

The Holy Family Album.

Presented in the same way that "Rebecca" and "Jamaica Inn" etc. are presented in <sup>their</sup> ~~the~~ credits, a large book - a Victorian family album, the kind that looks like a family bible, with an elaborate embossed cover and, in Gothic script, the title:  
THE HOLY FAMILY ALBUM.

The family album has a big clasp with a lock at ~~on~~ the right hand side; in the lock is a little gold key.

The key turns in the lock.

The book opens.

SCENES FROM THE LIFE OF AN ONLY SON.

On page one, the title is written on a banner held aloft by two angels, one on either side - angels either from, or else similar to, the angels in the titles of Alice Guy's LA VIE DU CHRIST. The angels, and the titles, are pale - white and silver - on a dark grey ground i.e. the pages of the album are made of two thicknesses of sepia card. This means the pictures are inserted into the pages between the two thicknesses, in cut-out frames decorated round the edges with vaguely ecclesiastical motifs.

Page turns.

On album page, in its frame as in the book, the 'unclad' Georgian icon of the Virgin from MEDIEVAL GEORGIAN ENAMELS OF RUSSIA.

On next page, the KHOBI ICON, from MEDIEVAL GEORGIAN ENAMELS OF RUSSIA.

Dissolve.

THE IMMACULATE CONCEPTION: Zurbaran. Start close in on her face, move out to take in the whole figure including the babies in the clouds and under her skirts.

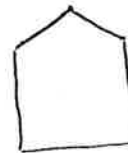
## THE ANTE NATAL PERIOD.

Titles as before.

No album page, this time, but straight into THE ANNUNCIATION: Giotto. Start in on the angel coming in through the wall like the cuckoo out of a cuckoo-clock - it occurs to me it would be lovely if we could animate just this movement, the angel popping out into the room. Then move back to take in Mary, but omit woman spinning on left.

from Giotto's Mary's face

Cut directly/to the affronted face of Mary in THE ANNUNCIATION: Simone Martini, then move down to her hands as they nervously pull her frock together at the neck. When she is three-quarters there, pull back to show that the image is inset in the album in a frame cut thus:



Page turns.

ECCE ANCILLA DOMINI: Dante Gabriel Rossetti. In same kind of frame as above. Close in until frame vanishes; image centres on Mary's face and angel's head.

HAIL, MARY: Gauguin. This and the next two images flow in sequence, one after the other.

THE ANNUNCIATION: Lowinsky.

THE ANNUNCIATION: Arthur Hughes; move back and frame this one, same frame as the Simone Martini.

4.

Sequence of images from children's sex instruction book - the pictures of the developing foetus from Month One to Month nine, travelling smoothly from one image to the next as if the camera were 'reading' the page, until the head of the baby in the picture engages.

NINE MONTHS LATER.

Titles, as usual.

Go directly to:

MADONNA DEL PARTO, Piero della Francesca,  
tight in on her face and on her hands as they  
rip open her bodice;

monochrome, library footage of sweating,  
groaning woman in labour;

one of Corinna's pop-up cards pops open -  
actually, ~~they~~ it unfolds rather gracefully;

library footage of head of baby emerging  
from ~~cervix~~ popping out of ~~xx~~ cervix;

if possible, freeze this footage at a  
place where a direct cut to the picture  
from the catalogue of the FAMILY OF MAN  
exhibition of the baby (umbilical cord  
still attached) behind held up by the  
masked surgeon;

if it isn't possible to make this direct  
link, then cut from anywhere in the popping-  
out process to the still photograph, but  
hold on the still photograph long enough  
so the viewer forgets there is a slight  
logical gap;

dissolve into ~~THE NATIVITY WITH ST. JOHN AND NURSE~~, illuminated m.s. on postcard;

cut directly to Peruvian folk-art box-shrine, with the doors closed; on a white ground;

the doors fly open like the doors of a cuckoo clock, revealing nativity scene inside;

tin Mexcian shooting star flies into place above the ~~xxix~~ shrine;

examine details of interior of box-shrine, especially ~~the~~ *howssing on Joseph;* especially ~~mother and baby, beforec~~

back off, again; *again, until it looks like a puppet-theatre stage set;* dissolve into THE NATIVITY, Piero della Francesca;

~~VIRGIN AND CHILD~~

the next sequence of images follows in a fluent manner, dissolving into one another at an even pace, not too fast, not too slow;

VIRGIN AND CHILD: Durer, photocopies, No. 27;

OUR LADY OF PENMARC'H: Lucien Levy-Dhurmer;

THE HOLY FAMILY: Hans Baldung Grien,  
woodcut

THE NATIVITY AT NIGHT: Geertagentot Sint  
Jans, National Gallery

' ROSA MUNDI: ' 3 - d image postcard

THE VIRGIN AND CHILD IN AN INTERIOR:  
Robert Campion, National Gallery

THE HOLY FAMILY: Rembrandt drawing,  
see book of Rembrandt drawings.

