seeks to track and pierce and not, like the boy, escape--escape from Rimini, from family and school, and from the provincial.

The young man, via the camera eye, sees a woman beating a rug. Through a subjective shot, the camera eye also contacts her image. Performing her task from a second story window, the female image this time is revealed from the front; it has become more involved in the action and succeeds the woman in the Half-head sequence. The relationship of this female, the young man, and the camera eye establishes concomitance as an event in Rome. The young Fellini begins his contact with the female in alignment with the boy's first contact.

At the Paletta house the penetration of the female world begins. Through the young Fellini, the power of penetration gains sophistication. As a free agent, free of family and school, the young man naturally develops greater interests. For the first time in the movie being inside constitutes more than one room in which everything happens. There is more for the young man to see. Since this is the case, the cut, itself a unit of motion,<sup>7</sup> becomes an agent in the narrative and dramatic advances of the young Fellini's actions. As the young man journeys into the frame at the station, he does the same in the Paletta household. In fact, as a surface creature in episode one, it is his job to penetrate the frame.

To the left and right of the long hallway in the house are many rooms that the young man and camera eye penetrate together and separately. The maid, Anonietta, emerges from the hallway. She and the young man penetrate the hallway together. The young Fellini and the female image dramatically make contact; they flirt. The possibility for a phase the boy imagines, here shows a possibility for climax.

The role of children in the Paletta house and in Rome is different from their role in Rimini. In Rimini, the children went to school and the boy participated in such formally structured events as eating dinner and going to the movies. In Rome, the children play soccer and other games. They also function as images which originally and spontaneously generate great amounts of energy. In one such outburst, one of the Paletta children, a girl, asks Fellini if he wants to "see a tiny granny." Fellini replies, "That is what I'm here for." He

acknowledges that he has come to Rome to see. He perpetuates the boy-Fellini's creative visual drive. Following the little girl up a flight of stairs, the camera eye shows the tiny granny through the young man's subjective view. The few shots evince severe opposition. To the left, the girl jumps up and down and yells while the grandmother, a black and white image, sits and talks quietly. Indeed, the two are roughly the same size. Thematically, youth opposes old age; the unindoctrinated girl contrasts to the extremely religious grandmother. Excitation and movement oppose passivity and near-stasis. Freedom opposes limitation. The covered image of the grandmother contrasts to the short open dress of the girl. Overall, the girl radiates while the grandmother absorbs. Moreover, Fellini's strong image contrasts to the grandmother's weak image. He and the girl similarly oppose the grandmother's image. The girl's new life and the new life of the young man's eye emphasize the grandmother's dull world which is dominated by images of order.

The young man is introduced to the mother of the house, an enormous woman who must stay in bed because she has "bad ovaries." All the qualities of the Paletta house merge in her. She warns the young man that he must obey house rules. She says that her family is respected and respectable and that there will be no kidding around. As the agent of faculty, she confronts the young Fellini with the hierarchy in her method of faculty. Her huge image, boxed in by numerous rectangular forms--the room, the doorway, the bed--contrasts to the images of whores in Roma. Unlike them, she cannot move. Her immobility and her inert sexual capacities single her out as a female image which cannot enter

into a concomitant relationship. The camera eye zooms in on her as it does the stone marker. She, too, is an image of place in the narrator's portrait. Her son, overexposed to light--he has a sunburn--returns to his mother in a kind of degenerative birth scene. As literally a substantial image, she carries not the delight and passion of the birth event but instead its burden. In her, the creative life processes are inverted. At the Trattoria, however, the camera eye will give birth to the colorful female image that furthers Fellini's imaginative journey. The birth takes place outside and is not restricted by the rectangularity and decadent Florentine art surrounding the incapacitated mother of the Paletta household. Foremost, the Fellini image now has access to the outside, to the open. Unlike the boy-Fellini, whose only moments away from the insides of rooms were guided by the school's teachers or were bound by the school's playground fence, the young Fellini is fully mobile. Able to act on the diverse energies of his imagination which, among other things, lead him to the Trattoria feast, the young Fellini has introduced a complexity to the drama that it earlier lacked. The dramatic action itself in Roma will henceforth entail greater conflict and tension than was overtly in evidence between the black marker and the female bicyclists. Moreover, it was one matter for the priests to block the boy-Fellini's talent with the whore's image, or for the boy-Fellini's "movie" of the red female to halt because it lacked the presence of a fully empowered male, but now the forces of Fellini's imaginative tripling are complex enough and great enough to openly oppose the narrator's quest for his portrait. With greater motion and flexibility the young Fellini has directly focused the power of the

drama on the individual. Individual action has begun to take over from the power of place and what, for the narrator, is the "story of a city." Due to the young Fellini's ability to move, and to the freedom of the camera eye, the narrative in Roma is openly polarized; it is now an open-ended story in the sense that the central conflict between image and word must be resolved narratively. Shortly, the present-day director will emerge. With the presence of his image, over which the narrator has greatest control, the conflict between the narrator's faculty and the visual process of concomitance will be maximal. The re-emergence of the young Fellini in the Barafonda Theatre scene in episode two signals that his powers for action and penetration have not been exhausted in episode one. On one hand, the narrator needs the young man's image to thematically enter the past. On the other hand, the young man may further engage in concomitance and thus expand the experiential vistas of imaginative tripling. In episode two the young Fellini's imaginative drives will be aligned with events in the Barafonda Theatre scene which will disclose that concomitance has become the leading narrative activity in Roma. In existing beyond the narrator's temporary control, the young Fellini's image will bring forward the cinematic importance of Fellini's imaginative tripling as it functions in the open, away from the interiors of place.

The Imaginative Camera Eye and the Female Image:  
Giving Birth to Color

Contrasting the inert and still-life qualities of the huge mother, the Trattoria, or local feast, provides the occasion for the young man's last performance in this episode. The arch-form of the road which cuts

through the feast aligns with the young man's penetrative enactments. It also establishes the Trattoria as an imaginative arena. Called Via Albalonga, this "long white way" unites the background and foreground of the frame. The trolley cars travel this white way, creating the existence of an open path for the journey of images. The fact that the road is called "white" serves to enhance its function for a perfect journey, an absolute penetration. In effect, the narrator's faculty controls the roadway. No such penetration exists for Fellini's imagination. Since the white road leads to the unfinished background--the unfinished set in a studio--penetration by a Fellini image of the background would only make for an incomplete journey to another place. Moreover, to journey there would be to maintain the separation of movies and the world. Ultimately, there would be nowhere to go, and those who made this perfect journey would end up making a realization about movie-making and movies, about the journey, and about themselves. Fellini's journey of imaginative tripling leads to vision and new modes of awareness stemming from that vision.

The powers of this new mode of awareness occur at the feast. The individuals at the feast dominate place. Since it is night, the shadows and blacks and greys of the buildings yield to the color images of the individuals. The colorful individuals vivify place as they attract the eyes of the movie viewer, and in doing they diminish the importance of place.

Overlooking the feast is the "Countess." Her subjective view of the feast belies the wealth of activity therein. Several things happen with the existence of her image. Foremost, the female does not identify

with a kind of work. The woman remains the enigmatic "Countess." With the exception of her red lipstick, she is a black and white image. Presumably, she is removed from the feast because of an argument with her boyfriend, himself a black clothed image revealing the existence of internal imaginative drive. Through their relationship, they bring forward Fellini's imaginative adventure in renewing its basic union. The man's ruddy complexion signals change for the process of concomitance. The male image now promotes the red value of Roma's first shot. The male, charged by love, advances chromatic power in the adventure. Where before, the male image occurred in black and white, now it furthers its existence as a color bearer within the medium of the movie. The concomitant male and female images in the adventure can henceforth open up to the fuller possibilities of the medium. The first task of the colorful male is to get the "Countess" into the medium of the feast where she ultimately becomes more "colorful" herself. The man gets the woman to open up to the alive possibilities of their relationship and the feast itself. His talent manifests in this act. Their smiles acknowledge their liking of each other's images.

The feast evidences great energy. The Trattoria sequence brings together the physical and sexual energies which occur in the movie up to this moment. In this way it serves to focus these energies and allow for their narration within a secular ritual, one that for Romans is common. Love is the theme of the Trattoria, the theme of moving color images: the love of gathering together, of eating, of meeting, of singing, of quarreling, of re-uniting. It is important that the camera eye feast on these images whose sweat and words, whose glances and



peculiarities reveal their thorough involvement in this actual past moment. The image comes to the foreground of importance. Moreover, the love of images provides the base for talent of a given Fellini image. The young man loves the feast. Among other things, he likes the way the blonde and the waitress make contact with his image. The women flirt with the young man who is too naive to act out his powers of talent.

The camera eye, liberated by way of its indulgence in the concomitant relation in the Trattoria, moves unattached through Rome. It contacts the arch-form in an arching round tower. The arch is again ready to give birth to Fellini's imaginative tripling. There is a field. The camera eye pans from right to left. One car emerges from the right and another drives into view from the left. To the right, the field is irregular and the statues are missing various pieces: arms, heads. To the left, the ground is smooth and the statues are whole. A woman, who for a moment emanates from one of the car's lights, moves to the foreground. She is an enormous whore who has come here for a rendezvous. Her black hair and short tight black dress make her red lips and red shawl stand out. She is the moving female image that qualitatively advances the powers of the images of the whore and the dentist's wife. The camera eye has found her in this raw natural setting. Unbound, she lacks restrictions. In its position of power, the camera eye zooms in and the whore's enormity further radiates. The female image is the new moment of excitement amid the literal and classical ruins, and for a moment it masters place. The promise of concomitance heightens. Through convergence in the perspectival foreground, an inverse perspective the car lights form, Fellini's

imaginative tripling is imminent. The whore looks over her shoulder in the direction of the other car. The shot fades out. Like the man at the feast, the camera eye establishes a relationship with the female image. The cinematic eye is now fully active in the concomitant relationship, and it needs only the associative existence of the Fellini image to succeed. It is the camera eye, the narrative agent of Fellini's imagination, that creates the transfer of concomitance involving the Fellini image to the informal concomitance involving common images. The cinematic eye's genius leads to the penetrative capabilities of the present-day Fellini.

The Present-Day Fellini and the Colosseum:  
The Camera Eye Connects with an Insufficient Image

The bright light from the ensuing shot pops open the viewers' eyes. The cinematic eye's genius makes the explosion possible. For the first time in Roma, Fellini explores the present. The horizontal arrangement of the toll booths signals the complete turning of the angle of communication as an event connecting two unseen and off-screen realms. The voice-over narrator states that "thirty years and more have passed since that marvelous evening." He introduces an image of himself, the present-day Fellini, and his film crew. With this image of Fellini, the third phase of episode one begins. The voice-over narrator's presence marks the scene as a past-present one. The present visual moment occurs in a just-past sense of time. The activity does not take place in the actual now. It is not a moment of present perception. Fellini's blacked out image reveals the forward working of imaginative drive. His drive is to

gain entrance to the actual, to Rome, and to unify itself with a moment of excitement.

For the first time it is apparent that Fellini is attempting to make a documentary, which for the voice-over narrator becomes an aesthetic exercise in faculty. The documentary seeks to render a lesson in fact, but as is already evident in Roma, the merely factual does not get involved in the imaginative adventure. The documentary must necessarily seek the factual element in images, since the narrator is bound to his initial goal, a portrait of Rome. The present-day Fellini makes many contacts and he desires to contactually fix Rome within its historical frameworks. Thus he seeks out the place itself. The highway scene is a journey toward place which ends the first episode.

Under the narrator's directions and through the present-day Fellini's directions to his camera crew, the penetration of the city begins. With all his powers of control as a director, the present-day Fellini sets out to explore the interior of the frame. The roadway establishes the way into the frame that the three bicyclists in the second shot of the movie suggest as tacit possibility. The communicative and visual "lines" have turned together in this episode.

The cars and buses head toward a soccer game between Rome and Naples which foreshadows what becomes the full-blown power of opposition which is present in the end of the episode. The present-day Fellini rides in one car, the huge camera with its four-foot lens is mounted on the truck, and the verbal narrator oversees the action from off-screen. Once the truck begins moving, the verbal narrator yields to the action that, at the outset of the highway scene, he overtly controls.

Opposition occurs in the dis-union of Fellini's eye and that of the documentary camera. This dis-union destroys the integrity of the documentary and its lesson, which in part purports the legend that "All roads lead to Rome," and that the super-highways surrounding Rome surround her like Saturn's rings. What prevails from these verbal documents is the voice-over narrator's claim that the city is connected with perfection and eternity, with historic prominence. Though much of the journey is shown through the documentary camera eye, Fellini's vision remains separate from it. At one moment in the journey, Fellini and the documentary camera move in opposite directions. This activity attests to the division of the split forces of the verbal and visual powers. With his own camera operating--he does not drive the car--Fellini brings another view to the scene and furthers the internal imaginative control of Roma, a control which his eyes initiate.

As the documentary camera eye proceeds on its journey, it focuses on some tanks and a long canvas-covered form. The canvas-covered form is the miller which penetrates the Roman house at the end of episode two. Fellini's imagination, through its contact with these images, provides for advance. All of the machinery present on the way to Rome, as well as the documentary camera, engenders a reservoir of power. Not only are these machines reservoirs of power, they also locate reservoirs of power. Specifically in the case of the enormous lens, the miller, and the huge furnace, the machine leads the way to imaginative power reserves that Fellini will tap later.

Shortly into the journey, night sets in and a storm begins. The natural atmosphere opposes the visual penetration of Rome. The

prominent male and female on the camera truck set off flares to illumine images in the darkness. The man and woman serve to keep alive a possibility for concomitance. The flares' lights illuminate the arching round tower that occurs earlier, before the shots of the whore in the field. The arch-form unifies past and present, and the young man and present-day Fellinis, through place. The arch-form is embedded into the end of episode one, along with the male and female images aboard the camera truck. In this way the power of phase in the adventure can germinate within the red light emanating from the small arches of the Colosseum.

The progression of movement halts, and the camera eye must begin to penetrate its surroundings from a fixed center. Considering the advancements the camera eye has made by this phase of the journey, its power is significantly reduced. In the darkness and the storm, the camera eye searches out depths. Through focus shifts, the eye penetrates its surroundings. The surface event remains obscured, shielded, and glossed. The qualities marking the beginning of the episode continue. The camera eye seeks interiors of cars within the impressionistic scene. The faces on the images in the cars reveal emotions and hence a psychological depth. The emphasis of these shots is to discover, not to integrate. The temporary bypass away from the adventure of individuals shows the complete power of the narrator's faculty and his claim that Roma is the story of a city.

The process of penetrating Rome becomes the process governing the visual power of the camera eye, namely that of breaking in. This act contradicts the power of images as surface-events. An image has no

interior; it simply radiates light. In a way, these shots of cars are a recapitulation of the first shot of Fellini's 8 1/2, whose movie director protagonist, Guido, spends the entire movie breaking away from interiors. In part, the way that Guido, too, breaks free is to make a movie about making a movie. In the end of 8 1/2, Guido's movie directs itself as he becomes just another image. The vision of 8 1/2 is in its way a prototype for Roma. But Fellini's imaginative tripling in Roma involves breaking away, not breaking into. The first episode itself serves to break into the historic and the traditional.

Shortly before the last shot of episode one, a young man appears from the background of the frame and runs toward Fellini's camera eye. He makes contact with the imaginative eye promoting the story of the movie. He wears a slicker with its hood pulled over his head. He also wears glasses and his face is covered, from the eyes down, with a white mask-like cloth. This common image is the one that initiates the adventure's fresh action into the closing shots of each episode. As he has run into view, he quickly retraces his path and disappears. In this episode, he maintains the penetrative avenue leading into the frame.

With the last shot of the episode, events reach a literal halt. The image of the Colosseum, in front of which is an enormous traffic jam, complements the reduced power of the camera eye. The imaginative eye zooms in on the Colosseum as it does on the stone marker. The narrator has succeeded in getting his image of place. To the right of the Colosseum is a roadway bending around and into the frame. Bordering the road is a string of single arched lights. Red light backlights the

many arched windowways of the Colosseum. Occurring in the past-present moment, red and the arch associate with an historic and constructed event. Red, which illumines the surface of the movie's first shot, emanates from a depth. The value of red is contained by place. The imaginative camera eye makes contact with the red light and the initiating power of the adventure remains active.

The image of the Colosseum, as the genius loci for Rome, evinces a culmination of value and action regarding the movie's major theme, Fellini and Rome. The documenting camera eye is stranded inside the frame in the shot. Since the action occurs outside its view, the power of aspect in the scene maintains the splitting of narrative drive. The imaginative point of view subsumes the verbal point of view of the narrator's faculty. The blockage surrounding the monument gives way to a sense of possibility in the form of the empty lighted roadway. The documentary entrance to Rome is completed within itself. The lighted roadway provides an unobstructed view. The road suggests that the journey is incomplete, and that the Colosseum is an insufficient image for the advance of Fellini's imaginative tripling. As a fixed image, the Colosseum blocks the drive of the imaginative camera eye to find a female image.

Notes

<sup>1</sup>Isabel Quigley, trans., Fellini on Fellini (New York: Delacorte Press/Seymour Lawrence, 1976), p. 165.

<sup>2</sup>The camera eye is also the protagonist in Stanley Kubrick's 2001: A Space Odyssey and Chaplin's The Tramp, to cite further examples. It is even the clumsy interloper in The Lady in The Lake.

<sup>3</sup>Alfred North Whitehead, Process and Reality (New York: The Macmilland Company, 1929), p. 52.

<sup>4</sup>Michael Cimino, in directing The Deer Hunter, performs this feat as he allows rite, as a grand thematic event, to preside over the interplay of dramatic actions, those of Mike, Nick, and Stevie, and also those of any given individual who performs in a ceremony. Throughout the movie the individual liberates himself only in so far as he functions well in the structure of a ceremony: the wedding, the Russian roulette game, the hunt, etc. Consequently, the individual, especially Mike and Nick, never achieves his freedom. The various ceremonies in the movie require that the individual act nobly within their formats. In part, this is what the movie attempts to teach the viewer. Moreover, it is the individual who comes to understand, to one extent or another, his commitment to and limitations in these ceremonial arts. The last shot focuses on Mike's acceptance of the song and the toast. His survival as an agent of rite means that he has seen how formal structures can limit individual power--they can maim, kill, or even worse they can subvert individual drives--but he finally lacks the power to shed his attachment to them. He remains a man who inside is stripped of his motivating force, his imagination, and who has vowed to keep the promises of his friends, thus preserving the essential core of ceremony which emanates from the word.

<sup>5</sup>John Dewey, Individualism Old and New (New York: Capricorn Books/G. P. Putnam's Sons, 1962), p. 96.

<sup>6</sup>Quigley, p. 104.

<sup>7</sup>Dr. W. R. Robinson. Personal communication, April, 1975.



