

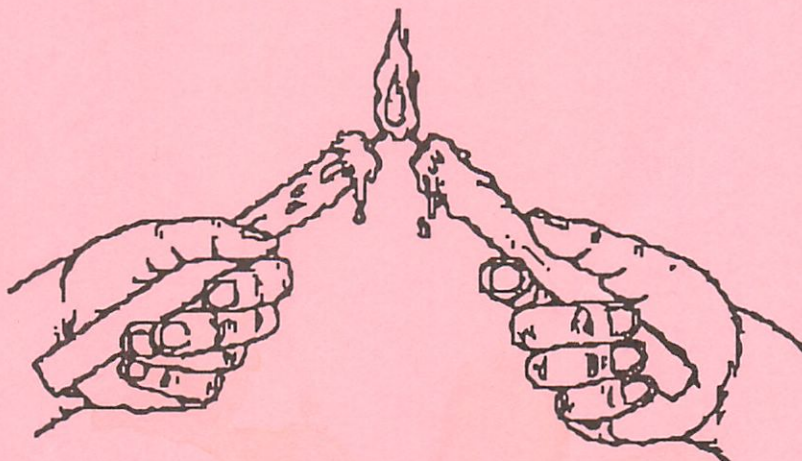
The Beauty and The Beast Literary Compendium

For the Second Season

with Complete List of Episodes

Including References for
"Of Love and Hope" album and
"Portrait of Love" graphic novel

and complete bibliography and bibliographic index



A Publication of Helper's Network

by Kimberly Hartman

I certainly hope you enjoy this work. I must here give thanks to several people, notably the wonderful folks at the Fullerton Public Library — many of them Beastfans (Beastfen? Beastophiles?) themselves — without whose help this compendium would certainly have been delayed, if not impossible, and of course to my husband Mark, whose flying fingers and preefrooding [*hee hee - Ed.*] skill were of immense help.

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If you wish to send comments, contributions or corrections, please send them to:

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The "Source" notation in most of the references contains an abbreviation for each of the works found in the Bibliography.

*Dedicated to
The Faithful Communities of Helpers
who support The Brotherhood of Pain's vision of
Beauty and the Beast*

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Episode 23: Chamber Music

written by: Ron Koslow
directed by: Victor Lobl
first aired: November 18, 1988
synopsis: Vincent tries to help piano prodigy turned junkie

Context: Vincent and Catherine part after concert "date"; Vincent speaks the first line only

Text: She walks in beauty, like the night
of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

Author: George Gordon, Lord Byron

Title: She Walks in Beauty

Date: 1815

Source: NAEL2, p. 508; NAP, p. 318; Love Poetry, p. 61; IPEL, p. 291;
OEV, p. 563; HBV, p. 383

Episode 24: Remember Love

written by: Virginia Aldridge
directed by: Victor Lobl
first aired: November 25, 1988
synopsis: "It's a Wonderful Vincent" – what things would have been like without Vincent

Context: Vincent, reading to Catherine in the waterfall chamber

Text: And as I was green and carefree, famous among the barns
About the happy yard and singing as the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman and herdsman, the calves
Sang to my horn, the foxes on the hills barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

Author: Dylan Thomas

Title: Fern Hill

Act/scene/line: Lines 10-18

Date: 1946

Source: NAMP, p. 925; IPEL, p.615; PLF, p. 251; OEV, p. 943

Context: The angel approaches Vincent in the form of Catherine

Angel: I am the image of her in your soul.

Note: Dante Aligheri had a life-long chaste love for a girl named Beatrice. So powerful was her image in his soul that it profoundly affected his life, and he cast this image, the "divine Beatrice" as the symbol of divine revelation and his guide through the Paradiso.

Author: Dante Aligheri

Title: The Divine Comedy – The Paradiso

Date: 1321

Source: Paradiso

Context: Much of the dialogue between Vincent and the angel is reminiscent of the "ghost passages" from Dickens's A Christmas Carol.