VIRGIN AND CHILD: Marble by the Master  
of Marble Madonnas (she's touching his  
feet); Victoria and Albert Museum,  
their reference no. is - I think -  
x 6737 - 1861.

MADONNA AND CHILD WITH CHALICE: ~~Eric~~  
Eric Gill, book of woodcuts, p. 18

MADONNA AND CHILD: Richard Dadd,  
THE LATE RICHARD DADD, Patricia Aldridge,  
as marked.

VIRGIN AND CHILD: Jean ~~Roux~~ Fouquet,  
see postcard


THE MADONNA OF THE BASKET: Correggio, see  
postcard

VIRGIN AND CHILD SEATED NEAR A WINDOW:  
Rembrandt drawing, in same book as previous  
Rembrandt drawing

## THE ADORATION OF THE 8.

KINGS: Jan Gossaert - explore detail,  
~~This sequence ends in a picture in the album,  
inset in an ogive-arched cut-out frame; it  
is a frozen frame from the tinted Pathe silent  
movie, LIFE OF CHRIST, presented as if it were  
an oil painting - it is the frame where the  
wise men come in with their camels;  
ending up on baby;  
the picture starts to move;~~

~~the frame vanishes as the footage from the  
silent movie continues until the point where  
Mary holds up the baby, then it freezes;~~

album page, where, inside ~~is~~ a lengthwise  
oval frame, thus: 

with golden doodling round it, a photograph  
of one of Corinna's santon figures - that  
of ~~the~~ the baby by ~~itself~~ itself - full  
frontal, lying on a fur rug (the santon  
figure is tiny, so you only need a scrap  
of fur), <sup>making</sup> ~~to make~~ a regular baby picture.



## CHILDHOOD, BOYHOOD AND YOUTH.

~~xxx~~ Titles as usual.

Page opens as if onto reality onto ~~xx~~  
footage of grotto, empty, maybe leaves around  
it, stirring in the wind, leaves in the  
pool;

inside the grotto, an Infant of Prague  
either a real one or a mock-up;

Infant of Prague in grotto at night,  
everything bedecked with fairy lights;

CHRIST CHILD AS SALVATOR MUNDI: Schongauer  
engraving, ~~xxxx~~ ~~xxx~~

~~CHRIST CHILD: Bronze, German about 1550, 60,  
black bronze figure aged about 3 or 4, on  
white ground ground xxxxxxxxxx~~

~~CHILD JESUS GIVING HIS BLESSING: Zuberan  
(monochrome image)~~

Wax figure of Christ Child in box from  
Bethnal Green Museum of Childhood;

CHRIST CHILD, bronze, German - black bronze  
figure aged about 3 or 4 - this is a photo  
from the V. and A. - maybe on a white ground?  
first use of white environment;

CHILD JESUS GIVING HIS BLESSING: Zurbaran,  
monochrome image.

ST. JOSEPH AND THE CHILD JESUS: Zurbaran.

THE VIRGIN MARY PUNISHES THE INFANT JESUS  
IN FRONT OF THREE WITNESSES: Max Ernst.  
The image is ~~xxx~~ crudely animated so that  
the halo - which ~~x~~ initially has been  
replaced in its rightful position by the  
art department - falls off and hits the  
ground with a tinny tinkle as Mary's arm  
goes up and down, whacking his bottom;

move up to and close in on the three men  
looking censoriously through the window.

Dissolve.

All the preceding images ~~xxxx~~ followed one  
another without reference to the family album  
~~xxxxxxxxxxxx~~ conceit, but with slightly different  
weights and emphases on each one - kind of a  
slow, slow, ~~xx~~ quick, quick, slow rhythm;  
the following sequence of images are fluent,  
each being given the same weight.

THE CHILD JESUS WITH A THORN: Zurbaran.