## CHAPTER TWO

### DRIVING TOWARD CENTERS: THE METHOD OF CONJUNCTION IN THE SECOND EPISODE OF ROMA

The sense of advance, of penetration, is essential to sustain interest. Also there are two types of advance. One is the advance in the use of assigned patterns for the coordination of an increased variety of detail.

But the assignment of the type of pattern restricts the choice of details. In this way the infinitude of the universe is dismissed as irrelevant. The advance which has started with the freshness of sunrise degenerates into a dull accumulation of minor feats of coordination. The history of thought and the history of art illustrate this doctrine. We cannot prescribe the pattern of progress.

It is true that advance is partly the gathering of details into assigned patterns. This is the safe advance of dogmatic spirits, fearful of folly. But history discloses another type of progress, namely the introduction of novelty of pattern into conceptual experience. In this way, details hitherto undiscriminated or dismissed as casual irrelevances are lifted into coordinated experience. There is a new vision of the great Beyond.

Alfred North Whitehead  
in Modes of Thought

Is it Cathay,  
Now pity steeps the grass and rainbows ring  
The serpent with the eagle in the leaves. . . ?  
Whispers antiphonal in azure swing.  
ending of the "Atlantis" section  
in Hart Crane's The Bridge

### The Gigolo, the Tourist, and the Imaginative Camera Eye Bring the Adventure Forward

". . . decadence is indispensable to rebirth."<sup>1</sup> The shot of the Colosseum at the end of episode one in Roma, a historic image of Roman times--a complement to the landmark slides earlier--embodies the history

of Roman culture with its senators and kings, its laws and philosophy, its spectacles and feasts. It is precisely this history and culture which cannot sustain the story of imaginative tripling emanating from Fellini's imagination. The inability of the Colosseum, narratively, to empower further the new visual adventure is asserted with the fade out of the shot. The most the Colosseum can do as an image is, historically and thematically, to signal decadence as a necessary element in the imaginative rebirth which comes to the center of things at the end of the second episode in Roma. Moreover, as the Colosseum is a fitting image for the portrait of Rome, the voice-over narrator's faculty is indispensable to the rebirth of imaginative tripling. His power of faculty provides a barrier beyond which Fellini's imaginative tripling may leap. Similar to the boy-Fellini in the formal schoolroom, his latent drive ready to break free from the traditional story of faculty enacted in the slide show, the concomitance of male and female images and their relationship to the camera eye in episode two will come to supersede the decadent and "frozen" image of the Colosseum.

Replacing the poorly-lighted Colosseum shot is a bright, clear, and sharp one. In it the documentary camera eye moves upward. This eye documents the trident image of a tall tree. With the existence of this image the further assertion of the crossed condition, which begins each episode, is manifested. But there is a difference. Before, the branches of the two surrealist trees pointed upward, forming X's. Now the cross-form has blossomed from its earlier appearance. This tree is alive; its branches support much greenery. Occupying the center of the frame, the green tree dominates the shot in a manner that the

surrealistic trees of the second shot of the movie lacked. In moving to the center of the frame, the cross-form re-establishes the angle of division present in the horizontal direction of verbal forms in the movie. The crossed condition has no penetrative power as it did in the second shot of Roma via the t-tops of the telephone poles. In occupying the center of the frame in the opening shot of episode two, however, the cross will offer stiffer resistance to Fellini's creative advance than anywhere in the movie. The resistance is specifically apparent when the narrator focuses on his youthful past in the re-creation of the Barafonda Theatre. He crosses the present-day activities by stopping their potential in order to thematically enter the past. In addition, the cross-form again attests to the division of forces in the movie, to the split between the verbal and visual narrative powers, and their claims, tacit and apparent, over the outcome of Roma.

In tune with the split narrative drive present in the movie, the documentary camera eye's view begins the second episode, whereas the imaginative camera eye's view prevailed at the end of episode one. Where the documentary eye was stranded motionless within the frame outside the Colosseum, now it has gained movement. Also, the documentary eye does not initially need the narrator's cue for its movement, as it did when the narrator declared the black stone marker of consequence. In its way, the documentary eye is aligned with and moves toward images for the narrator's portrait. Moving above the green tree, the camera eye documents the existence of Rome, which lies far in the background, but it does not advance the journey in the strict sense;

it doesn't turn with the image before its eye, such as the imaginative eye did when the boy-Fellini revealed his talent during the slide-show scene.

The adventure in Fellini's imaginative tripling carries on by way of the images of Fellini's principal male and female production workers, Maya and Papino. Their task is to document the adventure, to serve as intermediaries in the journey. They advance the present-day Fellini's search for a female image of Rome. They begin their work in the highway scene at the end of episode one where they, too, make the journey to the center of the frame, or to the Colosseum. Accordingly, they are in phase with the three Fellinis that provide the central images for advancing the movie's plot.

The two red "buckets" which support Papino and Maya and the documentary camera at the top of the dolly are aligned with the color-power of the journey. Like the boy-Fellini and young man Fellini, Papino is united with the camera eye's view. For Papino, however, the union is overt, though it ultimately exhibits a closed vision because it is controlled by the documentary qualities of the narrator's portrait. The vibrant redness surrounding Papino and Maya reveals their narrative involvement in the story of imaginative tripling. Moreover, though they aren't going anywhere, they bring forward the visual attitude which highlights the quality of narration that the boy and young man achieve. Like the boy-Fellini entering the movie house or the young Fellini at the Trattoria, Papino and Maya are also "eyes." Leading to a more critical vision, their overt visual powers will provide the adventure

with qualities it has so far lacked. The importance of these overt powers will come to the fore in the ending scenes of episode two.

The severe angle of the narrative thrust in Roma between the imaginative and documentary camera eyes rapidly surfaces. The imaginative camera eye splits away from the documentary one and looks at the documentary camera and Papino and Maya via an extreme tilt shot. With this division comes the off-screen direction of the present-day Fellini. When the imaginative eye looks up, the director says, "Papino, tell me what you see." Papino tells him that there is a tourist bus within his view. He asks if Fellini wants him to pan and follow it and Fellini answers yes. Similar to the journey into Rome in the end of episode one, Fellini continues to relate to the documentary view through verbal means, whether by car radio-microphone or by bull-horn. He commands the camera operator to do one thing or another. As a voice, he functions in the same manner as the voice-over narrator. Through his faculty, he controls the present-day images the way the narrator controls the movie to this point.

The tourist bus brings its female passengers from the background of the frame to the foreground. This movement toward the imaginative camera, which has now taken over from the documentary eye, and toward the eye of the movie viewers contrasts with the opening long shot of Rome. The narrator's portrait of Rome requires grand images, whereas the adventure in imaginative tripling needs the power of moving color individuals whose power must be revealed close up. Accompanied by the renewed power of machinery, of the bus, Fellini's imaginative adventure is literally brought forward. Having interceded in the documentary

view of Rome, the imaginative eye seeks out the images of the women. Now free to initiate concomitant activity, the camera eye makes contact with one of the women. Joining in her interest in an off-screen image, the eye also makes contact with a man coming toward her. The man, who is a gigolo, and the woman meet out of coincidence. They disclose that the adventure continues to succeed by way of perceptual advancement in the present moment, not by any predetermined or causal structures. Their mutual contact of each other's images presents a step forward in the concomitance of male and female. Now they are ready to explore the sensual powers of each other. Their meeting expands the potential of the union of the male and female at the Trattoria feast. Moreover, the gigolo and the woman meet in the daytime, when the full details of their images may present themselves to the eye. The man and woman at the Trattoria, besides being bound up in a formal relationship within a formal gathering which was enclosed by Rome's buildings, re-established their union at night through primarily verbal means. Also, the tourist is an active element in her relationship with the gigolo. The female at the feast was passive and had to be literally drawn to the feast and to her boyfriend by the little girl.

Through the primacy of their visual interest, the female tourist and the gigolo attend each other. The camera eye again promotes the merger of the colorful male and the subdued female. The gigolo, a man in his thirties, moves toward the older woman. Using his eyes and his ability to move, he finds her. He jumps over a small fence and joins her on her ground. He includes himself in her visual arena, the park. The gigolo smiles. He likes this woman's image, her mature power, and

the promise of their meeting; and through his smile, in part, he advances the journey. His black pull-over traps his reddish brown skin and allows that the male image still embodies internal imaginative drive. The male image continues to be aware of its ability to narrate. In contrast, the tourist accepts the overtures of the gigolo. Unlike his, the woman's image is pale. Her pale skin and her clothing and scarf reveal that, for her, clothing is a restriction, in a similar manner that her lack of skin color reveals her restricted interest in the outdoors, in the chromatic world. The male image continues to have the power to draw the female out into the world, to get her involved in the journey. The female image has not yet become a color bearer when clearly Fellini's adventure in imaginative tripling in Roma needs color to achieve phase within the possibilities of the medium and of the world. Moreover, the woman's age--she is perhaps in her late fifties--signals her waning physical vitality. But like the female images in concomitance before her, her smile both announces her and indicates her contribution as a mature image in Fellini's activity of imaginative tripling. Further, she is a tourist, that is, one who "turns." It is only natural that her image have the power to turn with the image of the gigolo.

The gigolo, through his vital and radiating image, literally fills up her eye with his color and his smile. Her red lips disclose her alignment in the narrative possibilities of the adventure. The gigolo, the woman, and the imaginative eye bear the visual journey forward. Their concomitant activity readily shows that the adventure continues to deformatize. Where Papino and Maya document the existence of a

promise for concomitance, the gigolo and the tourist act out the new story and further deformalize Fellini's imaginative tripling. Beyond the voice-over narrator's control over his own images, beyond the director's control over Papino and Maya, the merger of these common images seeks its freedom in the green park.

The gigolo establishes the freedom of the male image at this moment in Roma to move the adventure forward. His talent, unlike the boy-Fellini's or young man Fellini's, overtly couples with the narrative processes within the movie's medium. When the woman hands the gigolo the camera so that he can take her picture--the gigolo says suggestively, "It is a pleasure to take a lovely woman like you."--he unites with the camera eye. The male's talent may now initiate a journey toward the world of perceptually immanent action. More than enforcing the fact that the male seeks to "take" the female image--to make the female in phase with the processes of motion and color--the gigolo's action, aligned with the power of the camera, discloses a basic narrative impulse, a creative awareness. In taking the camera, the gigolo loses his image. Thus he becomes a creative eye, free to merge with a world of images on the strength of its primary union with the woman's image. The merger happens when the expectations of the "picture" defuse. When the woman poses for the picture, freezing temporarily her image and her coy smile, the imaginative eye, conjoined with the gigolo's, takes over and pans from left to right toward the park. As a creative "documentary," this new alignment of visual powers, springing from its "tour" of the tourist's image, fuels the adventure in vision. Fellini's narrative in imaginative tripling carries on with its visual penetration of the



green park and of the physical activity occurring there. The multiply-endowed eye enters into a creative search for a moment of genius; in the world of the park it seeks transcendence for its new-found existence. Within the framework of the green field, moving color images enact the story of the human spectacle in the perceptual present, beyond any encroachment of the documentary, beyond any verbal control. The rebirth of Fellini's imaginative tripling declares its importance over the decadent image of the Colosseum and over the distant image of Rome in the first shot of the second episode. In addition, the greenness of the park revitalizes the story of the color individuals within the park, unlike the green trident tree whose form and color obscured the view of the documentary camera eye.

The Present-Day Fellini at the Villa Borghese:  
The Imaginative Eye Seeks a Potent Union

Despite the newly formed concomitance of the gigolo and the tourist, the voice-over narrator's method of faculty clearly opposes the advance of individual action. The cinematic drive toward the imaginative activity within the green park is halted. The narrator joins himself to the scene when the camera eye shifts its view to the image of the present-day Fellini. Fellini and his film crew are filming at the Villa Borghese. Inherent in this location is conflict. The voice of youthful revolution, the student protest near the end of episode one declares itself against Borghese power. The themes of place and aristocracy are here tacit examples of opposition which descends from the Caesar legend and the history of Rome as it is embodied in the image of the Colosseum. The conflict inherent in the history of the aristocracy

and of place survives here in the present-day drama. Thematically, formal conflict yields to the everyday conflict of ideas expressed by the old Roman and the youths, themselves oppositions of experience.

The narrator enters the flow of action as an explainer, mediator, and clarifier of the images. He introduces the old Roman as one "who is as jealous of Rome as if she were his wife." The man fears that Fellini will show Rome in a bad light, that the documentary will not include historic profiles or monuments. The old Roman is an image of present-day history and its attitudes on life and the documentary. Opposing the old Roman are the students. They want Fellini to show their problems and those of industrial workers in his documentary. These old and new present-day advocates confront Fellini. He stands between them. The narrator delights in the documentary moment, saying that he can't even solve his own personal problems. He asserts a verbal moral. He says, "We all do what we're able to do." This pragmatic statement does not seek to solve the conflict; it focuses the documentary on the formal problems the narrator faces in composing his portrait.

The present-day Fellini picks up the action when he asks Papino what he sees. The documentary camera focuses on the Barafonda Theatre, an off-screen image. The theatre's value is limited to verbal information, and communication continues as a dominant element in the beginning of the second episode. In addition, when the documentary camera returns to the ground, it pivots so that it nearly focuses directly on the imaginative camera eye, signaling the opposed views of the two eyes. This opposition maintains the crossed vision that occurs

at the outset of episode two when the documentary camera eye unites with the trident tree, whereas the imaginative eye is detached from the crossed condition embodied in that cross-form. At the Villa Borghese the documentary eye thwarts the penetrative vision of the imaginative eye. To advance into the interior of the frame, the voice-over Fellini performs a re-creation. With the polarized alignment of the camera eyes and the verbal documentation of the off-screen existence of the Barafonda Theatre, the action seemingly reaches a temporary impasse. Then the narrator joins the action. He states, "Here, for example, I would like to re-create a typical evening in the small variety theatre as it was thirty years ago at the beginning of the war." The present-day action progresses no further. The documentation of events and the promise of adventure that the gigolo and the tourist embody give way to the past. Thematic interest surfaces. The past opposes the present; the old encroaches on the new; a time of war succeeds a time of peace. The re-creation short-circuits the possibility for action in the present-day to yield to the perceptual now. The imaginative eye must "document" a re-creation; its function, to explore a true historic moment in the narrator's past, derives from the factual qualities surrounding the present-day moment.

Thus faculty invades episode two as a structure. The narrator, as a mind in the process of succeeding degeneratively, exerts his passion for the control needed to bring into being his portrait of Rome. The narrator sees the movie as a representation of Rome. By the end of episode one, he has been effaced from the drama. His effacement is proper in that the image of the Colosseum is itself a portrait of Rome.

There is no need for verbal narration and maintenance. The narrator's power of faculty is extant in that frozen image. As history is his concern at the beginning of Roma, it is equally manifested in the image of the Colosseum. Like the stone marker--the first image he can remember-- the Colosseum occurs as the new stone monument. It is more grandiose and colorful, more intricately structured, and more thematically and historically endowed. The image of the Colosseum serves his purposes well. It exists as the popular symbol of traditional rome.

The narrator, in stating that his story has no plot or characters, is confident that he can establish a new model within the confines of tradition consisting of literary ancestors. He is aware of certain conventions which are intrinsically foreign to movies when he makes his opening remarks. There is no way to conventionalize the power of images to yield narrative value unless they are controlled by a preceding pattern of action. One such pattern in Roma is the documentary; another is the thematic presence of historic and mythic images of Rome. But clearly the visual adventure of the gigolo, for example, transcends such control and manipulation. Fellini's imaginative tripling exists as a new activity in the world. Its roots lie in The Clowns and earlier in The White Sheik.

Where the narrator begins in Roma on a note of pure memory--"the first Roman image I can remember"--he now gains access to the past by way of an unseen but present-day image. Pure verbal memory, which leads to the reconstruction of an image, has given way to the abundance of imagery in front of the documentary camera eye. For the narrator this

marks a moment of degeneration. He now needs another kind of image to fuel his limited vision, his selective first-person point of view. He takes his cue from Papino's sighting of the Barafonda Theatre. For the narrator, the documentary itself is a re-creation which has faculty structures. His goal is to render the re-creation perfectly: ". . . a typical evening in the small variety theatre as it was thirty years ago. . . ."

Moreover, the successive degenerations of his verbal control will yield to images as he mediates less and less as the movie progresses. The narrator's method of linking static realms of activity can be called narrative doubling,<sup>2</sup> since he proceeds from kind or genus. In dealing with a type of movie or kinds of images, he doubles or mirrors them through the medium of language. And in Roma this is precisely the control that images, specifically the moving color images which achieve concomitance within the process of Fellini's new imaginative journey, consistently refuse. Due to the narrator's attempts to paint a portrait of Rome, the visual adventure still seeks its freedom and its own actual arena. The concomitant drive of moving color images will assert itself during the Barafonda Theatre scene.

The Red Male and the Blue Female:  
The Cinematic Eye's Method of Conjunction

Though the gigolo, the tourist, and the cinematic eye bring forward the concrete story of individuals whose power overshadows images of place, their adventure exists in between the conflict generated by the documentary view of Rome which begins the second episode and the polarization of the documentary and imaginative eyes which ends the

opening segment of the episode. In this regard episode two mirrors episode one in that concomitant action is perpetually bordered by the narrator's method of faculty and by images for his portrait. The impact on the movie of the concomitant energies in the opening segment of the second episode surfaces immediately during the Barafonda Theatre scene. Concomitant adventure begins and ends the events in the theatre. Despite the fact that the narrator's method of faculty structures episode two, Fellini's imaginative tripling will continue to take over the drives of Roma within individual scenes and will displace the power of the narrator's portrait by literally containing it. This method of conjunction, while pertaining to interior dynamics in episode two, will establish the process of creative control that Fellini's imaginative tripling comes to gain and will pervade episode three as a narrational impulse which guides events within that episode as well as the episode itself.

In the Barafonda Theatre scene the first image the imaginative camera eye joins itself to is the man who parts his spread-crossed fingers from in front of his face. The successor to the gigolo, this performer begins the theatre proceedings by actively removing the crossed condition which blocks his face and his view of the audience. In so doing, he opens up the details of his image so that the camera eye may fully contact them. In keeping with the movement away from the crossed condition, the cross-form is here in the process of dis-integration.

The close-up of the man's face reveals the closeness of the imaginative eye and his image. Much the same as with the gigolo in the

opening scenario of episode two, the camera eye continues to move closer to human images involved in Fellini's imaginative adventure. The eye's close contact with the human image presents a growth away from a focus on images of place and inanimate images earlier, such as the stone marker, Half-head, the sculptures on top of Rome's architecture, shop signs, the Colosseum, and Rome itself. Moreover, the camera eye moves closer to the particulars which advance Fellini's narrative in imaginative tripling, such as the smile and the redness of the male image up on the stage. The camera eye moves progressively further away from, and regards with lesser value, the legendary images and other images whose importance does not figure centrally in the principal journey.