Author: Charles Dickens

Title: A Christmas Carol

Date: 1843

Context: Vincent confronts Paracelsus in what should be Father's chamber

Text: He shall be the greatest, who can be the lonliest, the most hidden, the most deviating, the human being beyond good and evil...

Author: Frederich Nietzsche
Title: Beyond Good and Evil
Act/scene/line: Section 212
Date: 1886
Source: Nietzsche, p. 446

Context: Pascal menaces Vincent

Text: How now, nuncle? (and other random comments)

Speaker: Fool, to Lear
Author: Shakespeare
Title: King Lear
Date: 1607
Source: RS, p. 1255

Context: Pascal menaces Vincent

Text: Now cracks a noble heart. Good night, sweet prince.

Speaker: Horatio, to Hamlet
Author: Shakespeare
Title: Hamlet
Act/scene/line: Act V, Scene 2, Line 359
Date: 1623
Source: RS, p. 1185

Episode 25: Ashes, Ashes

teleplay by: Durrell Royce Crays
story by: Durrell Royce Crays and Roy Dotrice
directed by: Gus Trikonis
first aired: December 2, 1988
synopsis: A Russian sailor jumps ship and brings plague to the world Below

Context: Episode title

Text: Ring around the rosie,
A pocket full of posy,
Ashes, ashes,
We all fall down!

Author: Anonymous

Source: Nursery rhyme about the bubonic plague "Black Death" of the 14th Century. Pneumonic plague is a respiratory form of this disease.

The rhyme indicates some symptoms, an assumed remedy (the posy, or herbal packet), the inevitable death without treatment, and the custom of burning the bodies to avoid contagious spread of the disease. The "ashes" also symbolize the ashes from the letters to Ellie burned after her death.

Context: In an early version of the script, there was a scene with Vincent and Catherine together under a bridge out of the rain. From Roy Dotrice's favorite play Winterset, Vincent quotes to Catherine while gesturing across the Sound.

Text: You see those lights, along the river, cutting across the rain — ?
those are the hearths of Brooklyn, and up this way the love-nests of
Manhattan — they turn their points like knives against me — outcast of
the world, snake in the streets. ...

Speaker: Mio, to Miriamne

Author: Maxwell Anderson

Title: Winterset

Act/scene/line: Act I, Scene 3

Date: 1935

Source: Winterset, p. 45

Context: Catherine complaining about her job

Catherine: Dante should reserve a special circle in hell for lawyers who make unnecessary motions.

Note: Dante's Inferno had separate circles with different punishments for different kinds of evildoers; the punishment fitting the crime, as it were

Author: Dante Alighieri

Title: The Divine Comedy: The Inferno

Date: 1321

Source: Inferno

Context: Beaumont High School

Note: The name "Beaumont" pops up now and again in the series; it is, of course, an allusion to Mme. Leprince de Beaumont, author of the 1757 French fairy tale Beauty and the Beast.

Context: Vincent escorts Dmitri (Russian sailor) out of the tunnels

Dmitri: Is difficult, leaving. How you English writer say...

Vincent: Shakespeare? "...Parting is such sweet sorrow..."

Text: Good night, good night! Parting is such sweet sorrow,
that I shall say good night 'til it be morrow.

Speaker: Romeo, to Juliet

Author: Shakespeare

Title: Romeo and Juliet

Act/scene/line: Act II, Scene 2, Line 185

Date: 1595

Source: RS, p. 1070

Episode 26: Dead of Winter

written by: George R. R. Martin
directed by: Victor Lobl
first aired: December 9, 1988
synopsis: Winterfest is disrupted by Paracelsus

Context: Episode title

Text: 'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.

Author: T. S. Eliot

Title: Journey of the Magi

Act/scene/line: Lines 1-5

Date: 1927

Source: Eliot, p. 99; NAEL2, p. 2196; IPEL, p. 537

Context: Vincent and Father discuss the accidents children are heir to
Vincent: Sometimes we have to fall in order to learn to get up...

Note: This is a gloss on a Browning poem that has significance to the theme of the story.

Text: One who never turned his back but marched breast forward,
Never doubted clouds would break,
Never dreamed though right were worsted,
wrong would triumph,
Held we fall to rise, are baffled to fight better,
Sleep to wake.