HEAD OF CHRIST: Durer.

PADRE PIO image of Jesus and Joseph in the  
carpenter's shop ( prayer for employment  
card);

CHRIST IN THE HOUSE OF HIS PARENTS: John  
Everett Millais.

THE SHADOW OF DEATH: Holman Hunt.

Still close-up of Jeffrey Hunter in  
Nicholas Ray's KING OF KINGS.

JESUS I TRUST YOU image from Padre Pio  
shop.

THE LIGHT OF THE WORLD: Homan Hunt,  
Tate Gallery.

WITH HIS COUSIN JOHN.

Titles as usual.

MADONNA OF THE CHAIR: Raphael, 3-d image;  
John is a bit murky in this but let it  
pass.

INFANT ST. JOHN THE BAPTISH, Spanish, V and A,  
104 1864.

VIRGIN OF THE ROCKS: Leonardo da Vinci,  
glose in on John the Baptist - the iris  
closes, in fact, as in a silent movie,  
leaving

a portrait of John by Leonardo, isolated in  
a circular frame on a page of the family  
album;

cut to INTANT CHRIST AND ST. JOHN EMBRACING:  
Marco d'Offino;

JOHN THE BAPTIST: Zurbaran, monochrome;

CHRIST EMBRACING JOHN THE BAPTIST: Guido  
Reni;

THE BAPTISM: Veit Stoss, Ref. Book No. 2,  
(painted wood? anyway, very pretty ~~and~~  
and unusual textures)

library footage of total immersion baptism  
ceremony in monochrome - only a glimpse;

THE BAPTISM: Stanely Spencer.

frame from EAGLE: "It was just as if God said to me, 'you are my very dear son.'"

BEHEADING OF JOHN THE BAPTIST: Puvis de Chavannes;

BEHEADING OF JOHN THE BAPTIST: Durer,  
~~the~~ photocopies No. 1;

THE DANCER'S REWARD: Aubrey Beardsley;

MARTURED HEAD: Odilon Redon (I think that's the title; it is the ~~severed~~ severed head in the dish, anyway, and you've got it.)

## "MERRY PRANKS"

Titles as usual.

A Christ-like man - i.e. long hair with middle part, big eyes and short beard, faces the camera against a perfectly white ground; wall and floor are both white, so ~~maxim~~ it looks as if he's in the middle of a piece of paper. He wears a conjurer's outfit - tail-coat, top-hat.

He bows.

He takes off his hat, holds it out to the camera so that the audience can see there is nothing inside it.

A flask of water appears in his left hand.

He empties the flask of water into his hat.

He pours the contents of the hat back into the flask.

He holds up the flask proudly. Lo and behold! Red wine.

Cut directly to fine art image -  
MARRIAGE AT CANA: Master of the Retablo of the Reyes Catolico, Ref. Book No 2.

Linger on his picture, starting in on Christ's face, moving to deeply suspicious face of man on right, then moving back to show the entire picture.

Back to the album conceit for THE  
MARRIAGE AT CANA: BRIDE AND GROOM, 1953,  
Stanley Spencer - inset into the sepia

Page so it looks like

page so that it looks like a photo.

Page turns.

To reveal THE MARRIAGE AT CANA: Veronese, at first in frame on sepia page, then zooming in until it fills up the whole screen with its long perspective down the table.

White out, i.e. a white shot, a pause or visual comma between the sections of this sequence.

Conjurer again, on white ground, as before - he suddenly appears on the white ground.

He bows.

He removes his hat.

He shows us his empty hat.

He removes a large paper fish from the hat by a string in its mouth; as he pulls out the fish, a series of smaller fishes come out of the fishes mouth on the string, see accompanying picture. (This is one for Jim.)

Cut to tin of chocolate sardines lying on white ground.

One by one, the chocolate sardines unpend themselves out of their tin and line up one after another until they fill up the screen.

Stencil  
 Fish, ~~AMERICAN BESTIARY~~, (white background)

Sequence of library footage, preferably monochrome and from the fifties, showing fish being prepared to be eaten - filleted or chopped.

Picasso fish plate, see FOOD IN VOGUE.

Cut to white environment.

Fish on wheels trundles across white environment from left to right.

THE GOLDEN FISH: Paul Klee, FANTASTIC PAINTERS, animates so that it moves across the screen right to left while the little fish that surround it moved across the screen in the other direction.