After sloughing off the cross-form, the red male on the stage acts on his power of talent. Moving with a woman to the center of the stage, he then stands behind her. He holds her small cap to which a veil that covers her image is attached. In removing the woman's veil, he reveals her blue shorts and bra-type top. As an extension to the boy-Fellini's quest to seek out the stripped images of the whore and the dentist's wife, the red male now activates the power of the stripped image. He unleashes her image so that it may engender contact. Moreover, using his talent further, he leads the woman in a dance and together they explore the art of movement. Their colorful costumes show the dramatic change from the conditions of the gigolo's and tourist's images. For the first time in Roma, the adventure promotes co-existing qualities of color and movement, and has an identification with art, specifically the art of theatre.

Occurring at the center of dramatic action, with the camera eye interacting with their images via a medium shot, the male and female establish Fellini's imaginative tripling as the central narrative concern in the theatre. The red male, who begins the theatre scene and thereafter becomes involved in a more advanced concomitance, is aligned with the red of Roma's first shot. In addition, the red backdrop of the stage complements the concomitant birth of the male and female. Foremost, the red backdrop is also connected with the movie's first shot. The backdrop, depicting the great barren plain, radiates light-energy. Its vastness suggests penetration. The horizontal composition of telephone poles on the backdrop reasserts the power of communication as being split away from the penetrative capabilities of the moving color image. The angle of division between the visual and verbal powers continues to diminish. Also occurring on the backdrop is the trident image of a cactus. Where the green tree beginning the episode is vital and resplendent, the cactus is barren and lifeless, like the two trees outside of Rimini. Far in the background of the shot, the cactus does not obscure seeing as the green tree did earlier. The cross-form and the condition it signals have lost their drive; they cannot assert any impact within the arena of the Barafonda Theatre.

Following the opening stage act, the camera eye focuses upon the various informal unions in the audience. Two male hecklers join a third. A man turns to Empedocles, the spotlight operator, and tells him to go to hell. A bespectacled man appears on stage. His act consists of imitations: a person taking a shower, a woman dressing. The three hecklers demand that he leave the stage. They do not like his imitations.



Neither does most of the audience. Before he leaves the stage, the camera eye shows the young Fellini, who sits next to a philosopher and the philosopher's girlfriend. The philosopher, a proponent of faculty, embodies the history of imitation, of mimesis and hermeneutics. Fellini smiles as the philosopher states that the theatre is the meeting place between circus and brothel. He might as well have been defining "spectacle." Like elsewhere in Roma and in other Fellini movies, spectacle here in the theatre engenders narrative and vice versa.<sup>3</sup>

In fact, spectacle in the Barafonda Theatre provides the young Fellini with his initiation into the tripling process in its whole and living context, complete with color. In this regard, the life in the theatre is an informal or secular feast which takes place inside. It is the feast of the powers of vision enacted at large. Where the young Fellini is simply a naive presence during the Trattoria feast, a visual evaluator of the feast's myriad images, here he will indulge himself in the dramatic power of concomitance within the art of the theatre. In coming to the theatre, he has chosen to further apply his visual skills and get involved with a narrative performance acted out by the human images on the stage and in the audience, whereas his existence at the Trattoria was incidental to his ties with the Palettas. Beginning with the red male on the stage, the young Fellini experiences and learns from the tripling process. Thus he will become able to activate his talent during the air-raid shelter sequence which follows the theatre scene. He will be able to enter into a process which is decidedly foreign to the narrator and will function independently from him.

It might be noted at this point that, as a matter of present perception, the concomitance of images in the theatre and elsewhere, aligned with the narrative powers of the cinematic eye, precedes any verbal narration or maintenance regarding their importance. The power of an image needs no verbal "screen" or mediation. In fact, color movies, as an uncrossed medium, cannot screen the eye from participating in life. The uncrossed quality of the medium beckons the movie viewers' interaction with it. No other aesthetic medium, save that of life itself, possesses the inherent capability of the uncrossed activity that occurs in color movies. In one form or another, all aesthetic media, other than color movies, cross or supplant the interest and vitality of life with qualities foreign to it.

The three black and white images in the theatre further connect Fellini's adventure to the process of movie-making. Fellini made the connection primary when he chose to make Roma a movie about a movie, or documentary. Indeed, he finds the story fascinating. (It forms the centerpiece of his first movie, The White Sheik, and of 8 1/2 and The Clowns.) Moreover, where talent is involved, the basic movie-making process is also involved. Even the boy-Fellini's talent is centered around making his own movie, especially in his imaginative act regarding the dentist's wife. The three black and white images are the Italian versions of Oliver Hardy, Charlie Chaplin, and Ben Turpin. Like the boy-Fellini in regard to those images of Greta Garbo and King Kong, the theatre-goers enjoy these strange American images. Furthermore, they are clowns, but they are no better clowns, no fancier buffoons, than the others in the Barafonda Theatre.

The clown-like quality of human images pervades the theatre from its outset as an imaginative process. The humorous meeting of one of the hecklers and "Ben Turpin" emphasizes the confrontation between stage clowns and the "real" clowns in the audience. In fact, there is no difference between them, as ultimately there is no difference between the activities on the stage and those in the audience, or between the Barafonda Theatre and the Great Southern Music Hall.<sup>4</sup> The similarity of the formal and informal interactions in the theatre would not be the case if Fellini had not, in the growth of his imagination, deformed the role of images in his previous movies and created, as one critic calls it, "a world of pure images."<sup>5</sup>

In contrast to the drama of the human images in the Barafonda Theatre, the angle of conflict within it occurs as an outgrowth of the narrator's method of faculty which initiates the re-creation. The formal historic theme contributing to the portrait of Rome, which is earlier exemplified by the She-wolf image, the Caesar play, the movie about Messalina, and the image of the Colosseum, is maintained in the theatre by way of the four giant letters on the stage: EIAR. The letters represent the semigovernmental organization which sponsors the theatre activities.<sup>6</sup> In Italian the letters translate as Ente Italiano Audizioni Radiofoniche. Imaginatively, the letters form the following: Ex Imperium Ars Romanum. Again translated they mean, "from the art of the Roman Empire." The letters embody then the wartime Fascist state and the history of Fascism, as well as the history of faculty emanating from the time of Caesar. In the theatre the method of faculty, extant in the giant letters, has only a referential and latent power.

Shortly after the appearance of the letters, their power is manifested. A representative of the EIAR interrupts the Kent Trio to deliver a message about the war. As the audience stands, he talks about the "cowardly attack" upon Italy. He speaks about the glorious Italian state and Il Duce. His words halt the action and command the images to order. Unlike the activity up to now in the theatre, the verbal act coming from outside the theatre paralyzes the proceedings. The spokesman introduces the mere factual element into the narrative event. His facts concern the degenerative impulses which consistently emanate from outside the world of images and link the images to an activity and a medium foreign to them. In interrupting the theatre events, the spokesman, a black-and-white image that has no narrative ties to the theatre, temporarily blocks the possibilities for further adventure in imaginative tripling. The faces of the images in the theatre show a similar stress to that of the passengers in the cars at the ending of episode one. The spokesman's faculty temporarily supplants the vital energies radiating before from these images.

With the fracture of narrative drive present in the theatre, the activities on the stage begin to reflect the angle of the division existing between the visual and verbal powers in Roma. The final stage act, the battleship sequence, dramatizes the external wartime events. It modifies those degenerative events, however, by turning them into creative action. The red light illumining the two gun barrels of the ship aligns with the creative activity in the opening shots of the theatre. The red light continues as an actively focused and dynamic value associated with visual revolution and creative change.

Backlighting the stage-set, the red light must still issue from inside objects and be contained by them. The red light will keep working toward the surface and will eventually aid the escape of the free individuals who ride the motorcycles in the ending of Roma.

Emerging from the battleship is the woman whom the man unveils at the beginning of the theatre scene. In effect, she is re-born from that red light and she exists as an image fully involved in and turning with Fellini's adventure as it occurs up to this moment in the movie. Her birth, during the final presentation within the theatre, openly connects with the birth of the red male earlier. Their concomitance in this greater scope shifts the emphasis of the theatre scene away from the degenerative state of the narrator's feat of re-creation, the journey into his past, the end of the theatre scene, the spokesman's verbal control, or the importance of place, of decaying wartime Italy.

Moving to the middle of the stage, the woman focuses her energies at the center of visual interest. Men dressed in naval uniforms lift her up and thus celebrate the powers of her image. Unlike the female image in the boy-Fellini's imaginative act, the stripped female up on the stage commands the men around her to action. Moreover, as the men turn her, it becomes apparent that she is the boy-Fellini's slide image. In fact, the camera eye shows her image from behind through the tacit subjective view of the young man Fellini. He unites with her image in color and motion. The eye of the young Fellini, making contact with the woman's image, brings forward the possibility for a new and more complete concomitance of which the boy was incapable. In addition, the double arch-form of her buttocks discloses that the arch is activated

and is now aligned with the adventure in episode two. The arch has replaced the cross-form and will aid in giving birth to concomitant images during the remainder of the episode.

As the theatre empties due to the air-raid alert, the camera eye pans across the enormous image of a red backlighted motorcycle helmet with its goggles and mask. It occurs nowhere else in the theatre; it is not a part of any act. The helmet is similar in form to the head of the young man who runs up to Fellini's car window near the end of episode one. The helmet is a shell; it surrounds no human image, though its redness and its form serve to align the image with Fellini's adventure. The young man's glasses, an aid to his vision, have yielded to the helmet's enormous goggles, an instrument which protects vision. The adventure has now the capacity to revolutionize seeing, but the fact that the helmet surrounds no human image and that neither the camera eye nor the helmet moves, dictates that the revolutionary act cannot happen here, not inside, not in the past, and not on a stage. The birth of the red male, the female, and the helmet form within the theatre means a pushing forth and emergence, a going toward. The empty red helmet discloses that the adventure needs the narrative drive of a male image. The young Fellini, whose talent lies dormant during the theatre, scene, will establish the next concomitance by joining himself to the singer in the air-raid shelter. As a Fellini image, the young man will bring forward the sensual adventure that the boy-Fellini initiated.

The Talents of the Young Fellini and the Blond;  
The Imaginative Eye Unites with the Power-Image of the Arch

With the visual drive of Fellini's imaginative tripling in the Barafonda Theatre scene established as the guiding force in Roma, it will become increasingly apparent that the narrator's portrait has diminished in importance as the second episode unfolds. The power of the narrator's faculty will be unable to advance the dramatic events in the air-raid shelter, the subway, or the Roman house. During the subway scene, for example, the subway director, an onscreen proponent of faculty, reveals how little control he has over the subway's construction and how the images he and his crew find in the tunnel thwart its progress. Like the making of the portrait, the construction of the subway, its rational design, is arrested by the perceptual activity of the underground journey itself. Fellini's imaginative tripling will consistently shift the focus of the movie to the condition of the individual and the relationships in which he interacts. Individual power is specifically unleashed during the opening shots of episode three wherein the concomitant energies of the youths on the Spanish Steps and the freedom of the imaginative eye subsume the narrator's faculty and his portrait. Thus during the third episode Fellini's imaginative story will prepare for its journey into the world of perceptually immanent action.

Despite the fact that the narrator shifts the dramatic action away from the present-day in order to perform the re-creation of the Barafonda Theatre, he mentions nothing about the air-raid shelter. The air-raid shelter sequence provides an unexpected moment in the past,

the way the Roman house occurs unexpectedly in the subway scene in the present day. The air-raid shelter is inside an old and decaying Roman building. Similar to the rebirth of the female image during the theatre's battleship act, the meeting of the young Fellini and the blond provides for a rebirth of concomitant activity in the midst of wartime Rome. The importance of their union is that it acts upon the power of penetration which comes to be aligned with the image of an arch leading to the interior of the frame.

It should be noted that since spectacle and narrative are interchangeable events in Fellini's imagination, the meeting of the young Fellini and the blond, on the strength of its ties to prior concomitant energies, brings forward the narrative activity of imaginative tripling. Like the relationships within the Barafonda Theatre, the union of the male and female in the air-raid shelter is based upon the varied powers of the senses. In tune with the gigolo and the tourist, and the red male and the blue female, the young Fellini and the blond promote the sensory bonding process necessary in the adventure. Like elsewhere in Roma, the power of contact must precede the generative awakening performed by concomitant male and female images.

Through a subjective camera shot, the imaginative eye discloses the growing closeness of the principal members of the journey. That eye, via close-ups, shows the mutual contact that the young Fellini and the blond make. Their smiles reveal that they like each other's images. The young Fellini wears a black sweater under a grey-checked coat. In the middle of the sequence his image appears totally blacked out due to the fact that it is backlit. He, too, advances the internal drive



for imaginative action that the boy's and director's images reveal in episode one. The young man's black image is aligned with the imaginative aspect, or visual point of view, of the adventure. Using his internal rhythms, his task is to get the blond singer out into the open so that they may move beyond the dark, black-and-white shelter. In so doing, the young Fellini will provide the process of imaginative tripling with a commitment to liberation away from the stale, historic confines embodied by place.

The blond's red lips and cheeks align her with the central color values of the adventure in Roma. Together with the young Fellini's tanned complexion, which exhibits a change over his existence at the Trattoria, their red features bring forward the color-power of Fellini's imaginative tripling. The female image continues to be brought into agreement with the artistic and generative functions it gained in the theatre. The blond is a singer. In addition, she has children whose pictures she shows to the young Fellini. As a wholly generative unit, the female image has an inherent talent for change which is not present before now. In exchanging the images of the children, the young man and the singer share a private moment of visual birth which occurs in conjunction with the birth of their united images deep within the shelter. Their new love, a temporary unit in transition which creatively changes the course of adventure away from the narrator's portrait, exists as the only conjunctive element in the shelter. In addition, the young man learns from the blond. Her image finely tunes his imaginative drive to the particulars of love. The male and female images, in the form of the young Fellini and the blond, have now found

each other. The concomitance of their sensual energies will enable the male and female to consummate their relationship, which will occur during the brothel sequences early in episode three.

The young Fellini and the blond, their hands joined together, emerge from the air-raid shelter. Their union, like all other concomitant mergers in Roma, attains no end, such as other themes in the movie: myth, history, even the theme of Fellini and Rome. Their union is a beginning only. Dependent upon perceptual activity, the visual story of the adventure remains one that the movie viewer must literally see evolve. The young Fellini has succeeded in uniting himself with the blond and in getting their new union out into the new day which awaits them. Once the young man completes the act of loving in episode three that here he begins with the blond, fulfilling the basic drives of the boy-Fellini's quest in regard to the whore and the dentist's wife, the Fellini image will give its art of attraction over to the youths who ride the motorcycles in the ending of Roma. As an initiator in the adventure in imaginative tripling, the Fellini image will then be unempowered to aid in further concomitant activity. With the deformation process completed, the narrator, having no access to a Fellini image around which he can focus his portrait, will lose the vestigial control over Roma that he clings to during the Feast of Ourselves scene.

The young Fellini and the blond move down the deserted street, penetrating the frame, but their action is halted. They react to the woman running through the tunnel. The arch-form of the tunnel is aligned with the union of male and female and it exists as a passageway

through which the journey must pass. In turning toward the tunnel, the male and female, together with the camera eye, experience the possibility of action beyond them. The arch-form separates the couple's creative union from the destruction of Alberto's house, that is, of place. Individual action continues to dominate place. The woman who has run halfway through the tunnel is met by a man who has run into the tunnel. There in the middle of the tunnel their images are blacked out. Their union compares to that of the young Fellini and the blond. The blacked-out images of the couple in the tunnel show the presence of internal drive which links to the creative merger of the young Fellini and the blond. As a foreshadowing of future adventure, the couple in the tunnel, the raw beginnings of their meeting aligned with the arch-form, further discloses that concomitance moves the action in the movie forward. The decay embodied in the destruction of Alberto's house makes the merger of this couple possible. The man runs on through the tunnel and out of sight. Like the woman in the tunnel, he has penetrated the center of the frame, a center which only becomes creative in Roma's ending when the fully empowered images in imaginative tripling, the motorcyclists, search for and find it as an avenue of liberation. With the imaginative eye's focus on the couple in the tunnel, the concomitance of the young Fellini and the blond has been transcended. Its temporary appeal has given way to a more searching and critical vision of events regarding the tunnel which will come to the fore in the subway scene.

The tunnel provides, however, one other function. It links the first and second halves of the movie. At the relative center of Roma

is this narratively associated form. The arch-form prepares the way to the center of the frame, a journey that is brought to fruition in the subway scene. Through the arch, imaginative action in the adventure will come to the center of attention, allowing for change and penetration as inherent features in Fellini's imaginative tripling. The progress and change that the adventure depends on are a going toward and merging with. Here an image for birth, ready to generate its varied forms of energy, the arch-form will provide the impetus for the camera eye's genius in the second half of Roma.

Papino, Maya, and the Documentary Camera;  
The Imaginative Eye's Genius in the Roman House

The sensual energies of the gigolo and tourist, the male and female in the theatre, and the young Fellini and the blond give way to the intellectual discipline under which Papino and Maya function in shooting images for the present-day Fellini's documentary. Serving as intermediaries in the adventures in imaginative tripling, their job is to bring forward concomitance as it is tacitly controlled by the narrator at this point in the movie. Papino and Maya exist as concomitant images whose values are devoted to exploration and penetration. Together with the documentary camera eye, they seek out new arenas in which adventure may take place. Their search began during the highway scene near the ending of episode one where they illumined the image of an arch along the road to Rome and aided the present-day Fellini in his quest for the Colosseum.

Where the other images in concomitance earlier in episode two indulged in their physical unions, it will be Papino's and Maya's task

to make imaginative tripling a more fruitful and penetrative activity, similar to the young man Fellini in episode one who penetrated Rome by seeing and applying his visual skills to the new Roman images. Thus the physical ties between Papino and Maya are a given, a fact of their existence. Moreover, Papino and Maya need direction, whether it comes from the present-day Fellini or from the subway director. Papino and Maya expose imaginative tripling to the intellectual rigors of the various proponents of faculty. Through this exposure they diminish the power of the subway director's faculty, for example, by penetrating it, by bringing it out into the open and consequently acting on it.

With their ties to the limiting art of the documentary, Papino and Maya bring Fellini's imaginative tripling forward despite the controls under which they work. Where the male and female previously joined together merely out of a liking for each other's images, Papino and Maya are trained "eyes" who may apply a critical sensibility to their adventures in seeing. Thus their concomitance will embody qualities which until now were absent from imaginative tripling. Their visual powers will ultimately free them from the documentary. In tune with moments of interest beyond their casual relationship, Papino and Maya have greater freedom than their counterparts earlier in Roma.