Author: Robert Browning

Title: Asolando

Act/scene/line: Epilogue, stanza 3

Date: 1889

Source: Bartlett's, p. 546, quote 7; OEV, p. 674

- Context:* Paracelsus in preparation for giving Father's people a "poetry lesson" in fear and despair
- Text:* ...for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.
- Author:* Matthew Arnold
Title: Dover Beach
Act/scene/line: Lines 30-37
Date: 1867
Source: NAEL2, p. 1383; NAP, p. 464; IPEL, p. 428; OEV, p. 703; HBV, p. 2595
- Context:* Paracelsus ruminating over lost friendship
Paracelsus: Alas dear Jacob, Father. I knew him well, Tamara. A fellow of infinite jest, of most excellent fancy.
- Text:* Alas, poor Yorick! I knew him, Horatio; a fellow of most excellent fancy...
- Speaker:* Hamlet, to Horatio
Author: Shakespeare
Title: Hamlet
Act/scene/line: Act V, Scene 1, Line 184
Date: 1623
Source: RS, p. 1179
- Context:* Father holding forth...
Father: In its time, the waltz was considered to be quite scandalous, wicked even... the origins of the "valse" are quite interesting.
- Author:* William Iverson
Title: O the Times! O the Manners!
Date: 1965
Source: OtTOtM, p. 206-207

Context: The plot thickens...

Sebastian: There are more things in heaven and earth than are dreamt of in your philosophy.

Text: There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.

Speaker: Hamlet, to Horatio

Author: Shakespeare

Title: Hamlet

Act/scene/line: Act I, Scene 5, Line 164

Date: 1653

Source: RS, p. 1151

Context: Evil has been banished, barely. It looks like everyone will slink away.

Sebastian: And the rest is silence...

Text: So tell him... – the rest is silence.

Speaker: Hamlet, to Horatio

Author: Shakespeare

Title: Hamlet

Act/scene/line: Act V, Scene 2, Line 358

Date: 1623

Source: RS, p. 1185

Episode 27: God Bless the Child

written by: Alex Gansa and Howard Gordon
directed by: Gus Trikonis
first aired: December 16, 1988
synopsis: A young ex-prostitute falls in love with Vincent

Context: Vincent and Father argue about names for Lena's child

Father: How about Rosalind? No... Imogen!
Vincent: (exasperated) Please, Father! *Imogen?*
Father: What's wrong with Imogen?
Vincent: Well, for one thing, it's difficult to pronounce —
Father: It was good enough for Shakespeare —
Vincent: Well, if it's Shakespeare you're set on, then why not Juliet, or Maria?
Catherine: What's going on?
Father: Oh, we were discussing possible names for the child.
Vincent: After every birth, the child is welcomed into the community with a naming ceremony.
Catherine: Don't you think Lena should have a say in it?
Vincent: (simultaneously) Of course!
Father: By all means!
Father: We were just speculating...
Catherine: I see.

Characters mentioned:

Source for all: RS, p. 1906 – 1915

Date for all: 1623

Character: Rosalind
Title: As You Like It
Act/scene/line: Act I, scene 2

Character: Imogen
Title: Cymbeline
Act/scene/line: Act I, scene 1

Character: Juliet
Title: Romeo and Juliet
Act/scene/line: Act I, scene 3

Character: Maria
Title: Loves Labours Lost
Act/scene/line: Act II, scene 1

Character: Maria
Title: Twelfth Night
Act/scene/line: Act I, scene 3

Context: Lena enters Vincent's chambers where he is sitting alone

Vincent: Come in... Lord Byron; already finished?
Lena: No, not yet, but I'm liking it, especially the letters.
Vincent: Then you should keep the book.

George Gordon, Lord Byron (1788 – 1824), one of the best-known English romantic poets.

Episode 28: Sticks and Stones

written by: Alex Gansa and Howard Gordon
directed by: Bruce Malmuth
first aired: January 6, 1989
synopsis: Laura, ex-tunnel-dweller, falls in with deaf street gang

No literary references were found for this episode.