Plate of plastic sushi.

Cut sharply to white environment; fish on wheels trundles on water in front of grotto across screen from left to right, day.

White out.



Conjurer, again, in the white environment;  
he doesn't bother to ~~x~~ bow, this time,  
and his hat is already off.

He shows us it is empty.

He removes a baguette from the hat.

Then another and, with every-increasing  
speed, more and more baguettes, hurling  
them around him as he pulls them out.

Baguettes rain down from the sky.

All the baguettes vanish, except the one  
which the conjurer holds in his hand.

The

With the baguette, he conducts an invisible  
orchestra.

Monochrome photograph of a rugby crowd.

Their mouths open and close as they sing,  
as if in response to the conjurer's  
baguette-baton, BREAD OF HEAVEN.

The sepia album page; on it, in an  
oblong shape, the grotto.

Conjurer walks across pond in front of  
grotto, in another shaped picture on the page.

Cut to conjurer walking across the Regent's  
Park canal in the direction of the Snowdon  
Aviary in yet another shaped picture on  
the album page.

ut to conjurer walking across the Thames  
at Tower Bridge in another album shot.

Page turns to reveal white environment.

Lead pig appears in profile ~~MM~~ three quarters of the way up the white environment.

Then another lead pig, then another, in Indian file. Lots of pigs.

The pigs ~~MM~~ begin to run. They run faster and faster.

Then, one by one, they fall off an invisible edge three quarters of the way across the white environment and hurtle to their doom.

## BEST FRIENDS.

Titles as usual, unless the angels are getting a bit boring, in which case I suggest we substitute a pair of fish, *rampante*

Page turns.

Cut from turning page to the line up of the disciples from THE EAGLE.. The camera moves smoothly along the line, from disciple to disciple.

\* See note.

IN THE HOUSE OF MARY AND MARTHA: Tintoretto, Reference Book No. 2, linger on face.

LADY HAMILTON AS THE REPENTANT MAGDALENE: wax picture, Victoria and Albert Museum, signed John Christof Rauschner, their ref. A. 36 - 1935.

This image is perfectly presented, in a box; move back to show it in the album.

Cut directly to still of Mary Magdalene from THE GREATEST STORY EVER TOLD; linger. This ~~picture~~ still has an extraordinary mood and ~~image~~ a striking sense of perversity.

Dissolve into SAINT MARY MAGDALEN WITH A CANDLE: Georges de la Tour, which, for some reason, has the same unearthly sense of quite the preceeding still has. Pause long enough to register just how beautiful and uncanny this picture is, then move slowly but strongly in onto the candle flame.

Page turns.

\*

If possible although I ~~xxxxxx~~ suspect it is not possible... but this would be the ideal place to insert the sequence from L'AGE D'OR that is titled:

ON THE HUNDRED AND TWENTY FIRST DAY  
AT SODOM, and shows Jesus coming out  
of the Chateau at Silling, being momentarily  
arrested by the cry for help of a surviving  
prostitute, returning to the castle and...

## HEART TROUBLE AND ANXIETY STATES.

Titles as usual.

Page turns to show the Padre Pio MASS BOUQUET card with the image of Mary and the Sacred Heart.

The sequence of images that follow, like the nativity sequence, all have the same weight and go fairly fast, moving on from one another rapidly with no use of the page-turning conceit.

Image of Mary with Sacred Heart from Steve Wright card.

I seem to remember any Marian Sacred Heart but can't access it; if we've got it, use it, if not, not but straight on to

Image of Jesus with rose from Steve Wright card;

Nineteenth century surgian diagram of dissected heart, preferably steel engraving.

Section of library footage of open heart surgery, showing a live heart in the chest cavity.

Small Lyons cathedral shop "sacred heart" image in middle of album page. But don't turn album page, go directly to

selection of metal sacred ~~xxxx~~ hearts from Corinna Sargood collection - say, three of them - line up across an album page;

another dissection diagram;

large Lyons cathedral shop "sacred heart",  
the one on a gilt background, initially  
as is on white ground with ✕ drawn-on  
lines round it as if stuck on album page,  
then close in on head and chest;

third ~~NINE~~ dissection diagram;

Leonardo cartoon of VIRGIN AND CHILD WITH  
ST. ANNE (National Gallery), showing metal  
or plastic sacred hearts from the Corinna  
Sargood collection in the appropriate places  
on mother and son;

Leonardo cartoon showing reduced dissection  
diagrams in the appropriate places;

same cartoon with real hearts, reduced,  
possible lambs' hearts from a butcher's shop,  
animated so that they throb.