As an extension to the gigolo's "documentary" of the green park, Papino's visual talents bring forward the movie-making urges of the male image in the adventure. In using the documentary camera, Papino will show its limitations. Thus he will show that the documentary form, and the narrator's portrait to which it contributes, is unable to deal

with those images within the Roman house at the end of episode two. The imaginative activity in the Roman house will provide the arena for Papino and Maya to employ their visual skills to the fullest. The completeness of the task which Papino and Maya accomplish will become evident as the two only appear briefly in episode three.

Papino and Maya follow the subway director to the giant tusk outside the subway's tunnel opening. Papino asks the director for his permission to "shoot" the tusk. The tusk, as a form, maintains the basic connection, that of the smile, established earlier in the movie between the various central images in Fellini's imaginative tripling. Where before, the smile aligned the physical energies of the male and female, now its form promotes a thematic quality. As a grander linking form, the tusk, an ancient relic, joins pre-historic Rome to modern Rome. The form embodies transition. It also embodies the process of transition, from preservation to creation, from decay to rebirth, from the old to the new, from the aspect of the verbal condition to that of the visual system. Moreover, the tusk is aligned with the arch-form of the tunnel which is a self-embodiment of the transition evolving from the beginning documentary view of under-ground Rome to the imaginative view of the Roman house.

Beginning the descent into the tunnel, the bright and colorful images of active individuals give way to the black, white, and blue-grey atmosphere in the subway. The machine, in the form of the subway cars, again makes penetration possible. Like the journey from present-day Rome to the theatre scene in the beginning of the episode, the journey from the surface of Rome to the underground subway initially

shifts the emphasis of the camera eye from the individual to place. The shift evinces the power of the narrator's faculty which still underpins the dramatic action in episode two.

Unlike the format at the beginning of the episode, here the film crew is on its own. Moreover, the descent into the subway marks their separation from the documentary camera eye. Primarily, Papino fixes the documentary camera so that it faces into the tunnel. In attaching the camera to the front of the subway car, he restricts its focus to a one-dimensional penetration of the tunnel. The one, limited view cannot show all the events which happen during the descent. In showing other views of the subway, the imaginative eye emerges as the controlling eye in the journey. Detached from the documentary eye, Papino and Maya use their own eyes to see the images surrounding them. Their visual powers, freed from the mechanical view of the documentary eye, are aligned with the creative drives of the imaginative eye which are based on present perception. In addition, the searching questions they ask the subway director parallel the searching activities of the imaginative eye. Where the documentary eye, a vestigial eye for the narrator's faculty, is fixed in a linear, straight-ahead view of the tunnel, the imaginative eye carries on an organic search for images.

Following the imaginative eye's view of a dilapidated section of tunnel, the subway director states, "The Roman subsoil is unpredictable." Here, like elsewhere in the movie, anything can happen. The director recounts how every hundred yards his workers' progress halts because they find something of historic value. In the director's method of faculty, Rome's past stymies its progress in the present day. The

director cites the planning of the subway as a one-hundred-year-old project. He states further that the excavation underneath Rome has lead to his crew's becoming experts in archeology and speleology. For the director, to penetrate is to gain knowledge and not entrance, to obscure and not to open up, to limit adventure and not to free it. In fact, the director claims that the amount of documents which his operation and the Roman bureaucracy have exchanged would fill up the tunnel. In effect, knowledge surrounding the subway would negate its progress. Though the film crew listens to the director, Papino and Maya, specifically, are excited by the strange images within the tunnel. Their sense of advance is undaunted by the director's assessment of the subway project. The strain the project places on the director is visible in his facial image. He wants the project to end. When he is asked when the tunnel will be completed, he states, "Who knows!"

When the subway director and the film crew reach the primary digging site, they find out that the subway's progress has again been halted. The director is frustrated, but the film crew is eager to see what has halted the subway construction. The lighted dome sensor detects the existence of a cave on the other side of the tunnel wall. The circular "mole," a drilling machine, stops digging its tunnel-core. The miller, a machine which bores, itself a study in anthropomorphism, begins to probe the wall. Lying dormant near the end of episode one, here the miller reveals the power of the machine to locate reservoirs of power. Like the enormous lens of the documentary camera on the road to the Colosseum, the miller is also a phallic instrument. Where Rome was visually penetrated in the ending of episode one, here it is physically



penetrated. This penetration is thematically aligned with the sensual power of penetration enacted by the male and female images earlier in the episode.

Taking the lead, the imaginative eye cuts into the cave. There are frescoes. The imaginative eye initiates a new moment of excitement, a moment of genius. It is a moment showing how, "Science can never foretell the perpetual novelty of history."<sup>7</sup> The rebirth of the color frescoes and the Roman house replaces the decaying atmosphere inside the tunnel. Suddenly the miller is stopped. It has opened up an eye-like cavity in the wall, opened up the historic vault of power. Present and past converge; epochs link; the historic occurs now as an image in the present day. The power of historic imagery is also embodied, in the public sense, in the image of the Colosseum. The Roman house reveals, however, a private view where particular human images and art-objects within the house replace that strictly monumental image of the narrator's portrait. In effect, the imaginative eye gains entrance to the narrative potential of the red light glowing from inside the Colosseum.

The end of episode one shows the dominance of place over the individual. The Roman house, ending episode two, shows that individual action and penetration dominate place. Though place contains the movements of individuals, they exhibit the talents of their visual urges which lead them to explore the house. Papino and Maya will bring forward this talent which began the second episode when the gigolo, aligned with the powers of the imaginative eye, explored the green park. The external blockage of human drives at the end of episode one has here

become a loosening up of human interest away from the fetid atmosphere of the tunnel. Moreover, the first person point of view of the subway director has yielded to the imaginative point of view of the camera eye. That eye's genius replaces the subway director's faculty and thus frees Papino and Maya to exert their talent, unhampered by the verbal narrative of the director, by the drained images of the workers and the tunnel chief, or by the linear view of the documentary camera eye.

The first member of Fellini's crew who enters the Roman house and who first notices the frescoes is Maya. Her talents initiate adventure. The frescoes particularly highlight the new moment of excitement, the clarity of surface energy newly encountered. Seeing the frescoes, the subway workers and Fellini's crew consider the still images that stare blankly at them. Many of the images comprising the frescoes are images of themselves: the workers, the film crew, and even the present-day Fellini and others who appear in the movie. It is strange that none of the present-day Romans makes the connection, though Maya has the feeling that the frescoes are "looking" at them.

With the documentary camera left behind on the other side of the cave wall, the penetration and exploration of the Roman house by Papino and Maya and the others are purely visual. The only motive on the part of the human images who enter the house is to see. As a matter of present perception, their seeing precedes recognition and identification, features prominent in the narrator's portrait. Papino and Maya make no effort to bring the camera with them and document the existence of the Roman house; its immediate importance to their visual talents overwhelms their responsibility to film these images for the documentary.

Moreover, further removed from the job of having to document images, Papino and Maya are aligned with the powers of the imaginative camera eye. In seeking out the images of the frescoes, they now follow the tacit direction of the imaginative eye. Thus their sophistication as "eyes" reaches a new dimension. In the Roman house, they literally see the power of images to vivify adventure. They, like the others, are participants in this moment of present perception. When Papino and Maya and the others fail to see their own images in the frescoes and elsewhere, they show the movie viewers that seeing is an activity which forges beginnings, an activity which continually seeks not reference to the past or the certitude of knowledge but ever-opening vistas in experience.

In addition, as it was at the ending of episode one, the value of light again is to illumine an interior. In the ending of this episode, however, the human images, using their flashlights, overtly control the light. In so doing, they keep alive the possibility for creative advance within the medium of the movie of individuals in episode three. Becoming able to penetrate place by using the light, the individual males and females in episode three will seek their liberation from place.

The machine, in the form of the cars and trucks which surround the Colosseum, is absent from the Roman house. The machine has, so far, cleared the way for visual penetration only. But there is nowhere to go, no further journey to make at the end of this episode, except back to the city's surface. In episode three the individual will harness the inherent powers of machinery to break away from place. Like the

females in the beginning of Roma who use the bicycles to break free from the narrator's stone marker, the imaginative individuals in the ending of the movie will use the motorcycles to break free from Rome.

The arch, the central image in the Roman house, is aligned with the imaginative activity therein. As a vital connecting form within place, the arch now allows the individual to penetrate place. No such freedom was possible in the end of episode one. The arch, a form signaling transition, has become fully activated in Fellini's adventure in imaginative tripling and will occur prominently at the beginning of episode three. Coupled with the imaginative eye, the arch will give birth to the colorful young people in the beginning of the next episode.

The image of water in the Roman house is aligned with thematic possibilities for rebirth. The beginning of episode two marked, among other things, the rebirth of the documentary camera eye which was stranded in the frame at the end of episode one, as well as the rebirth of the crossed condition manifested in the image of the green tree. Episode three will begin with the rebirth of a multiplicity of concomitant energy in the form of the youths at the Spanish Steps who are immediately in conjunction with the powers of the cinematic eye. But like the storm in the end of episode one, the water covering the floors of the Roman house impedes progress and obscures seeing. Rebirth happens as a transition away from the conditions which prevail in the last shot of episode two.

With the fading out of the frescoes, which become black and white images, the Roman house as a womb of imaginative action becomes infertile. The moment of genius passes and with it a glimpse of historic

Rome. Losing color, the frescoes lose a power inherent to the movie's medium. The frescoes can no longer move in any way. Maya states that their fade out is a tragedy. She asks Miguella, another member of Fellini's film crew, to do something. With the removal of color from the scene, the human images that entered the house lose their corresponding powers of action and movement, and due to the increasing dimness in the house the people in it lose their images as well. Maya states that it is the new air that is destroying the frescoes, but there is no overt cause for their disappearance. Their decay is spontaneous. It as easily results from the lights that the workers flash across them. The near black and white house holds only the promise for a rebirth of imaginative tripling in the form of the loose alignment of Papino, Maya, and the imaginative eye. They keep alive the possibilities for narrative advance.

Ending the Roman house sequence is an image of the young man that approaches Fellini's camera eye near the end of episode one. His image lacks the literal power of penetration it had earlier. As a chipped away bust sculpture on one of the walls, his image dead-ends the episode. It lacks all facial features except eyes. Replacing the green tree in the center of the frame at the start of the episode, his image is the focus for uncrossed, concomitant activity. Now in the center of the frame, the image is aligned with the red motorcycle helmet which ended the theatre scene, thus establishing the possibility for their merger.

In a tacit gesture, the man's eyes stare toward the surface of Rome, to where the light is and where the action is. Even as a fixed image, the man suggests the presence of an alternative, of a way out

of the Roman house. As the image fades out, its gestation occurs in the blackness of the frame. The imaginative drive, disclosed by black, is latent within the medium of the movie itself. Only the imaginative eye unites with this image. Thus the concomitant energies, brought forward by the image, will become re-activated in the bright light and the colorful images of young people at the Spanish Steps. The third episode will begin with the moral phenomenon of the birth of Fellini's imaginative tripling, which will become its vital process.

#### Notes

<sup>1</sup>Isabel Quigley, trans., *Fellini on Fellini* (New York: Delacorte Press/Seymour Lawrence, 1976), p. 157.

<sup>2</sup>In his essay "Mirror Construction in Fellini's 8 1/2" (Film Language: A Semiotics of the Cinema by Christian Metz, translated by Michael Taylor. Oxford University Press, 1974.), Christian Metz makes use of the term "doubling," and in one footnote he mentions, much to his own amazement, the term "tripling." His essay is a genre study which focuses on the idea in movies of "the film within the film." The terms "narrative doubling" and "imaginative tripling" which I use have no relation to Metz's essay; they are my own. I wish to thank John Pieters, however, who graciously aided me in seeing the common diversities and unlimited applications of the term "narrative tripling."

<sup>3</sup>In "Narrative, Spectacle and the Sexes in Ophul's Le Plaisir" (Prdue University Fourth Annual Conference on Film, March, 1979.), Catherine Johnson discusses narrative and spectacle as two opposing elements in Le Plaisir which exist in extreme conflict. She states, "narrative is the alien presence which must be integrated." In deigning narration to be a causal thrust, something overlying movie images, she fixes it as being the result of ideas or principles. Narrative, then, models the spectacle of images. For Fellini, this is not the case. For him, images narrate and the narrative act itself, which I call imaginative tripling, is spectacle, something to be seen.

<sup>4</sup>The Great Southern Music Hall is a movie house and entertainment center in downtown Gainesville, Florida.

<sup>5</sup>A. J. Prats and John Pieters, "The Narratives of Decharacterization in Fellini's Color Movies," South Atlantic Bulletin, 45, No. 2 (May, 1980), pp. 31-41.

<sup>6</sup> I am indebted to Paola Langford for this information.

<sup>7</sup> Alfred North Whitehead, *Modes of Thought* (New York: The Free Press, Macmillan Publishing Co., Inc., 1968), p. 104.

### CHAPTER THREE

#### LIVING UP TO THE IMAGE, OR, THE BREAKAWAY OF THE IMAGINATIVE ADVENTURE IN EPISODE THREE OF ROMA

"Love is the great revealer."

Emily Dickinson

"It isn't that the unexpected is part of  
the journey: it is, in fact, the journey itself."

Fellini

And it comes to pass--not to stay

#### The Cinematic Eye Gives Birth to the Concomitant Images of Young People

The progenitive ending of the second episode yields to the new dramatic and narrative celebrations of change within the long opening shots of episode three, which begins with an act of penetration. The advance of the cinematic eye introduces a narrative freshness which was not present during the beginnings and endings of the previous episodes. The opening shots of Roma introduced Rimini and the image of the black marker. Since penetration occurred as an instrument of the narrator's faculty, the camera eye was limited to focusing on the marker whose information regarding Rome eventually led to the present-day Fellini's dramatic penetration of the city. Thus, as an image for the narrator's portrait, the Colosseum blocked the imaginative eye's access to the interior of the frame. Any advance was tacitly embodied in the form of the roadway bordering the Colosseum, a form which was removed



from view when the imaginative eye zoomed in slightly on the Colosseum. Moreover, the first episode ended in a stalemate between the talents of Fellini's three images and the narrator's faculty. The stalemate was revealed in the alignment of the unmoving imaginative eye and a static image of place. Though the powers of the imaginative eye had come to the fore, they only maintained a popular image of historic Rome as an achievement in value. At first a process in the narrator's faculty, thematic and historic interest dominated the action in the form of the Colosseum.

The second episode began with the documentary camera eye's penetration of Rome which was initially stymied by the cross-form of the green tree. The crossed condition, at work in the end of episode one, prevailed at the beginning of episode two. Moving above the green tree, the documentary eye showed Rome in the distant background. The penetration achieved by the documentary eye led to another image of place. Still at the foreground of the narrator's faculty, an image of place blocked the drive of individuals to liberate themselves from a thematic encumberment linked to Rome and its history. Activities in the Roman house in the end of the episode signaled that the individual, specifically in the loose concomitance of Papino and Maya, not only penetrated place but was instrumental in focusing attention upon the fresh and concrete human images in the frescoes and elsewhere in the house. The cinematic eye's genius gave precedence to the active individuals in the house. Thematic and historic interest yielded to the search enacted by Fellini's film crew and the tunnel workers. Gaining access to the red light emanating from the Colosseum earlier, the individual penetrated

place imaginatively by unleashing the implicit power of the red light in the Roman house. The individuals ultimately disclosed that the power of place and its history, while a momentary glow in the progress of adventure, as quickly faded from view. The fading out of the frescoes served to re-focus Fellini's adventure on the powers of the cinematic eye and its alignment with the male image that ended the episode. Displacing the powers of history and of the narrator's faculty, a possibility for future concomitance occurred as the final achievement of advance in the second episode.

With its visual penetration of the background in the beginning of episode three, the cinematic eye reveals its control of Fellini's adventure in imaginative tripling. Now leading the action, the eye seeks to advance into the arena of the perceptual present, away from the conditions of place and history. The cinematic eye, through its movements, comes to be aligned with the colorful images of young people at the Spanish Steps. Unlike the previous two episodes, episode three begins with an act of concomitance. The concomitance is carried out, narratively, in a multiplicity of unions, further showing the advance Fellini's imaginative tripling has made in Roma. As a process for birth in episode three, Fellini's adventure seeks consummation, a completion of creative interest. Showing the concomitant images of the young people, the cinematic eye brings forward the narrative energies in the adventure which spring from the final image in the Roman house. The young people, on the strength of the physical phase achieved in the brothel scenes and the intellectual phase culminating the Domatilla scene, will disclose the creative phase which happens in the ending of

Roma and which frees the adventure from the narrator's waning verbal control in the Festa de Noantri scene. Ultimately, it is the young people aboard the motorcycles whose images the movie viewer must live up to, whose narrative in motion and color the viewer must experience so that it may aid his own advance in the world.

In the opening shot of episode three, the cinematic eye shows a blue cloudless sky and the distant tops of some of Rome's buildings. Protruding from one building's dome is a cross. Foremost, the blue as a narrative value signals the achievement of phase. All three of the primary colors of light figure centrally in Fellini's adventure in that each occurs at the beginning of an episode. Red, green, and now blue work together to advance Fellini's imaginative tripling. This color-phase reveals the adventure to be one that explores the possibilities inherent in the medium. Roma succeeds as a narrative in the pure sense, as a story that is not causal or allusive but becomes instead metamorphic. Exploring its medium directly, Roma may pass on to the movie viewer its qualities of life. Thus Fellini's imaginative tripling needs the indulgence of the movie viewer, the ample excesses of his visual interaction.<sup>1</sup>

The crossed condition is again introduced via the cross on top of the Roman building. As an obscure image in the background associated with place, the cross-form and the condition it signals have waned in importance. In addition, with its image in the right third of the frame, the cross-form has continued to move horizontally. By extension, the next occurrence of the crossed image would happen offscreen. In the progression of the form through the opening shots of the three episodes,

the cross and its conditional relationships to the adventure in seeing have become ineffective narrative features in Roma. The existence of the cross-form, however, means that there will continue to be a conflict in the movie between images and words. The narrator, though now an appendage to visual action, will bring the comparative attributes of his method of faculty into the third episode. He will comment on the different types of brothels and the different kind of world in the Domatilla house, and he will seemingly conclude the movie after the Festa de Noantri scene. Thus his narrative doubling will perpetuate itself as an obstacle to advance which must be transcended. Like elsewhere in Roma, where there is creative action there will be the stiffest opposition to advance.

Unlike the beginnings of both previous episodes, the visual point of view dominates the beginning of episode three. In moving away from the cross-form in the background, the cinematic eye breaks away from an image which figured centrally in the view of the documentary camera eye. The cinematic eye, zooming out, panning to the left and then to the right, shows its ability to move beyond any external controls. The eye renders the present moment fluidly. The eye further shows its ability to visually penetrate while it also brings clearly into focus the images of young people gathering together at the Spanish Steps in present-day Rome. The cinematic eye's power for advance is re-enacted, dramatically, by the young people whose images occur from the foreground to the background of the shot. The feat of penetration is thus introduced as the process by which events in episode three will achieve phase. Moreover, the cinematic eye makes contact with the young people, many of whom make

contact with it. At the beginning of episode three, a prelude to involvement exists; a multiplicity of concomitant energies is born in front of the eye.