Episode 29: A Fair and Perfect Knight

written by: P. K. Simonds, Jr.
directed by: Gus Trikonis
first aired: January 13, 1989
synopsis: Michael goes Above to build a new life; Vincent struggles with jealousy

Context: Michael teaching class

Text: *[Bracketed passages were not read during the episode]*

Thou mak'st me sad and mak'st me sin
In envy that my Lord Northumberland
Should be the father to so blest a son —
A son who is the theme of honor's tongue,
[Amongst a grove the very straightest plant,
Who is sweet Fortune's minion and her pride,
Whilst I, by looking on the praise of him,
See riot and dishonor stain the brow
Of my young Harry.] O that it could be prov'd
That some night-tripping fairy had exchang'd
In cradle-clothes our children where they lay,
[And call'd mine Percy, his Plantagenet!]
Then I would have his Harry and he mine.

Speaker: King Henry IV to the Earl of Westmoreland

Author: Shakespeare

Title: Henry IV, Part I

Act/scene/line: Act I, Scene 1, Lines 78-90

Date: 1623

Source: RS, p. 848

Context: Michael and Catherine choosing classes; Catherine points out The Divine Comedy

Author: Dante Aligheri

Title: The Divine Comedy (The Inferno/The Purgatorio/The Paradiso)

Date: 1321

Source: Inferno/Purgatorio/Paradiso

Context: Michael gives Catherine a book as a gift; a 1927 First Centenary (1757-1827) edition of William Blake's Songs of Innocence. The poem Catherine reads is from Blake's Poetical Sketches, which may or may not be in that particular volume.

Text: Thou fair-hair'd angel of the evening,
Now, while the sun rests on the mountains, light
Thy bright torch of love; thy radiant crown
Put on, and smile upon our evening bed!
Smile on our loves; and, while thou drawest the
Blue curtains of the sky, scatter thy silver dew
On every flower that shuts its sweet eyes
In timely sleep. Let thy west wind sleep on
The lake; speak silence with thy glimmering eyes,
And wash the dusk with silver. Soon, full soon,
Dost thou withdraw; then the wolf rages wide,
And the lion glares thro' the dun forest:
The fleeces of our clocks are cover'd with
Thy sacred dew: protect them with thine influence.

Author: William Blake

Title: To the Evening Star; Poetical Sketches

Date: 1783

Source: Blake, p. 3; NAEL2, p. 25; NAP, p. 259; PLF, p. 403

Context: Michael returns below after a troubling dream and enters a class in progress

Text: Piping down the valleys wild
Piping songs of pleasant glee
On a cloud I saw a child.
And he laughing said to me.

Pipe a song about a Lamb;
So I piped with merry cheer,
Piper pipe that song again—
So I piped, he wept to hear.

Author: William Blake

Title: Piping Down the Valleys Wild, from Songs of Innocence

Act/scene/line: Lines 1-12

Date: 1789

Source: Blake, p. 47; NAEL2, p. 30; NAP, p. 259; OEV, p. 480; HBV, p. 126

Context: Michael meets a friend of Catherine's who teaches the 19th Century Romantics. Here is a brief list of 19th Century Romantics:

English

Blake
Wordsworth
Coleridge
Byron
Southey
Charles Lamb
Hazlitt
Thomas deQuincy
Shelley
Keats
Sir Walter Scott

American

James Fenimore Cooper
Washington Irving
William Gilmore Simm
William Cullen Bryant
Edgar Allen Poe
Emerson
Hawthorne
Thoreau
Melville
Longfellow
Whitter
Whitman

Source: Benet's, p. 840

Episode 30: Labyrinths

teleplay by: Virginia Aldridge
story by: Alex Gansa and Howard Gordon
directed by: Bruce Malmuth
first aired: January 20, 1989
synopsis: A young D&D player discovers the world Below

No literary references were found for this episode.

Episode 31: Brothers

written by: George R. R. Martin
directed by: Beth Hillshafer
first aired: February 3, 1989
synopsis: Devin rescues a deformed man from captivity in a carnival and brings him Below

Context: Devin and Vincent talking about their childhood

Text: It was the best of times, it was the worst of times...