THE TRINITY, Anonymous, Flemish,  
in round frame, perhaps, on album page;

MAN OF SORROWS: Maerten van Meejskerk,  
already in spiky frame.

BUST OF CHRIST: GIOVANNI DELLA ROBBIA,  
on white ground as if in white environment;

PADRE PIO image, A MASS FOR YOUR INTENTIONS,  
as is.

THE HOLY FACE, Eric Gill;

Still, Max Von Sydow in THE GREATEST STORY  
EVER TOLD (let it fill up the screen so  
that it looks like a real close-up);

VERONICLE: Zurbaran - this image is as if it  
were pinned out on a dark ground in the  
picture; it can be pinned out on the sepia  
page of the album, instead.

## THE EVENTS LEADING UP TO HIS DEATH.

Titles, upheld as ever by the angels who, this time, wear black bands around their upper arms; one angel wipes away a tear.

THE ENTRY INTO JERUSALEM: Giotto - start in on man in tree on right, move down to figure of Jesus on the donkey;

LIMEWOOD CHRIST ON DONKEY (CHRIST RIDING AN ASS), image seen ~~in profile,~~ <sup>full frontal,</sup> in white environment;

' PALM SUNDAY: Eric Gill;

PALM SUNDAY ~~X, XXXX~~ vanishes, leaving white environment behind;

CHRIST RIDING AN ASS, on wheels, ttundles across white environment from left to right, an utterly innocent, utterly charming, utterly naive image.

Wipe.



White environment. On right, a baguette;  
~~or else a cottage loaf;~~ on left, an open  
bottle of wine, plus glass half full of  
red wine, arranged to look as much like a  
naif painting as possible - plonked down,  
four square, but with no visible means of  
support.

t  
An invisible pencil busily draws in a  
table under the bread and wine.

~~Cut to still of Max von Sydow, with cup  
and plate, about to bless invisible food.~~

Conjurer appears in white  
environment behind drawn-  
in table, real wine, real  
bread, his hat in his hand.

Conjurer pours glass of wine into empty  
hat.

He upturns hat.

Gobs of tomato ketchup splatter out slowly  
over white table.

White out.

White environment; empty wine glass,  
tomato ketchup-spattered table. Conjurer  
holds baguette in one hand, empty hat in  
the other.

He inserts baguette into <sup>empty</sup>~~empty~~ hat.

He withdraws a raw leg of pork.

Cut to album page, with still of Max von Sydow from THE GREATEST STORY EVER TOLD.

Start off with c.u. of his head in a round ~~frame~~ (i.e. halo-shaped ~~frame~~), as when the iris closes in a silent movie. Then open up until image fills screen.

Page turns.

Album page. On the page, set in an oblong with ecclesiastical trim, THE LAST SUPPER: AFTER LEONARDO, ~~is~~ drawing by Rembrandt.

Image replaced by THE LAST SUPPER ~~is~~ by Leonardo himself as ~~is~~ it is now, all faded, scarcely discernable;

Image replaced by THE LAST SUPPER, heavily restored.

~~is~~ Still from ~~is~~ VIRIDIANA, Bunuel.

THE LAST SUPPER on a velvet rug, if possible;  
if not, or hard to find, forget it;

THREE DIMENSIONAL, frame LAST SUPPER  
from Padre Pio shop;

last supper with sleeping St. John,  
from Margaret de Foix Book of Hours, see  
postcard, in frame as is;

art-work of THE LAST SUPPER from KING OF  
KINGS ( pic with Y-shaped table);

sequence from EAGLE comic:

EITHER: the entire section as makred on  
plastic protective cover in one image, held  
long enough for it all to be read;

OR: the three frames one after the other,  
first of all: "This is my last supper with  
you,"

then bewildered disciples with their bubbles;  
then incredulous disciples with bubbles.

Cut to: THE BETRAYAL OF CHRIST, Dirk Bouts,  
Reference Book 1.