When the cinematic eye stops moving, it focuses on the image of a well-tanned young man. He stands with his head tilted back and his arms outstretched. His reddish-brown skin and his red shorts, the only clothing he wears, reveal his narrative alignment with Fellini's adventure. The red male brings forward the potential of the black-and-white image which ends episode two. The red male image again exhibits a narrative readiness for action and experience. In phase with Fellini's color-narrative, the male now needs to enter into a physical phase with the female and bring to fruition the sensual energies in the adventure. This physical phase will become activated in the imaginative ending of Roma.

When Papino walks into view and "shoots" the red male with his documentary camera, he abridges or clips the action. Focusing on the "still" image, the documentary eye continues to seek images for the narrator's portrait. For the limited view of the documentary eye, its residual powers closing down on the red male and restricting his importance, the young man's image re-asserts the cross-form. The narrator's opposition to Fellini's adventure is embodied in the documentary view of the red male. Having grown less active in episode two, the documentary eye, an eye of example attempting to show life as it is, crosses the potential of the living process itself. Descriptively, the young man spreads himself so that he may expose his image to a maximum amount of sunlight. He, like others in the shot, wants to revel in the light.

Carrying on a secular worship of the sun, the young people celebrate its powers to give birth to their colorful images.

The young people introduce the power of novelty which vivifies the Roman buildings. Inside present-day Rome for the first time in Roma, concomitant images take precedence over place. Physically uniting with each other, their passion to get involved as a fact of their existence, the young people show their talent for radical behavior. Their open love and stripped images disclose a change from the conditions of the concomitant individuals preceding them. Their actions bring forward the boy-Fellini's drive for eccentric action. The young people are devoted to themselves only, to the present moment in which they exist. As images in Fellini's imaginative tripling, which is based on present perception, they promote present perception as an inherent value. The youths intake radiant energy and turn it into new dynamic love. Foremost, their love involves a quality of openness, unhampered by a perceptual predisposition such as the narrator utilizes. Baring their skin and exposing their colored surfaces, the youths introduce a robust quality to Fellini's adventure that so far it has lacked. They seek out the subtleties embodied in the sensual properties of their images. They seek to consummate the raw powers of their images. They touch, kiss, embrace, and integrate their relationships with their smiles and the frailties of their emotions. Love, as a power that draws, has eliminated any distance between concomitant males and females. The images of the young people form a plasma whose magnetic properties will be transferred to the males and females that seek to consummate their sensual energies in the brothel scenes. Charged with the power to

further Fellini's adventure, the young people disclose no restrictions. Their new life is inconsistent with their environment. Penetrating Rome, the colorful youths will later slough off the powers of place in order to liberate the full energies of Fellini's imaginative tripling.

Further aligned with the concomitant young people and their relationship to the cinematic eye is the arch-form. Now prominent at the beginning of an episode, the arch-form reveals that the narrative birth of the youths is a moment of transition replacing the history of narrative origins in Rome embodied in the images of the She-wolf, Caesar, the Colosseum, and the images of the Church. In addition, the arch-form will aid in the breakaway of Fellini's imaginative tripling as it, too, becomes disassociated with place in the ending of the movie.

The activities at the Spanish Steps infuse the voice-over narrator. He enters the action and states,

These disenchanted young people, lying in the sun on the Spanish Steps, huddled together like a basket-full of kittens or a brood of chicks, falling asleep or making love or singing. They remind us how different we were, how different our relationships to women.

We had to hide to make love: in the kitchen trying to finger the maid, in the darkness of movie houses, in the bathroom. It was so difficult to have a woman. So--one went to the whorehouse.

In commenting on the young people the narrator maintains their interest. In so doing, he abridges the visual action in a similar manner that the documentary eye abridges the red male. The narrator again delays the advance of Fellini's adventure; he is a force of division coming between the youths and the cinematic eye. In realizing the difference of his relationships to women in a previous time, the narrator perpetuates his method of faculty. For him, love did not reveal itself on the surface

of things. It, too, became a production, another kind of story. Despite the fact that he acknowledges the vigorous energies of the young people--he compares them to other new life--the narrator continues to employ narrative doubling and to succeed degeneratively. In fact, his method demands closure in that it seeks to complete the portrait. For the narrator, the portrait exists in the past. He participates in the change that past values delineate. His death in the Festa de Noantri scene will signal the end of this just-past sense of time.

As he does in the Domatilla and Festa de Noantri scenes, the narrator wants to control the advance of images in the brothel scenes. In the three major scenes in episode three, he attempts to exert more control than in the previous episodes. Failing to control the adventure of color and motion, the narrator will become a historic generalist. Fellini's imaginative tripling will continue to elude his grasp and will thus exert its creative drive in Roma's ending through the images of the motorcyclists.

The Cinematic Eye, Dolores, and the Young Fellini  
Advance Physical Phase

Following the Spanish Steps sequence, the drama shifts to the first of three brothels. In the brothel scenes the male image will begin its quest to consummate the physical energies in Fellini's imaginative tripling. The quest began during the slide-show scene, where the boy-Fellini united himself to the whore's image, and continued in the movie house scene where he imagined the sensual energies embodied in the red image of the dentist's wife. The energies for physical phase were later brought forward by the man and woman at the Trattoria, the



young Fellini and the singer, and the young people at the Spanish Steps whose activities foreshadowed, narratively, the need for a dramatic culmination of sensual interest.

The adventure in physical phase will climax with the concomitance of the young Fellini and Dolores in the third brothel. The young Fellini, using his talent, will complete the act of loving that he began with the blond during the air-raid shelter sequence in episode two. Entering into phase with Dolores, the young Fellini will again show that the adventure seeks to move outside, away from the controls of place and away from conclusions. Fellini's imaginative tripling will thus perpetuate advance as the basic feature of present perception.

Underlying the drama in the brothel scenes, the narrator's faculty continues to assert its narrative qualities of compression and dimness. The narrator demonstrates his control by again shifting the action away from the present-day, away from the Spanish Steps. He states,

There were brothels of all types, hidden away in the narrow streets of the old quarter (pause) squeezed in between the palazzos of the aristocracy, huge baroque churches, and the little shops of the antique dealers. It was furtive, hunted, sinful. And everywhere the sounds of bells followed us. (pause) They even chased us inside, as a warning, a remorse, but also as an invitation to sin, a sin that we could then go and confess the next day.

The brothel scenes, thematically active in the narrator's past, afford the narrator the opportunity to illustrate another kind of loving. His comparative feats, however, will give way to the actions of concomitant images in each of the brothels. In addition, the narrative qualities of compression and dimness associated with the narrator's point of view will be sloughed off in the last brothel whose atmosphere provides for imaginative action.

In the first brothel the cinematic eye shows a long, narrow corridor which is jammed with men. The men move back and forth slightly in order to see the whore at the end of the hallway. A few of the men jump up so that they may momentarily get a better look. Similar to the boy-Fellini in the schoolroom and slide-show scenes, the male image must first be compressed in one form or another before it can liberate its talent. As a narrative method, talent seeks to resolve conflict, to free itself from external forces. Since action in the brothels revolves around the achievement of sensual phase, the male image first undergoes physical compression. Moreover, the female image at the end of the corridor also undergoes physical compression. As a necessary step for advance, the male needs to remove himself and the female from the compressed atmosphere by acting on a narrative impulse. In so doing, he will press back against the obstacles in the brothel which hinder advance. The men, via their potential to act on their talents, seek a rudimentary union with the women. As the center of visual interest, the female image, the only image in the brothel facing the cinematic eye, creates a tension between the qualities of compression and penetration which exist in the corridor. To make contact with the female image, the men must visually penetrate the corridor. In this regard, they are aligned with the cinematic eye. Thus by moving toward the female image, the men eventually will become free from the corridor's smoky and compressed atmosphere which serves as a condition preceding the liberation of physical energies in the upstairs of the brothel. Transferred from the youths at the Spanish Steps, the raw physical power of images charges Fellini's adventure with potential. The drama in the

first brothel re-establishes the concomitant drives of the males and females and brings to their impending unions a tension based on sexual fulfillment which the youths at the Spanish Steps lacked.

Two mergers occur in the brothel. They lead to an offscreen explosion. The cinematic eye never shows any action beyond the corridor. The two unions signal that the adventure is coiled for a sensual phase, latent in the Spanish Steps sequence, which will bring to fruition the physical energies in Fellini's imaginative tripling. Inherent in the two unions is a working together. The male and female images working together have greater power than their individual effects. The drive of Fellini's adventure persists from its outset in this manner. The relationship, for example, of the boy-Fellini, the window cleaner, and the camera eye discloses concomitance to be a working together, a process of liberation. The greater value of their relationship is continually brought forward in other concomitant acts beyond the events surrounding their union in the Half-head sequence, a union made possible by present perception. Thus the importance of the boy-Fellini's talent as a visual narrative method, and of the potential talents of the men in the first brothel, is that they strive toward future and imaginative action.

The outcome of action in the brothel is conditional and limited. The basic attraction of the male and female will be carried over to the second brothel where there is greater possibility for the culmination of sensual interest. With the appearance of the third whore, the cinematic eye cuts away from the first brothel. The eye cannot make the penetration necessary to its interaction in the sensual phase of

the male and female. The dis-union of the third whore's image and a male's image signals that events in the brothel are open-ended and that the cinematic eye seeks a potent union.

In the second brothel the activity continues to center around making contact. Males and females interact more freely and increase the potency of the drama to yield a fruitful relationship. Coiled together in the first brothel, their energies unleashed offscreen, the males and females now undergo a mental compression in the second brothel. They act on the method of faculty. Conflict stems from the problems surrounding the physical mergers and the greater structure under which they are achieved. An air of business replaces the boisterous atmosphere of the first brothel. There is much verbal communication. The madams expect the women to perform their duties efficiently. The cinematic eye, now a participant in the action, shows the men's critical views toward the whores. Through subjective shots of the males and females, the eye shows the greater intimacy of the males and females but this intimacy is offset by the tension under which they function and the tension in the brothel itself. Physical lust in the first brothel has been replaced by a selective interest. The men know what they are looking for. The whores, on the other hand, challenge the men, confront them with a sudden choice, and force them to act. In this regard, the whores' faces show a stress; love her is a labor.

The brothel itself reflects the divisive atmosphere at work in it. Replacing the long corridor of the first brothel is a larger room which is divided by a railing. The men stand outside the railing while the women parade inside it. Further inside the railing are two stairways,

occurring at the center of the frame, which lead to the second floor. Punctuating the divisive activities in the room and the tension between the males and the females, a numbers' board, with its lights and strident buzzers, allows the madams to keep track of the whores' engagements.

Within the structured atmosphere, several mergers occur. The women rush the men upstairs. The cinematic eye looks up one of the stairways but the smoke there obliterates its view. The eye cannot gain entrance to the upstairs; it can only show the results of the mergers. Consequently, the divisiveness of the brothel extends to the cinematic eye which is split away from the upstairs' activities; the split provides for a narrative tension. Moreover, the completion of sexual interest is marked by separation; the men leave the brothel and the women resume their work. The quality of their love is reduced to a few factual remarks: one man states that his whore has enormous breasts; another says that his whore was too skinny. With the talent of the male undisclosed, physical phase cannot be achieved in the brothel. Its divisive atmosphere, promoting superficial and arbitrary qualities, rules out advance. Predisposed to adventure, the males and females are but guardedly coordinating their interests in order to reach an end.

Where action in the first brothel concluded with a female ready to accept a male, action in the second brothel merely terminates. Gaining information from outside the room, the madams tell the men to leave. Some of the whores, weary from their tasks, sit down and try to recuperate. Soon the room is empty and dark; the whores have gone upstairs. Emanating from the second floor, two rectangular patches of

light appear on the floor in front of the stairways. The light itself is divided. It implicitly reveals the division between the empty room and the latent activity in the upstairs. The second floor is where the cinematic eye must go to advance and to interact in a concomitance which will disclose physical phase as its value. Regarding the room from a long distance, the eye has detached itself from the brothel.

The young Fellini and his bearded friend enter the third brothel. As a focus for concomitance in Roma, the Fellini image is again needed to achieve advance. Having gone through the physical and mental process of compression, the male image, in the form of the young Fellini, is now ready to explode its talent. The young Fellini, on the strength of his merger with the blond singer, seeks to consummate his relationship with a woman. He begins by trying to make contact with a female image in the brothel's large room.

The brothel is bigger, brighter, more colorful, and more structured than the previous two. The cinematic eye shows the murals, depicting Roman settings, a large mirror which expands the visual atmosphere of the brothel, and an elevator. From the outset, more can happen here. The expanse and colors of the room provide for a greater possibility for interaction that is linked to the movie's medium. With the possibility for creative advance present, the narrator comments on the scene. He states that in these luxury brothels, "Our hearts beat as fast as if we were at school exams."

Heightening the anticipation in the room, the empty elevator descends. The machine provides the only link between floors. When the elevator descends a second time, it is filled with whores. One whore

says, "I want to make love." All the whores show much excitement. Their job is more than a business. They want to unite with the men; love now exhibits the qualities of joy and adventure. Love no longer manifests the tedious and exhaustive properties that mark its presence in the second brothel.

When the whores emerge from the elevator, they stroll casually toward the men. Each woman is colorful and performs a unique "dance" for the men. The women entice the men with color and motion. Moreover, many of the women perform their dances for the cinematic eye. The dances lead into the frame and thus the eye appropriately penetrates the frame. With the young Fellini present and with the cinematic eye activated by its contact with the female image, talent comes to the fore as a narrative agent.

Soon, one whore descends alone in the elevator. Her separate entrance acknowledges the speciality of her image. When she steps from the elevator, the activity and conversation in the room stop. The young Fellini moves through the gathering of men so that he may see her image closer up. His black hat and overcoat disclose his imaginative drive. Through a subjective shot, the cinematic eye unites its view with the view of the young Fellini. The woman's image infuses the room with a new moment of excitement. Her power ruptures the routine proceedings in the brothel. Her genius pervades the scene.

Loosely aligned with the young Fellini at this moment, the woman, Dolores, was earlier thematically aligned with the boy-Fellini in the movie house in episode one. There she portrayed Messalina in the black-and-white movie. Her name, Messalina, was associated with the dentist's

wife whose image was transformed in the boy-Fellini's imaginative act. An image for physical and thematic advance earlier, Dolores is now capable of creative advance in her own right. As an image in the present perception of the young Fellini and the cinematic eye, she has shed her historic and thematic links to the black-and-white movie and to Rimini. In being brought forward from the movie house, she and the young Fellini are equally endowed as presences in Roma. Her genius, which implies the genius of the evolving female image in the movie, promotes a creative tension with the Fellini image which is itself inherently capable of genius. In the crowded room Dolores and the young Fellini make contact. Their smiles show that they delight in each other's images. There is nothing to screen their merger. Physical phase is imminent, but it must wait. A lieutenant steps forward and enters the elevator with Dolores.

The delay in the impending physical phase between Dolores and Fellini parallels the ensuing delay in the brothel's proceedings and the delay implicit in the brothel scenes as a whole. Beginning with the narrator in Roma, a prominent feature of faculty is to delay advance, to stiffen against it, and to create conflict. As it was clearly evident in the slide-show sequence, the priests' faculty hindered the concomitance of the boy-Fellini, the whore's image, and the camera eye. In fact, in his genius with the dentist's wife the boy-Fellini could only by-pass, temporarily, the delay embodied in his ties to school and family. Acting on present perception, the boy imagined the dentist's wife in the only light possible for his free interaction with her, away from the movie house. But his imaginative manipulations with the female



image did not provide for his inclusion. He generated a creative impulse but was unable to live up to the red image literally; the red image was beyond the scope of his life. As Fellini's imaginative tripling grew to be the focus of action in episode one and then grew to enclose the drama in episode two, it generates the entirety of action in episode three. With imaginative tripling as a vital process in episode three, the narrator's faculty, powerful at the beginning of Roma, has become subsumed by the drives of the male and female images and the cinematic eye. As an incorporated narrational form, the narrator's faculty has the power to influence individual action by subjecting it to an external tension, such as occurred in the second brothel. Active in the individuals in the second brothel and in the brothel itself, the power of faculty has to be subsumed in the third brothel in order for Fellini's adventure to continue. In short, the genius now implicit in the male and female images, in the form of the young Fellini and Dolores, can surmount the power of faculty which delays creative advance. This tediousness or delay, brought forward in the luxury brothel, pertains to individual action, events in the brothel, and the narrative process in the third episode and in Roma as a whole. Advance is a resistance to and a progress beyond the obstacles involved in delay. Thus, where there is a potential for creative advance there is the stiffest opposition to that advance.

Following the merger of Dolores and the lieutenant, which delays the individual action the young Fellini is prepared to take, events in the brothel are halted. The men must stay where they are for five minutes and the whores must go upstairs. Someone important has arrived.

Complementing the delay in individual action and events in the brothel, the narrator interrupts the visual narrative. He states,

Who could this privileged man be who had all the girls of this brothel at his disposal?--a Fascist minister, a general, a cardinal, or even the King himself perhaps!

Following his pronouncements, the shot fades out. Since individual action, the events in the brothel, and the visual narrative itself have been delayed, nothing else can happen. A cut must occur. Another adventure must be enacted.

The young Fellini again enters the luxury brothel. The cinematic eye shows him standing across the room from a group of whores. It then shows, through a subjective shot, his view of the whores. Dolores is among them. The narrator comments on the scene, saying that

At times, after a sleepless night, one went back there in the morning. There was no one about. One could have the most beautiful woman without hurry.

As a new adventure, the concomitance of Dolores and the young Fellini has removed the delay which faculty has placed upon it. The narrator's power is reduced to merely commenting, generally, on the scene. The delay embodied in "a sleepless night" is a fact in the past.

Dolores and Fellini enter the elevator. The machine is again aligned with adventure. In addition, the arch, formed by the domed top of the elevator, is an active agent in the birth of physical phase. As equal proponents in adventure, Dolores and Fellini make contact close up. The cinematic eye, through subjective shots, joins their visual interests. The eye, too, makes the journey upstairs. The smiles of Dolores and Fellini, as well as his olive complexion and her red lips, disclose that their concomitance extends from prior concomitant unions in Roma.