Author: Charles Dickens
Title: A Tale of Two Cities
Act/scene/line: First line
Date: 1859
Source: Bartlett's, p. 549

Context: Devin and Vincent discussing their childhood and the changes in their lives since Devin left the tunnels

Text: [Foolish] consistency is the hobgoblin of small minds

Author: Ralph Waldo Emerson
Title: Essays: First Series
Act/scene/line: Essay on History
Date: 1841
Source: Bartlett's, p. 497

Context: Vincent speaking to Devin about Charles
Vincent: He is a stranger in a strange land.

Text: I have been a stranger in a strange land...

Speaker: Moses
Title: The Bible
Act/scene/line: Book of Exodus, chapter 2, verse 22
Source: NAB

Context: Vincent discusses Charles's disease (called neurofibromatosis) with Father

Note: Charles suffers from the same disease as John Merrick, the famous "Elephant Man"

Author: Sir Frederick Treves
Title: The Elephant Man
Act/scene/line: non-fiction

- Date:* 1923
- Context:* Devin and Catherine walking, talking about brotherly relationships; Devin tries to make light of the situation
- Text:* *[Bracketed passage was not read during the episode]*
 "The time has come," the Walrus said,
 "To talk of many things:
 Of shoes — and ships — and sealing wax —
 Of cabbages — and kings —
 [And why the sea is boiling hot —
 And whether pigs have wings.]"
- Author:* Lewis Carroll
Title: The Walrus and the Carpenter, from Through the Looking Glass
Act/scene/line: stanza 11
Date: 1872
Source: Bartlett's, p. 613, quote 5
- Context:* Devin talking to Catherine, comparing his relationship with Vincent to that of Eddie and Charles
- Devin:* All the places we were going to go... everywhere south of Oz and north of Shangri-La...
- Text:* "Oz", a mythical land
Author: L. Frank Baum
Title: The Wizard of Oz, and other Oz books
Date: 1900
- Text:* "Shangri-La", another mythical land
Author: John Hilton
Title: Lost Horizon
Date: 1933
- Context:* Devin and Charles preparing to leave
- Vincent:* They said of him about the city that night, that it was the peace fullest man's face ever beheld there. They added that he looked sublime and prophetic...
- Charles:* It is a far, far better thing that I do than I have ever done before; it is a far, far better rest that I go to, than I have ever known.
- Author:* Charles Dickens
Title: A Tale of Two Cities
Act/scene/line: Concluding lines of book
Date: 1859
Source: Bartlett's, p. 549

Episode 32: A Gentle Rain

written by: M. M. Shelly Moore and Linda Campanelli
directed by: Gus Trikonis
first aired: February 17, 1989
synopsis: Catherine must turn in a tunnel-dweller who killed while driving drunk 18 years earlier

Context: Title and overall theme; not only the idea of mercy towards a repentant wrongdoer, but the acknowledgement of personal responsibility as a "deed of mercy".

Text: The quality of mercy is not strain'd,
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest:
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest, it becomes
The throned monarch better than his crown.
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That in the course of justice, none of us
Should see salvation. We do pray for mercy,
And that same prayer doth teach us all to render
The deeds of mercy. ...

Speaker: Portia, to Shylock
Author: Shakespeare
Title: The Merchant of Venice
Act/scene/line: Act IV, Scene 1, lines 184 - 202
Date: 1597?
Source: RS, p. 276

Context: Vincent reading to a sleepy Catherine

Text: What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower;
We will grieve not, rather find
Strength in what remains behind;
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering;
In the faith that looks through death,
In years that bring the philosophic mind.

And O, ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves!
Yet in my heart of hearts I feel your might;
I only have relinquished one delight
To live beneath your more habitual sway.
I love the Brooks which down their channels fret,
Even more than when I tripped lightly as they;
The innocent brightness of a new-born Day
Is lovely yet;
The Clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality; ...