Cut to: FLAGELLATION OF CHRIST: Piero della Francesca. Show whole picture, initially; then close in on figure of Christ tied to pillar; ~~until it is the same distance from the viewer/camera/seeing eye as the figure in the movie sequence is~~ (if that's possible, of course);

MONOCHROME

cut to ~~edited~~ silent movie footage of ~~the~~ flagellation, Christ bound to a pillar, etc. - if possible, because the Piero set-up is very like the movie set-up, giving the illusion, if only briefly and crudely, of the Piero coming to life; how IL PELLEGRINO;

intefcut the movie footage with stills, that is frames of:

THE CROWNING WITH THORNS: Hieronymus Bosch;

CHRIST CROWNED WITH THORNS: Antonello da Messina;

HEAD OF CHRIST, Durer. (crowned with thorns).

Movie footage ends.

Finally, cut to Durer: HEAD OF CHRIST.

Album page: 3d image of Christ carrying cross.

THE CRUCIFIXION: Stanley Spencer. Show detail only, of man on left with mouthful of nails, hammering nail into Christ's hand.

Durer head, again.

PIERCING OF SIDE: Limoges enamel, on album page.

Cut to WINE CRUCIFIX: Arnulf Rainer, Tate Gallery, filling frame.

CRUCIFIX: Eric Gill. Flood image with red liquid.

Durer. head, again.

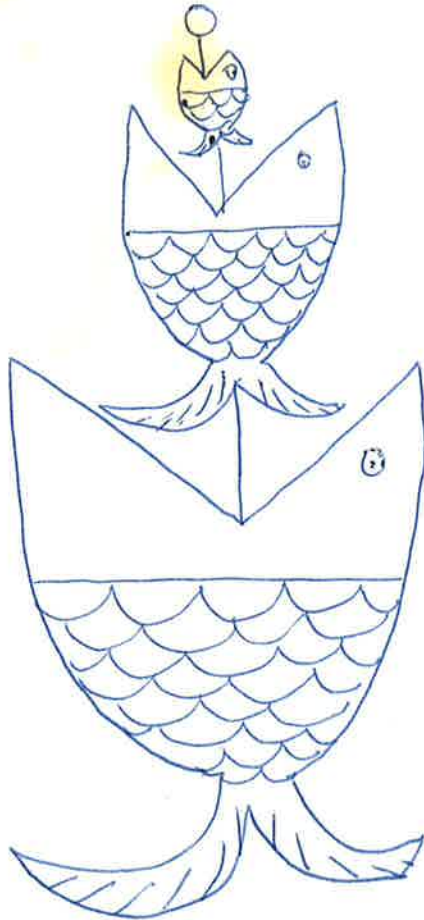
CRUCIFIXION: Grunewald; hold on this for a long time, ~~explaining it, then~~ taking in the full horror; then move back, until we see that it occupies a lugubriously decorated frame on the album page.

Cut to PIETA: MICHELANGELO. (photograph of statue.) If there is a close-up of Mary's face in a Michelangelo book, end up on that.

\* possibly, for a moment or two, or even all the time, concealing the wounds with the electronic dazzle they "improved" W R Mysteries of the Organism for t. v. - i. e. if genitalia are censored, why not censor suppurating wounds?

# Diagram A.

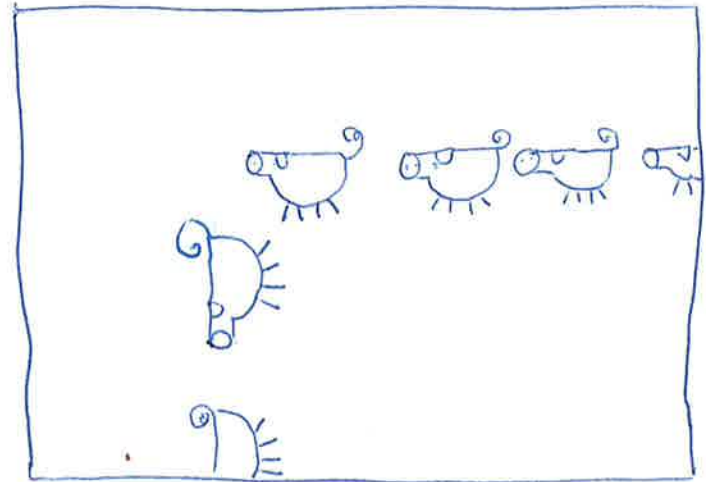
Unfurling fish.



(The big fish contains all the little fish inside it; I guess the computer has to pull out the littest fish, first.)

Diagram B.

Trajectory of Gadarene swine.



(except all the pigs ought to be the same shape)