When Dolores moves away from Fellini, who is lying in bed, their concomitance reveals, like the others before it, that there is no concluding moment to adventure and no absolute center. Only the drive toward a center exists. The cinematic eye shows that

instead of occupying the center, the "founding" imagination (that which informs the movie as a whole) emphasizes what leads up to the center and what leads away. Now, moving away, it emphasizes young Fellini's interest in the prostitute's life outside the brothel and his interest in seeing her outside. He does not ask for a few more minutes here; his desire now is to move away from the center, rather than to extend his stay there.<sup>2</sup>

Having interacted with her image, the young Fellini wants to break away from the restraints of the brothel and shed the formalities of their involvement. He wants an open relationship. Their concomitance is now potentially free to move outside into the bright light outside the window. Dolores accepts his invitation. The plasma is formally charged; its agents are not only ready to move toward the light, they are ready to direct it as well.

The young Fellini is now a white image. He is stripped to his tieless shirt and shorts. He has used up his imaginative drive and has propelled Fellini's adventure to its next stage. He and Dolores and the cinematic eye have cleared the way for Fellini's imaginative tripling to deformalize, to yield to the youths of the Spanish Steps who will ride the motorcycles. In addition, the adventure is free to advance within the present day. The Fellini image, instrumental in the achievement of physical phase, is no longer needed, and neither is the thematic past in which his image performed centrally.

The Cinematic Eye, the Princess, and the Cardinal  
Achieve Intellectual Phase

The narrative process in the brothel scenes is advanced on a grander scale in episode three as a whole. The Domatilla scene, occurring between the brothel scenes and the Festa de Noantri scene, provides for an adventure which delays the concomitant advance of the young Fellini and Dolores. While adding its own qualities that coordinate previous elements in Roma, the Domatilla scene places a narrative tension on Fellini's adventure. The powers that split the visual narrative reach a culmination. As a historic and thematic arena, the Domatilla scene brings to fruition the values in the narrator's method of faculty. With Fellini's imaginative tripling narratively latent in the Domatilla scene, it reveals a world in which a verbally active narrational method controls the drive of images within a hierarchy for advance. The narrator's powers are extant in the images within the Domatilla house. Thus an intellectual phase will be achieved, the origins of which were established narratively by the narrator and the crossed condition he implies, dramatically by the priests in the schoolroom, and thematically by the various mythic and historic images in the movie.

As a divisive scene in which polarized activity occurs, it is only natural that the narrator introduce the Domatilla world and the Princess Domatilla herself. In fact, the Domatilla scene is the narrator's grandest documentary moment, a highlight in his portrait of Rome. Since the scene is more thematically and historically endowed than any other scene in the movie, it provides for a more sophisticated delay and greater tension in Fellini's adventure. The united powers of the Church

and the aristocracy present a conclusion of thematic interest asserted in episode one in the black-and-white movie wherein the male aristocrat and the Christian Priscilla joined together in a concomitance. The roots of the Domatilla world embodied a concomitance which, historically brought forward, has dissipated its energies because it was permeated by faculty, by the mingling of aristocratic and religious order. Once potent and inventive, the concomitance of the male and female represented in the black-and-white movie was not based on present perception but rather on intellectual interest, an interest which is innately slow to embrace change and advances by ordering the world's events, creating more rigorous forms of order. Thus the peculiar merger of the aristocratic male and the Christian Priscilla was enacted in the medium of black and white, whose polarized narrative values engendered the polarized dramatic values of the male and female images in the movie.

The value of the Domatilla scene to the advance, at this moment, of the young Fellini and Dolores, the youths at the Spanish Steps, and Roma as a whole is that it provides a barrier for Fellini's imaginative tripling to leap beyond. Embracing its own narrative rites, the Domatilla scene will provide for the drama to be clarified in a greater drive for imaginative action in the ending of Roma. The Domatilla scene will strengthen Fellini's visual narrative by providing an alternative method for advance which desires a conclusion, a terminus. The movie viewer, therefore, will be better able to experience the fresh sense of adventure which will be initiated by the motorcyclists and the cinematic eye in the ending of the movie.

The Domatilla scene begins when the cinematic eye moves down a Roman street. The eye shows images of buildings and the interior of a palazzo and it unites with an arched entranceway. In aligning with the arch-form in the buildings and entranceway, the cinematic eye is again linked with the imaginative power of place, with a story of Rome embodied in the Domatilla house itself. Similar to its function in the Roman house, the arch is a form for transition, the transition from the third brothel to the Domatilla house, from day to night, from the past to the present, and from the sensual world of the young Fellini to the intellectual world of the Princess Domatilla.

The narrator intervenes. His presence signals that there is a conflict in point of view between his verbal powers and the visual powers of the cinematic eye. He introduces the scene.

Have you ever heard of Princess Domatilla? Her father, Eugenio? Her grandfather, Ferdinando? And further back in time, her great-great-grandfathers were all born in this ancient palazzo where the Princess Domatilla still lives. (pause) The prisoner of a world that doesn't exist anymore.  
She wants to talk to us about her memories. Let's listen to her.

As the initiator in adventure at this point in the movie, the narrator begins by historically orienting the Domatilla world. Where before he thematically introduced past moments in his life, now he layers the present day by providing some of its historic overtones. Having set the scene, he turns it over to the Princess, an onscreen proponent of faculty.

The tension in the Domatilla world is primarily a function of the contrast between the energetic activities in the brothels and the dark, stiff activities in the Domatilla house. In addition, the tension

mirrors the increasing conflict between the cinematic eye and the narrator. Inside the Domatilla house, itself a living catacomb, the light is extremely dim. At Princess Domatilla's urging, a servant dusts two enormous portraits. Each portrait shows an old man whose face is rigid and whose expression is both terrifying and hollow. The resurrection of the portraits parallels the resurrection of the Domatilla world and its historic values. In this regard, the narrator's comment on the Princess' world as one that doesn't exist anymore is apropos. His introduction discloses his own power to control the resurrection of a tradition, in which he participates, that is hidden from view.

Before in Roma, black functioned as the internalization of imaginative force, a force that associates with vision and movement. But in the portraits, and producing the dark atmosphere in the house, and consuming the Princess' image, black reveals that an imaginative power that was perhaps once vital and thriving has eaten away at itself. The power of imagination is to make new, to change, and to energize the world. The history of the house depicts that the Domatillas have turned that power inward and have attempted to preserve it, but it can no longer sustain and nourish the human image and its surroundings. The instrument for this preservation is the word, a code of ethics, an ancient morality. The Princess is, then, the personification of abstraction. Her black dress and veil acknowledge her divorce from the living world.

The occasion for lighting the house, the cause for action within it, is a ritual. The Ecclesiastical Fashion Show brings together the aristocracy and the Church. The Princess is happy that the Cardinal

has attended, that tradition has been preserved. The basic features for concomitance are present in that a predominant male and female enter into a relationship. In addition, the Cardinal and the Princess exchange smiles, revealing that they share a mutual interest, the Fashion Show, and that they seek to work together. The cinematic eye joins them in a two-shot and then, through subjective shots, shows that they make contact with each other. His red robe and her red lips are aligned with the color-power in Fellini's adventure. Red is also present in the horseshoe platform on which the ecclesiastical fashions will be displayed. The arch-form of the stage allows the images in the Fashion Show to move from the background of the room to the foreground and then back again. It also allows the fashions to be displayed on either side of the large room, on one side of which is a male audience while on the other side is a female audience. The arch-form provides for penetration and transition in the house.

The explicit elements in the journey must be present in order for the Domatilla world to bring forward Fellini's imaginative tripling and for the scene to achieve intellectual phase relative to the overall adventure in Roma. The Domatilla scene coordinates the values in Fellini's imaginative tripling while subjecting them to the rigors of a method foreign to them. The Princess and the Cardinal, subordinated to a drive toward the ideal, create a greater tension between the male and female image than the physical tension between the males and females in the brothel scenes. Inverting the dramatic conditions of physical phase, the intellectual phase will create the need for Fellini's imaginative tripling to resolve the conflict between them by proposing a third phase.



With the existence of an external narrative order working on the images, the crossed condition, noticeably diminished at the Spanish Steps sequence and brothel scenes, permeates the Domatilla scene. Thus, knowledge comes to the foreground of adventure. As an agent for conflict in Roma, the crossed condition continues to exert a tension on Fellini's adventure. In its most powerful arena in the movie, the crossed condition will give birth to intellectual phase and will provide a historic and thematic barrier to creative advance which will have to be resolved in the Festa de Noantri scene. The meeting of the Cardinal and the Princess is based upon the joining of their methods of faculty which preserve the kind of world creative advance may leap beyond. The Ecclesiastical Fashion Show, which provides models for order within the world, will introduce a hierarchical method for achievement, a method based on judgment and not on present perception.

The Ecclesiastical Fashion Show consists of a demonstration of the latest clerical uniforms. Historically, the Church proposes forms for action, models which extend from ideas. In fact, models represent ideas; models standardize performance and hence performance is limited to re-enacting an ideal or perfect kind. A model reflects upon its author's concepts, the essences in his design. For example, the narrator's portrait is a model. A model is a fact or state subordinating an experience of it to itself. Fellini's imaginative tripling, however, subscribes to no model; as a visual process it cannot be standardized or represented. The narrator's portrait shows that

When arts follow fixed models, whether in making shoes, houses, or dramas, and when the element of individual invention in design is condemned as caprice, forms and ends are necessarily external to the individual worker. They preceded any particular realization. Design and plan are anonymous and universal, and carry with them no suggestion of a designing, purposive mind. Models are objectively given and have only to be observed and followed.<sup>3</sup>

As an arena in which hierarchical advance is achieved, the Domatilla world seems foreign and atavistic to the principal thrust of adventure in Roma. But creative advance does not happen, conflict is not overcome, and tension is not stored up for possible release if there is no significant force opposing them. Narratively active in the images at the Spanish Steps, dramatically phased in the concomitance of the young Fellini and Dolores, but narratively latent in the Domatilla world, Fellini's imaginative tripling will need to creatively overcome the power of order in the Domatilla scene in a similar manner through which the boy-Fellini overcame, if only for a moment, the priests' faculty in the slide show, by using the power of imagination. This power of imagination in Fellini's adventure reveals that

A mind that has opened itself to experience and that has ripened through its discipline knows its own littleness and impotencies; it knows that its wishes and acknowledgements are not final measures of the universe whether in knowledge or in conduct, and hence are, in the end, transient. But it also knows that its juvenile assumption of power and achievement is not a dream to be wholly forgotten. It implies a unity with the universe that is to be preserved. The belief, and the effort of thought and struggle which it inspires are also the doing of the universe, and they in some way, however slight, carry the universe forward.<sup>4</sup>

The barrier to advance in the Domatilla world is fundamentally asserted in the images of the Princess and the Cardinal. As elements in the drive toward intellectual phase, they are studies in opposition.

Even their titles, which embody the individuation of forms of order, reflect on their abstract sensibilities. Like the narrator, the Princess and the Cardinal succeed degeneratively from kind. The Princess narrates Domatilla history. The Cardinal makes sure that he acknowledges the important members of the aristocracy. He makes proper comments and passes on a religious maxim that the aristocrats may heed: "Wisdom comes after long patience, as we say in Rome." He speaks of the Pope's problems.

The divisions between the Cardinal and the Princess are maintained when they continue to speak at the same time; neither listens to the other. Moreover, they are trapped inside their worlds: the Princess has no prince and the Church dictates that the Cardinal can have no woman. The divisiveness in the Domatilla world is further maintained in the arrangement of other images. Males and females are segregated. Nuns sit in their group; priests and cardinals sit respectively in their groups. The members of the aristocracy sit in the back of the large room in front of the Cardinal and the Princess. The atmosphere of the scene is duller and more static than in any other scene in Roma. In addition, surrounding the center of the room is an elevated horseshoe platform. This arch-form connects two black curtains. The images in the Fashion Show emerge from and eventually disappear behind the black curtains. As models, products of a rational design, the fashions begin and end in a visual void. In the center-background there is a large red curtain which separates the black curtains.

Beginning the Fashion Show, a man tells of its significance and then introduces the models by number, stating the purpose of each one.

In contrast with the brothel scenes, wherein the greater sophistication and order of the brothels were overshadowed by the more personal and liberative powers of human images, the Fashion Show promotes a hierarchical order which comes to polarize the powers of the human image and ultimately paralyzes the Domatilla world itself. At the beginning of the Fashion Show, the diminished power of the human image is seen in the stiff, ordered images of the clergy and aristocracy. In fact, some of the cardinals' images are cardboard. The Cardinal himself does not move at all, except to stand up for the Pope's model out of a sense of obligation. The Cardinal is so divided from the proceedings that he falls asleep during the Fashion Show.

As the Fashion Show continues, the smoky atmosphere and the dull blue lighting obscure the details and recapitulate the atmosphere in the second shot of Roma. Based on past values, the Domatilla world brings alive past values in the present day, here the quality of light which was associated with the narrator's dim memory of the black marker. The Domatilla world, and worlds like it, bring alive the power for duplication inherent in an intellectual method, a method which succeeds from kind and classifies interest and experience. Thus color in the Domatilla world is a dramatic gloss and not an integral narrative element in adventure within the medium. Achievement in the scene is split away from the narrative drive of Fellini's imaginative tripling, which is guided by the light, as it occurred up to this moment in the movie. The visual compression in the Domatilla world is paralleled by the compression of the human image, physically and mentally, in both the audience and the Fashion Show, and by the thematic compression of

historic and religious qualities which come together to make the Domatilla world possible.

Where the country priests early in the Fashion Show employ roller skates and bicycles, the higher member of the clergy walk. The hierarchical method of the Show moves away from the machine and, consequently, away from modernization. With increasing difficulty, the higher members of the clergy carry the burdens of their bulky and heavy fashions which parallel the greater obligations the priests, bishops, and cardinals have to the order they represent. As the fashions become more burdensome, they are worn by older and older men. The method of religious and aristocratic orders is to bestow greater responsibility on its wiser and older members. In contrast, Fellini's method in imaginative tripling began with the boy-Fellini and will complete itself through the youths who ride the motorcycles. Moreover, the older the human images become in the ecclesiastical progression, the more they begin to look like each other and lose the power of individuation that is inherently necessary to the present perception in Fellini's adventure. Whereas emotion and feeling are also needed in Fellini's adventure--as aspects of love, they are what help to distinguish, for example, the young Fellini's union with Dolores over the other mergers of males and females in the brothel scenes--the bishops and cardinals in the Fashion Show are expressionless; as images, they are fictive. In the ecclesiastical progression the human image has become a mannequin and thus it has lost its internal rhythms. Following the human images in the Show are humanless costumes whose light, whose driving spirit, is generated via light bulbs and neon lights. Unable to sustain their own powers, the images themselves need

to be externally maintained. As a comment on the Church and the aristocracy, the Domatilla scene shows how religious trappings and an idolatrous audience overshadow human faith and the dignity of individual imagination, two qualities which nourish Fellini's adventure and which seek to exist beyond the limits of the narrator's predisclosed set of values.

Finally an air of expectation develops. The light dims even further. People stand. A columned cardboard facade descends and frames the red curtain, focusing the red on a single event in the Domatilla house. The cinematic eye moves into the frame beyond the x-cross formed by the organ pipes. The music becomes excessively loud. The end of the Domatilla scene evinces complete over-effect. The red curtains part and the cinematic eye unites with the Pope's model. The model is white and is brightly lighted so that the intensity of its whiteness becomes even greater. Contrasting the dark room, the white image generates a complete black-and-white effect. Sitting on a throne, the immobile image stares into the void of the room; its smile is frozen in benevolence. Where before in Roma concomitant images made contact through their happy and vital smiles, the Pope's smug, enigmatic smile discloses, in part, the wisdom embodied in his sensibilities, a mental complacency that is mirrored in his motionless white image. The Pope's smile also discloses the humor of a self-parody involving his gaudy image as well as the previous images in the Fashion Show, such as the roller skating priests, the neon-lighted costumes, and the cardboard cardinals. The white image, its smiling countenance giving approval to

the events in the Domatilla world, contrasts to the bleak serious beginning of the Domatilla scene in regard to the Princess' sad story and maintains a polarization of interest, which is narratively manifest in the conjunction of the black beginning and white ending of the Domatilla scene. As the ultimate model in the Fashion Show, the image of the Pope achieves intellectual phase within the Domatilla scene and in Roma. A moment of intense excitement, the Pope's genius shatters the placid atmosphere in the room. In its purity the Pope's genial image preserves the initial and actual excitement of the birth of religious order for the clergy and aristocracy. The Pope's image effects the Domatilla world the way the black-and-white movie affected the audience in the movie house in Rimini.

The white image, an ultimately compressed form, the grandest image representing the crossed condition, is the cause for liberating the mental and physical energies of the clergy and aristocracy. The audience reaches out to embrace the white image; members of the clergy and aristocracy weep; they talk to the image and ask it to forgive them. One woman asks it to come back, to re-assert its power and authority in the world so that the world might once again follow religious order. In this regard, the audience's forms of worship replace the present perception previously involved in Fellini's imaginative tripling. Since the intellectual phase embodied in the genial white image provides the large obstacle to creative advance in Roma, the audience's faculty, united with the Pope's image, must oppose present perception. The white image must be maintained by the present-day clergy and aristocracy as it has been maintained for centuries, through ascribing to an ordered

methodology which emanates from the word and is manifested in law, religion, social order, and all other hierarchical systems succeeding from a classification of interest and experience, that is, from knowledge. Inherent in the white image are the historic, moral, and religious beginnings of a tradition which is centuries old and which achieved its greatness in the time of the Roman Empire. The genius of the white image, an image visually maintained by the cinematic eye, re-asserts and momentarily renews the Classical energies, passed on through man's history, which were once at the leading edge of man's systematic advance in the world. Implicit in the static white image, whose power emanates from outside itself, and which declares the achievement of an intellectual phase, is the termination of a method which can no longer provide for man's creative advance in the world.

With the last shot of the Domatilla world, the white image becomes a self-study in opposition. The white image contrasts to the blackness of the fade out which removes the Pope's model from view. Having once united the disparate physical and mental energies in man's history, and having its values incorporated and maintained in the history of civilization, the genius of the Church, extant in the white image, and of its method of faculty which extends to the aristocracy, must itself be incorporated in a greater scope for the advance of man's narrative energies. Fellini's imaginative tripling, in disclosing a breakaway from the forms of faculty in Roma, will disclose to the movie viewer an adventure that ultimately liberates the individual from the forms of faculty in the world at large. With visual imagination at the forefront of his existence, the individual, specifically in the form of the youths



who will ride the motorcycles, will become empowered to introduce the glow of novelty into the process of life, a novelty which is ". . . the enjoyment of emotion, derived from the past and aimed at the future."<sup>5</sup>

The cinematic eye, showing a close-up of the white image, is enclosed by the red curtain as the last shot in the Domatilla scene fades out. The closing of the curtain removes the Pope's genius from the Domatilla world; his genius has been an ephemeral moment of power, a singular excitement ultimately reflecting on a traditional concept of God whose powers, singularly invoked, are beyond man's access. Inside the red curtain at the center of the frame, the cinematic eye, fueled by the red value, will give birth to the Festa de Noantri scene. The historic and religious elements in Roma have exerted their final punch of activity into Fellini's adventure in imaginative tripling. Now the creative advance toward which Fellini's adventure in seeing works will need to surmount the great obstacle embodied in the Pope's genius. The new life of the motorcyclists in Roma's ending, aligned with the power of the cinematic eye, will break away from past moments of excitement and will bring forward the sense of advance which emanated from the boy-Fellini's creative drives earlier in the movie. The free individuals aboard the motorcycles will provide an alternative to the polarization of interest embodied in the Pope's white image.

#### The Cinematic Eye and the Motorcyclists Give Birth to Creative Phase

The ending of the Domatilla scene discloses the overall narrative condition at this moment in Roma and, in particular, of concomitant images throughout the movie. Beginning with the boy-Fellini's contact

with the window cleaner and extending through the young Fellini's physical phase with Dolores, the individual has sought to free himself from the method of faculty by uniting to an image. The boy-Fellini's imaginative drives, however, were offset by the priests and by his environment, and the physical phase of Dolores and Fellini was offset by the intellectual phase embodied in the Pope's image. Thus, the narrative in Roma continues to be polarized in that the conflict between image and word has not been resolved; in fact, the Domatilla scene shows how the conflict has reached its zenith. Whether Fellini's adventures in imaginative tripling have been countered by individual action, an event, or by the narrator's method of faculty, they have been unable, narratively, to break away. The young Fellini and Dolores had empowered the concomitant energies in the movie to break away; Fellini and Dolores wanted to get out of the brothel and establish an open relationship, free from the limits of their environment. In addition, the cinematic eye had given birth to the youths at the Spanish Steps and had thus engendered imaginative tripling as the narrative process in the third episode. But the eye was in conflict with the Pope's image and showed it to be in opposition to the visual advance which was established by concomitant males and females earlier. A narrative in color and motion that is brought forward by the cinematic eye, Fellini's imaginative tripling will now need to slough off the verbal method of the narrator's faculty. Having advance creatively during the course of Roma, while the narrator has succeeded degeneratively, Fellini's adventure will have to be creatively phased for a breakaway to occur.

In the Festa de Noantri scene, the last formal event in the movie, the narrator attempts to complete his portrait and exerts the full energies of his method. The visual and verbal powers of aspect work against each other and the dramatic conflict between the image and the word robs the narrator of his faculty, providing for the Festa's degenerative series of activities. The physical and intellectual phases already achieved in episode three allow for the tremendous physical and intellectual energies present in the Festa. The narrator's method of faculty is mirrored in the groups and individuals who, in trying to maintain their uniqueness at the Festa, promote a crossed condition in the drama which re-asserts the crossed qualities existing between the physical and intellectual phases themselves. Since the drama embodies the crossed condition, the overall narrational mode of the Festa succeeds degeneratively. The major conflict in Roma cannot be resolved by a verbal narrative structure; it is neither organic or dynamic. Thus the hierarchy, asserted in the brothel scenes as a condition of place and in the Domatilla scene as a condition for individual advance, becomes inverted in the Festa de Noantri scene. Only able to perpetuate conflict, the hierarchy collapses and falls back on itself.

The narrator begins the scene by introducing the formal, traditional, and historically endowed Festa de Noantri, and at the end of the scene finds himself wandering the deserted Roman streets in search of one last image for his portrait, away from ceremonies and structures. The Festa's activities have moved from a greater to a lesser system of organization. Moreover, there is no concomitance achieved in the Festa. When the police chase the young people away, their concomitant energies,

illustrated earlier at the Spanish Steps, are removed from the Festa. With their absence, the cinematic eye finds no images that bring forward, dramatically, the fusion process of the male and female which was narratively active at the Spanish Steps and dramatically active in the physical phase of Dolores and Fellini. The dramatic power of concomitance is latent at the Festa.

The narrator's death and the death of his faculty, however, will be indispensable to the rebirth of Fellini's imaginative tripling as they still block its advance. Near the end of episode three the narrator's death and the decay of his hierarchical method in the Festa function similarly to the decadence embodied in the image of the Colosseum at the end of episode one and the literal decay of the frescoes in the Roman house at the end of episode two. Images of place will again be insufficient to sustain a narrative of concomitance. The drives of the cinematic eye, also latent at the Festa, will re-emerge to find the motorcyclists who are fully evolved, dramatically, in Fellini's adventure. Together they will free Fellini's adventure from the confines of Rome. Fellini's imaginative tripling will then reveal a creative phase, which originated dramatically with the boy-Fellini's present perception of the window cleaner in the Half-head scene and narratively with the unevolved screen of red light radiating from Roma's first shot.

The Festa de Noantri scene begins by recapitulating, narratively, the crossed condition present in the end of the Domatilla scene and in the opening shots of Roma. The cinematic eye shows an empty roadway at the end of which is a neon flower. The flower embodies the same basic

form as the buttocks of the whore in the slide show: the double arch with its bud-like center. The arch-form generates light and, occurring at the center of the shot, reveals that the interior of the frame has generatively awakened. As it did in the beginning of the episode with the youths, the cinematic eye is aligned with an image for birth. An image for transition, the arch-form has shed its attachment with place and identifies the center of the frame as an area for creative action.

In contrast, the foreground of the shot discloses a neon sign which states, Festa de Noantri. The sign recapitulates the verbal condition and its organizational structure which were dominant in the second shot of Roma, with its emphasis on the black marker and the narrator's faculty, and introduces the formal Festa itself. Unlike the Trattoria feast in episode one, the Festa de Noantri is an annual event. As the cinematic eye searches for another potent union, the narrator states,

We are now in Trastevere, on the other side of the Tiber, perhaps the most famous section of Rome. We have come here to complete our portrait of the city. This is where, every summer, they celebrate the Festa de Noantri. "Noantri" means "ourselves." Appropriately, the Romans celebrate themselves. This is the meeting place of all the characters that live in Rome, and those who are just passing by, and those who thought they were just passing by but stayed for a while. (pause) It has a bit of the feeling of a breaat ball, or of an airport, or of a general amnesty. Of course people eat and drink, what else? Not much different from a thousand years ago, or the beginning of this picture, or ever and ever.

In succeeding degeneratively from kind, the narrator has become unreliable as a guide to what is happening in Roma. Seeking a formal end for his portrait, he continues to be interested in Rome, in the details and attitudes of place. The Feast excites him in that it represents an event in which he may conclude his portrait, similar to the Colosseum

which fulfilled his method earlier. In addition, classification and definition continue to preoccupy his attention. He likens the Feast to other kinds of activity: a ball, airport, and amnesty. When he remarks that there is little difference between the human acts of eating and drinking of today and elsewhere, his faculty is clearly insufficient to produce an advance within the medium. The eating and drinking at the Feast are very different from the eating and drinking in episode one at the Trattoria, in the Paletta house, and in the Fellini's home. Moreover, though he begins his documentary on a note of personal involvement--Rome for me was only a mixture of strange contradictory images--the now-public portrait is beyond his personal access. Rome continues to be a collection of contradictory images, images which go against words and which do not fit into a hierarchical method. In conflict with agents of faculty throughout Roma, the motion and color of images at the Feast reveal eccentric action which the narrator cannot fit into a hierarchy. In concluding his portrait, the narrator will continue to cut himself off from the visual action and from the breakaway the motorcyclists perform in the ending of the movie. Thus faculty will expire as a narrative method in Roma and the first person limited point of view will give way to the visual point of view of the cinematic eye.

An arena for contact, the Feast provides the cinematic eye with the color and motion inherent in the medium. Making contact with images, the eye achieves a physical phase and brings forward in the present day the power of that phase established earlier in the concomitance of Fellini and Dolores. Proceeding generatively, free from the limits of an interior, the eye makes contact with individuals who smile

at each other and at the cinematic eye and who wear red in one form or another. Already aligned with the arch-form in the first shot of the Feast scene, the cinematic eye, making contact with a myriad of the elements that bring forward Fellini's adventure, keeps alive the possibility for a concomitance. Moving around, the eye also makes contact with the image of the present-day Fellini. As just another image at the Feast, Fellini is no more or less important than the other images. In fact, this is the only moment in which the Fellini image exists in the present day in episode three, and clearly he isn't directing any movie. The present-day Fellini's image at the Feast discloses that the deformalization process is completed and that the adventure will advance beyond his control.

The cinematic eye then makes contact with the image of Gore Vidal. As a proponent of faculty, Vidal opposes the cinematic eye in a similar manner that the Pope's image opposed the eye in the end of the Domatilla scene. Uniting with Vidal's image, the cinematic eye achieves intellectual phase. The cinematic eye, striving for a creative phase, brings forward at the Feast the conditions which were established earlier in the dramatic action in episode three. In so doing, the eye shows that the two phases of development can reach no resolve. The cinematic eye makes the journey at the Feast that has been made dramatically in episode three so that it may attempt to synthesize, narratively, the two phases which have opposed each other since the beginning of the movie. Thus the eye will show the complexities of the synthesis and the inability of the two phases, together, to perform the genius requires for creative advance. Proceeding generatively, the eye will be

unable to achieve a creative phase at the Feast and will search for images which are not linked to the narrator's portrait.

The narrator states, "There's Gore Vidal, the American writer." Vidal, the assuming intellectual, poses his own question and answers it, saying,

Well, I suppose you're going to ask me that inevitable question, why do I live in Roma? You could say I live here because its so central--centrale. But most of all I like the Romans. They don't care if you live or die; they're like cats. And of course this is the city of illusions, the city, after all, of the Church, of government, of movies. They're all makers of illusion. I'm one, too, So are you. And now, as the world dies through over-population, the last illusion is at hand, and what better place than in this city which has died so many times and was resurrected so many times to watch the real end, from pollution, over-population. It seems to me the perfect place to watch if we end or not.

Like the narrator, Vidal assumes that Rome is the center for activity, the center of a portrait of the dying world. Though life goes on splendidly around him, he too awaits an end. Vidal is as detached from the Feast as the narrator is from Fellini's adventure. Moreover, Vidal knows much about Rome and its culture. He has written a play about its legendary founder, titled Romulus. Vidal is the preserver of legend. The historic and legendary elements in Roma are coordinated at the Feast through him.

Following the formal introduction of the Feast and the informal interview with Vidal, a clash between the young people and the police shows that the narrator's organizational method continues to degenerate. A Roman councilman declares that the young people ". . . are layabouts, scum. They care about nothing but making love." The youths sing and converse. Their actions belie the councilman's words. Like the



narrator, he generalizes about visual experience. The confrontation between the police and the youths is similar to their clash near the end of episode one, but here it lacks formality; there are no signs, no chants against the Borgheses. The youths are simply banished from the Feast. Their powers for concomitance are excluded from the drama, but the youths are now free from the forms of faculty at work in the Feast and free to exert their creative drives. They are the only images in episode three that can bring forward Fellini's adventure in the ending of Roma. Their dramatic achievements of phase are aligned with the cinematic eye's narrative achievements of phase. Both the youths and the cinematic eye have entered into physical and intellectual phases. Forced into the thematic past, the cinematic eye could not advance the promise of physical phase extant in the images of the youths. The eye overcame the narrator's faculty as it began a narrative search for physical mergers in the brothel scenes. The existence of the Pope's image polarized the narrative itself in Roma, and that polarization is dramatically evident in the conflict between the police and the young people. Thus a narrative for future concomitance exists between the young people and the cinematic eye. Like the camera eye and the boy-Fellini in relation to the whore's image in the slide show, the cinematic eye and the young people are similarly phased and similarly opposed. Now the cinematic eye will need to break away from the narrator's faculty; the young people, by eluding the police, have already broken away from an obstacle to their advance.

Continuing the de-organizational flow of events in the Feast scene, a boxing match takes place. The fight ends quickly. Then a street

fight begins. It, too, is over in moments. All formal events acquiesce to the importance of the common image and its indulgence within the medium of color and motion. In addition, after the fights someone steals the documentary camera. The narrator is left with the task of finishing his portrait with no images. The cinematic eye is in direct opposition to the narrator during the end of the Feast. Their conflict will decide the ending of Roma.

The cinematic eye wanders the streets of Rome. Someone sings "Arrivederci Roma." The end is surely at hand. Succeeding degeneratively, the narrator makes a false ending. In fact, he is at a loss of words and at a loss to sustain his powers of faculty. Being no image and having no images from which to work, his death is imminent. In a final confrontation between the image and the word, the narrator converses with a woman walking along one of Rome's streets.

Narrator: This lady, going home, walking along the wall of a patrician palazzo, is a Roman actress, Anna Magnani.

Magnani: You think so?

Narrator: Rome seen as vestal virgin and She-wolf, an aristocrat and a tramp, a somber buffoon.

Magnani: Ah, Federi', I'm far too sleepy now.

Narrator: May I ask you a question?

Magnani: No, I'm sorry, I don't trust you. Ciao. Go to sleep.

The narrator clearly tries to make Magnani the final image in his portrait. But her image rejects the narrator's method. She closes the door on him. She deems his words useless. His attempt to unite to an image and end the portrait has failed. The nearly deserted Roman

streets are all that reveal the power of the narrator's portrait of a city.

The narrator's portrait doesn't exist. Fellini's adventure has no active images. The Roman streets are dark. The arch-forms of the buildings are variously barred in, filled with cement, or covered by red curtains. As a historic wellspring for narrative action, Rome cannot fuel the breakaway.

The cinematic eye roams the streets in search of an image. Roma consists literally of loose ends. Again the narrator speaks. He asserts,

And now, what should one do? Go to bed, as Magnani suggested? But walking around Rome at this hour is so wonderful. There is nobody around. A great silence. Only the water of the fountains.

As he comments on the end of the movie, the cinematic eye shows the framed images of political figures. The narrator's faculty has seemingly boxed in the action. Though the narrator senses the incompleteness of his portrait, he is content to end the action. When he asks--What should one do now?--he's attempting the same type of self-questioning that Gore Vidal pursues. It is interesting to note that, like Vidal, the narrator must pose his own question. There is no question the story requires an answer to or which it poses. On the surface of things there is a newness--an approaching day--and with it the renewing and vivifying drives of human spectacle and its narrative. In the moment between the narrator's last word and the image of the empty roadway which began the Feast scene, there is, to alter a poem title of Wallace Stevens, a "clear night and no memories." For the journey to break away, it is necessary that the mind, with its conscious narration, detach from

visual experience. Based on present perception, Fellini's adventure in imaginative tripling needs the creative powers of the eye which will unify themselves with the images of the motorcyclists that achieve creative phase in the ending of Roma.

What Fellini has accomplished narratively--what he has added to the tradition of man's narrative capabilities--is primarily to establish the imagination as a power whose method frees the individual, visually and sensually, from his intellectual labors. The imagination clarifies itself through moving color images and thus denies the power of faculty its traditional role as an initiator and causal agent in adventure. As an instrument undertaking a creative search, the cinematic eye discloses to the movie viewer that when man unites to an image he interacts with that image and comes to the living process with an alternative awareness for joy and zest. At peace with the world through his particular interactions with it, man can escape the limits and alien advances that come to the fore when his intellectual disposition attaches itself to experience. Opposing the analytical and separating facilities of the thinking process, seeing entails the evolution of processes which integrate and synthesize. Roma shows that, striving strongly in the world, man must come to terms with the narrative arts of motion and color, values which cannot be deduced or reflected upon since they engender interaction. Man as a viewer must deal with narrative in new ways. He must learn to narrate the conditions and existences of motion and color and not limit experience in terms of his pre-arranged set of values which allow him to keep intact his sense of order in regard to the world. As an open adventure, Roma encourages and celebrates creative change and growth.

Fellini's adventures in imaginative tripling concretely show how man cannot resolve the basic conflicts, historically renewed, which exist between dramatic action and an analysis of that action, between physical and intellectual phases. Moreover, as man becomes alive and fulfilled through his interactions with moving color images, he must create new ways to think not about but from those interactions. He must learn to avoid the trapping dilemmas of the narrator who preserves, at best, the facts of order in relation to the world's images. Getting his eye in tune with the power of light, man, seeing, may then begin a journey whose only consequence seeks to show him how he can become free and, like the boy-Fellini, his imagination at the leading edge of his experience, how he may delight in greater worlds toward which he may move.

\*

\*

\*

Immediately following the narrator's death in the movie, a group of motorcycles bends into the frame near the neon flower at the end of the roadway. They provide for the rebirth of Fellini's adventure. Aligned with the arch-form, the cinematic eye gives birth to their images, which reenergize the movie. Aboard most of the motorcycles is a young couple. The first close-up of the cycles shows that the male image that ended the previous episodes interacts in the ending of episode three. His blue helmet, goggles, and white scarf, which covers his nose and mouth, repeat the form of his earlier appearances. But he is not really ending the movie; he leads the adventure through the vacant Roman streets. He opens it up. In addition, he is simply the temporary leader of the group. Clearly the group of motorcyclists is no gang; these are not the

new Fascists who have come to destroy Rome or its Church and governmental organizations. The motorcyclists' ride is not destructive but rather creative. They irrevocably shatter the portrait. Moreover, the young people act on the power of penetration embodied in the machine. They gain entrance to the city and reveal the inertness of place. Their concomitance literally moves forward.

Any contact one has with it is in the imagination: it is a nocturnal sort of contact. It may be, indeed it is, a friendly contact. What fascinates is its purity,<sup>6</sup>

The uniforms the cyclists wear are all slightly different. Unlike the school uniforms of the boy-Fellini and his classmates, those of the motorcyclists preserve individuality and detail. The black jackets signal the presence of imaginative drive. Fellini's imaginative tripling here needs black to implant itself into the world, a world which is forever changed when the cyclists depart from the limits of the city.

The importance of the motorcycle as the vehicle which liberates the concomitant youths is two-fold. Unlike a car, trolley, or train, which are used earlier in the movie, a motorcycle does not shut off its riders from the environment. It is an "open" vehicle in every sense of the word. The riders' vision is at all times at the forefront of their experience. Also, a motorcycle is light and quick. Its power is evidenced in sudden acceleration and extreme mobility. Moreover, the motorcycles exhibit a change from the bicycles in the second shot of Roma. The internal combustion of the machine and the visual powers of the riders have replaced the simple physical movements of the female images outside Rimini and their limited and enigmatic powers of

conversation. The motorcyclists are free to become visual explorers. Their labor is the workings of the eye which unites to images. Making contact with the world's images, the males and females are free to exert their talents which allow them to clarify imaginative action.

The journey is not only for the male and female images. If it were, the narrative agent for concomitance would be cut off from the creative phase initiated in the ending of the movie. The journey includes the liberated and liberating cinematic eye. For Fellini's adventure to break away narratively from the confines of place, the eye must continue to interact with its central images. Thus the quality of their involvement discloses change as its central value. The males and females and the cinematic eye, its genius manifest, work together with each other. Their overall value becoming greater than any of their individual effects means that Fellini's adventure can become an event in the world. The cinematic eye's genius expands the known. As the motorcyclists embody visual relationships and revivify value, they reveal the immanence of Fellini's imaginative tripling. The concomitance in Roma's ending announces itself only. Moreover, the motorcyclists are images to be liked, to be visually enjoyed in color and motion.

When the motorcyclists pass the Spanish Steps, the clock on the Step's tower registers the same time as it did in the beginning of the episode. As an indication of the visual event in Roma's ending, linear time is fractured. The time of the motorcyclists is not the present which, due to the narrator, carried with it a just-past sense of chronology. The motorcyclists exist in the perceptual present, the

actual now. Their dimension transcends a rational or linear sense of time. Imaginative or spiritual time--the time of immediate visual experience--replaces chronology. In between the shot of the political posters, where the narrator makes his final remarks, and the shot of the empty roadway, a jump in time occurs. The cut, as a momentary void, promotes the sense of a time-jump. A similar feeling for the power of time to jump is presented in the Half-head sequence where the boy-Fellini united with the window cleaner's image. The feeling is also presented with the image of the whore outside the Appian Way and with the frescoes and elsewhere in Roma.<sup>7</sup> The present perception in the motorcycle sequence, unhampered by the thematic past or present day, replaces its previous tacit mood. The neon flower is not only aligned with the birth of the motorcyclists, it is also aligned with the birth of the world of a perceptual present.

The motorcyclists continue to penetrate Rome. At night, place is de-emphasized and the eye gives precedence to the riders, who engender the only color in the sequence. The motion and color of the motorcyclists, enacting Fellini's imaginative tripling, thoroughly contrasts to the darkened and immobile art of place, whose story consists of the history of the buildings and sculptures: when they were built, who they replicate, what era in time they freeze. The motorcyclists bring forward the power of the medium. When the cinematic eye stops momentarily and the headlights of the cycles pass by it quickly, they carry out a visual "light-dance" from white to red. When the red light is attained, the value of the visual experience in regard to the first shot in the movie is creatively phased.



The motorcyclists enter and exit numerous Roman streets. They bend and circle and spiral around some prominent Roman sculptures. The cinematic eye takes over the task of moving around the statue of Marcus Aurelius; as the initiator of creative phase in Fellini's adventure, it too opposes the inertness of the city's historic art. Moreover, the cinematic eye leads the motorcyclists toward the Colosseum. The movie threatens to end with an image of place. History literally looms on the horizon, blocking the creative advance of the eye and the motorcyclists. The way to the center of the frame is no longer clear. But the Colosseum emits no red light as it did in the end of episode one. It has become unempowered as a source for adventure. Its image is simply black and white. Like the other landmarks, the Colosseum is a study in self-opposition. It professes no special quality and generates little interest. The eye, pulsing with the harmonic roar of the cycles, bends away from the image. The ending of Roma encourages the movie viewer to see the Colosseum for what it is, a tableau of volition giving way to the images aboard the motorcycles and to Fellini's adventure in imaginative tripling.

The motorcyclists move toward a span of arches, beyond which is an empty roadway. The arches, isolated from place yet at the same time remnants of place, form the border separating Rome from its outskirts. As the motorcyclists pass through the arches, the cinematic eye, now in the middle of the group, looks up. Above the open arches are a series of closed white ones. At the bottom of each of the white arches, almost unnoticeable, is the image of an eagle. The eagle, the military standard of the Roman Empire, the symbol for a dead epoch, lacks the

power of flight. In a final gesture the eagle, noted for sharp vision and powerful movements, lies trapped within the city limits which it guards.

Beyond the open arches the empty roadway stretches into the frame. The motorcyclists accelerate. In actively breaking away from Rome, they disclose that the imaginative drives in Fellini's adventure seek out the only perpetually visual arena in the medium, the interior of the frame. Aligned with the creative breakaway, the arch-form occurs to the left and right of the road in the form of double-arching streetlamps. With the birth event potent and active up on the screen, the double arches have no bud-like center, as the neon flower did, The arch-form, in losing its attachment to place, has become transparent. The arch-form is also present in the helmets of the riders. In this regard, the form is directly aligned with the motion and color inherent in the medium.

Where before at the Spanish Steps the males and females show an intense love for each other and for the sun, now they reveal their love for adventure. Their love for motion supplants their overt love for light, a love they continue to manifest. At the Steps they love what light is; this love corresponds to their latent dramatic power in the beginning of the episode. Aboard the motorcycles they love what light can make happen; its narrative values are in tune with their dramatic acts. Controlling the light, the headlights of the motorcycles, the young people journey toward new adventure. The light promotes contact and it breaks up the darkness.

In the last shot of Roma the human image embodies the only color, Color is present in the red and blue helmets. Though there are helmets

of other colors, showing the narrative expansiveness of Fellini's narrative, the lack of any green helmets reveals that the human image is only relatively in phase. Fellini's adventures in imaginative tripling, as a relative method of narration, may undergo yet other journeys. The young peoples' magnetic love for each other and the eye's love of them unite them for the new mission, the impending immanence of Fellini's adventure. As the last shot fades out, the motorcyclists begin to take the bend in the road. At the last moment the cinematic eye decelerates slightly. From both sides of the frame a few more motorcyclists join the others. The maximum imaginative compression is now present. In breaking off slightly from the motorcyclists, the eye allows the moving color images to lead it into adventure.

As the shot fades out, all that exists are the images of helmets and streetlights which dot the screen. The ending functions to implant the elements of color and motion within the oncoming darkness. The black screen discloses that the imaginative drives in Fellini's adventure are present in the dark movie house surrounding the movie viewers. And they will take the adventure with them out into the world.

#### Notes

<sup>1</sup>In 1968 when I first saw 2001: A Space Odyssey, I had nothing to say about the movie. I felt that I had had a powerful experience but yet when friends asked for my comments I stated that I would have to see the movie again before I said anything. They were clearly disappointed with my answer, my basic assessment of the problem the movie presented me. I saw the movie again and a third time. They asked their questions again: What did you think? What's Kubrick up to? What did you make of that star-child? I told them that I didn't know. I saw the movie several more times in the next few years. It continued to delight me. By "delight" I mean that I continued to see more and more things happen each time I saw the movie. I concluded that what the movie's problem required an answer to was a matter of how moving images

function. For example, how does the black slab function? How does it fit in? I dealt with this particular problem on and off for years. Three years ago it occurred to me that the slab is the imaged cut. In other words Stanley Kubrick imagined how the cut, too, has a significant and overt value as an image in the medium of movies. He creatively extended its function.

In 1979 I attended a film conference. One of the lectures included a paper on and clips from 2001. Near the ending of the movie the slab appears horizontally. The visual clips from the movie, presented with the lecture, included a few shots of the slab in that position. I saw for the first time that while the slab is in this position it moves to black out the frame. In its extended sense, the black-out via the slab serves to show the self-assimilative value of the image to reunite with its more common and familiar function, the division of celluloid units of a reel of film. The black-out as an overt visual process separates the previous happenings in the movie from Dave Bowman's accelerative light-journey. The cut achieves narrative and dramatic stages of development within 2001, a development which did not exist before the creation of the movie. The cut, itself an evolutionary and generative thematic unit in the movie, achieved phase and hence the power of succession which led, for example, to this narrative of its open function.

<sup>2</sup>Walt Foreman, "Fellini's Roma and Myths of Foundation," unpublished manuscript, University of Kentucky, 1979. p. 20.

<sup>3</sup>John Dewey, Experience and Nature (New York: Dover Publications, Inc., 1958), p. 92.

<sup>4</sup>Dewey, p. 420.

<sup>5</sup>Alfred North Whitehead, Modes of Thought (New York: The Free Press, Macmillan Publishing Co., Inc., 1938), p. 167.

<sup>6</sup>Isabel Quigley, trans., Fellini on Fellini (New York: Delacorte Press/Seymour Lawrence, 1976), p. 159.

<sup>7</sup>The power in present perception to displace linear or rational time is a common event in movies. In The French Connection Popeye Doyle, a New York detective who is in charge of the surveillance of a drug operation, at one point is following the head of the operation, a man named Charnier, who has temporarily eluded Popeye on the crowded streets of New York City. Searching for Frog One--Popeye's name for Charnier--Popeye scans the images in the streets. As he looks around frantically for Frog One the normal sounds of the street dim; replacing them is a shrill piercing sound. Popeye's talent in present perception comes to the foreground in these shots. At the center of the drama, his visual genius deactivates the "normal" proceedings in an average day in the city. Seeing a small part of the image of Frog One's umbrella pop up in his eye, which is aligned with the cinematic eye of the movie, Popeye begins to chase the Frog and, following the union of his eye and that image which will lead to action beyond the streets of the city, the proceedings on the street return to their previous linear or "normal" sense of time.

# BIBLIOGRAPHY

- Adams, Hazard, ed. Critical Theory Since Plato. New York: Collier Books/The Macmillan Co., 1970.
- Arnheim, Rudolf. Film as Art. Berkeley, University of California Press, 1968.
- \_\_\_\_\_. Visual Thinking. Berkeley, University of California Press, 1974.
- Bachelard, Gaston. The Poetics of Space. Trans. Maria Jolas. New York: The Orion Press, 1964.
- Baker, Carlos, ed. Hemingway and His Critics. New York: Hill and Wang, 1969.
- Balazs, Bela. Theory of the Film: Character and Growth of a New Art. New York: Dover Publications, Inc., 1970.
- Bazin, Andre. What Is Cinema? 2 vols. Ed. Hugh Gray. Berkeley: University of California Press, 1971.
- Bondanella, Peter, ed. Federico Fellini: Essays in Criticism. New York: Oxford University Press, 1978.
- Braudy, Leo, and Morris Dickstein. Great Film Directors: A Critical Anthology. New York: Oxford University Press, 1978.
- Capra, Fritjof. The Tao of Physics. Berkeley: Shambhala Press, 1975.
- Cott, Jonathan. Conversations with Stockhausen. New York: Simon and Schuster, 1973.
- Crane, Hart. The Bridge. New York: Liveright, 1970.
- Davis, Melton S. "Conversation With Federico Fellini." Oui. Jan. 1977, pp. 91-157.
- Dewey, John. Experience and Nature. New York: Dover Publications, Inc., 1958.
- \_\_\_\_\_. Individualism Old and New. New York: Capricorn Books/G. P. Putnam's Sons, 1962.
- Dillard, Annie. Holy the Firm. New York: Bantam Books, 1979.

- Dillard, Annie. Pilgrim at Tinker Creek. New York: Bantam Books, 1974.
- Eidsvik, Charles. Cineliteracy: Film Among the Arts. New York: Random House, 1978.
- Fell, John L. A History of Films. New York: Holt, Rinehart and Winston, 1979.
- Fellini, Federico. Roma. Bologna: Capelli editore, 1972.
- \_\_\_\_\_. "Interview." Playboy. Feb. 1966, pp. 55-66.
- Foreman, Walt. "Fellini's Roma and Myths of Foundation." Unpublished manuscript, University of Kentucky, Lexington, Kentucky, 1979.
- Fuller, R. Buckminster. And It Came To Pass--Not To Stay. New York: Macmillan Publishing Co., 1976.
- \_\_\_\_\_. The Clock Is Stopping! Cook Laboratories, 6061, South Norwalk, Connecticut.
- \_\_\_\_\_, and Robert Marks. The Dymaxion World of Buckminster Fuller. New York: Anchor Press/Doubleday, 1973.
- Gamov, George. Mr. Tompkins in Paperback. Cambridge: Cambridge University Press, 1976.
- Geduld, Harry M. Film Makers on Film Making. Bloomington: Indiana University Press, 1971.
- Gibson, Walker. Seeing and Writing. New York: David McKay Company, Inc., 1974.
- Huddy, John. "Lina Wertmuller." The Miami Herald. 15 Aug. 1976, pp. H-1, 6.
- Italy. London: The Dickens Press, 1954.
- Johnson, Catherine. "Narrative, Spectacle, and the Sexes in Ophul's Le Plaisir." A paper presented at the Purdue University Fourth Annual Conference on Film, March, 1979.
- Kandinsky, Wassily. Concerning the Spiritual in Art. New York: Wittenborn Art Books, Inc., 1976.
- Kracauer, Siegfried. Theory of Film: The Redemption of Physical Reality. New York: Oxford University Press, 1965.
- Laing, R. D. The Politics of Experience. New York: Ballantine Books, 1967.

- Levine, Irving R. "'I Was Born for the Cinema': an Interview with Federico Fellini." Film Comment, IV, No. 1 (1966), 77-84.
- MacCann, Richard Dyer. Film: A Montage of Theories. New York: E. P. Dutton and Co., Inc., 1966.
- March, Robert H. Physics for Poets. New York: McGraw-Hill, Inc., 1978.
- Metz, Christian. "Mirror Construction in Fellini's 8 1/2." Film Language: A Semiotics of the Cinema. Trans. Michael Taylor. New York: Oxford University Press, 1974.
- Moszkowski, Alexander. Conversations with Einstein. New York: Horizon Press, 1970.
- Pirsig, Robert. Zen and the Art of Motorcycle Maintenance: An Inquiry into Values. New York: Morrow, 1974.
- Polanyi, Michael. The Tacit Dimension. Garden City: Doubleday, 1966.
- Prats, A. J., and John Pieters. "The Narratives of Decharacterization in Fellini's Color Movies," South Atlantic Bulletin, 45, No. 2 (May, 1980), pp. 31-41.
- Price, Ted, and Barbara Anne Price, eds. Federico Fellini: An Annotated International Bibliography. New Jersey: The Scarecrow Press, Inc., 1978.
- Robinson, W. R. "The Birth of Imaginative Man in Part III of 2001: A Space Odyssey." Unpublished manuscript.
- \_\_\_\_\_. Edwin Arlington Robinson: A Poetry of the Act. Cleveland: The Press of Western Reserve, 1967.
- \_\_\_\_\_. "If You Don't See, You're Dead: The Immediate Encounter with the Image in Hiroshima Mon Amour and Juliet of the Spirits, Part I." Contempora, 2, No. 3 (1973), 20-31.
- \_\_\_\_\_. "If You Don't See, You're Dead: The Immediate Encounter with the Image in Hiroshima Mon Amour and Juliet of the Spirits, Part II." Contempora, 2, No. 4 (1973), pp. 11-16, 18-19, and 22.
- \_\_\_\_\_. "The Imagination of Skin: Some Observations on the Movies as Striptease." The Film Journal, 1, No. 2 (1972), 44-53.
- \_\_\_\_\_. "Juliet's Love of Life." Unpublished manuscript.
- \_\_\_\_\_. "Making Sense of the Movies." The Georgia Review, 23, No. 2 (1969), 148-168.
- \_\_\_\_\_, ed. Man and the Movies. Baltimore: Penguin Books, 1971.

- \_\_\_\_\_. "The Movies as a Revolutionary Moral Force, Part I." Contempora, 1, No. 6 (1971), 15-20.
- \_\_\_\_\_. "The Movies as a Revolutionary Moral Force, Part II." Contempora, 1, No. 7 (1972), 26-34.
- \_\_\_\_\_. "The Narrative Feats of Plato and Aristotle." Unpublished manuscript.
- Roma, (Italy), n.d., n.p.
- Rosenthal, Stuart. The Cinema of Federico Fellini. New York: Barnes and Noble, 1976.
- Stevens, Wallace. The Collected Poems of Wallace Stevens. New York: Alfred A. Knopf, 1969.
- \_\_\_\_\_. The Necessary Angel: Essays in Reality and the Imagination. New York: Vintage Books, 1951.
- Strich, Christian, ed. Fellini on Fellini. New York: Delacourte Press, 1976.
- \_\_\_\_\_, ed. Fellini's Films: The Four Hundred Most Memorable Stills from Fellini's 15 1/2 Films. New York: Putnam's, 1977.
- Trudeau, G. B. The Doonesbury Chronicles. New York: Holt, Rinehart and Winston, 1975.
- Weber, Brom, ed. The Letters of Hart Crane. Berkeley: University of California Press, 1965.
- Whitehead, Alfred North. The Function of Reason. Boston: Beacon Press, 1962.
- \_\_\_\_\_. Modes of Thought. New York: The Free Press, Macmillan Publishing Company, 1968.
- \_\_\_\_\_. Process and Reality: An Essay in Cosmology. New York: The Free Press, Macmillan Publishing Company, 1969.
- \_\_\_\_\_. Science and the Modern World. New York: The Free Press, Macmillan Publishing Company, 1967.
- Williams, William Carlos. Imaginations. New York: New Directions, 1970.
- Wolfe, Tom. The Right Stuff. New York: Farrar, Straus, and Girous, 1979.



Yeats, W. B. A Vision. New York: Collier Books/The Macmillan Co., 1970.

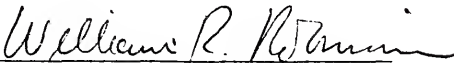
Youngblood, Gene. Expanded Cinema. New York: Dutton, 1970.

## BIOGRAPHICAL SKETCH


Phil Kuhn was born in Cleveland, Ohio, in 1946. From 1964-1967 he worked as a troubleshooter for a swimming pool company. During the same period he drove sports cars competitively and attended the Junior College of Broward County in Fort Lauderdale, Florida, receiving an Associate of Arts degree in 1967. In 1969 he received a Bachelor of Arts degree from the University of Georgia. From 1969-1972 he worked a variety of jobs. Among them, he taught high school for a year, worked as a ticket writer and boxcar loader for a tobacco company, and was a case writer for an institution for the mentally and physically handicapped. In 1973 he received a Master of Arts degree from the University of Florida.

He published and co-edited a poetry quarterly, Calliope. His poems have appeared in Devil's Millhopper, Florida Quarterly, and The Georgia Review. He has written music and plays several instruments. He is a student of the movies. He writes. He enjoys hitting the heavy bag. He wants to make movies.

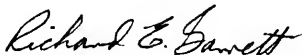
I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

  
William R. Robinson, Chairman  
Professor of English

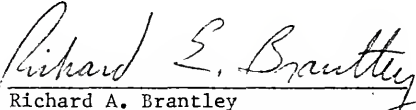
I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

  
A. Carl Bredahl  
Associate Professor of English

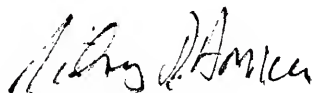
I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

  
Richard E. Garrett  
Professor of Physics

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

  
Richard A. Brantley  
Associate Professor of English

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.



---

Sidney R. Homan  
Associate Professor of English

This dissertation was submitted to the Graduate Faculty of the Department of English in the College of Liberal Arts and Sciences and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

December 1980

---

Dean for Graduate Studies  
and Research

UNIVERSITY OF FLORIDA



3 1262 08666 369 6