Author: Wordsworth

Title: Ode: Intimations of Immortality

Act/scene/line: Lines 175-198

Date: 1807

Source: NAEL2, p. 207; NAP, p. 286; IPEL, p. 260; HBV, p. 371

Episode 33: The Outsiders

teleplay by: Michael Berlin and Eric Estrin
story by: P. K. Simonds, Jr., Alex Gansa and Howard

Gordon

directed by: Thomas J. Wright
first aired: February 24, 1989
synopsis: A group of psychotics takes up residence Below

Context: Vincent recalls a favorite quotation while writing in his journal:

Text: I cannot define my satisfaction, yet it is so
I cannot define my life, yet it is so
Is there any gift greater than this joy?
Can the soul offer a prayer more perfect
Than this tender silence?

Author: Walt Whitman (1819-1892)

Episode 34: Orphans

written by: Alex Gansa and Howard Gordon

directed by: Victor Lobl

first aired: March 6, 1989 (Monday)

synopsis: Catherine's father dies; she goes Below to grieve

Context: At her father's funeral, Catherine reads part of a story that her father loved

Text: "What is REAL?" asked the Rabbit one day when they were lying side by side. "Does it mean having things that buzz inside you and a stick-out handle?"

"Real isn't how you are made," said the Skin Horse. "It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become Real."

"Does it hurt?" asked the Rabbit.

"Sometimes," said the Skin Horse, for he was always truthful. "When you are Real you don't mind being hurt."

"Does it happen all at once, like being wound up," the Rabbit asked, "or bit by bit?"

"It doesn't happen all at once," said the Skin Horse. "You become. It takes a long time. That's why it doesn't often happen to people who break easily, or have sharp edges, or who have to be carefully kept. Generally, by the time you are Real, most of your hair has been loved off, and your eyes drop out and you get loose in the joints and very shabby. But these things don't matter at all, because once you are Real you can't be ugly, except to people who don't understand. Once you are Real you can't become unreal again. It lasts for always."

Author: Margery Williams

Title: The Velveteen Rabbit, or How Toys Become Real

Date: 1922

Source: WTCL, Book I, p. 246

Episode 35: Arabesque

written by: Virginia Aldridge
directed by: Thomas J. Wright
first aired: March 13, 1989 (Monday)
synopsis: Lisa's return opens old wounds for Vincent

Context: Title

An intricate, complex, interwoven design, symbolic of Vincent, Lisa and Catherine's relationship; also a complex ballet movement

Context: Vincent, voice-over opening scenes

Text: You darkness, that I come from,
I love you more than all the fires
that fence in the world,
for the fire makes
a circle of light for everyone,
and then no one outside learns of you.

But the darkness pulls in everything:
shapes and fires, animals and myself,
how easily it gathers them! —
powers and people —

and it is possible a great energy
is moving near me.

I have faith in nights.

Author: Ranier Maria Rilke
Title: You, Darkness
Source: Rilke Poems, p. 21

Context: Catherine comes to see Lisa in her dressing room; overheard but unseen is an admirer complementing Lisa on her performance of Gizelle

Lyrics: Jean Coralli, Theophile Gautier, Vernoy de StGeorge
Music: Adolph Adam
Choreography: Jean Coralli, Jules Perrot
Title: Gizelle
Date: 1841
Source: Ballet Guide

Context: Lisa's first conversation with Vincent

Lisa: Think of me as a profligate sister, long lost and abandoned, who finally found her way home.

This is an allusion to the parable of the Prodigal Son.

Title: The Bible

Act/scene/line: Gospel of Luke, Chapter 15, verses 11 – 32

Source: NAB

Episode 36: When the Bluebird Sings

teleplay by: Robert John Guttke and George R. R. Martin
story by: Robert John Guttke
directed by: Victor Lobl
first aired: March 31, 1989
synopsis: Kristopher Gentian, fraud — or ghost?

Context: Title; Kristopher at tunnel entrance; conclusion (thanks to Karen King)

Text: We shall lay our hands upon the basilisk, and see the jewel in the toad's head. Champing his gilded oats, the Hippogriff will stand in our stalls, and over our heads will float the Blue Bird singing of beautiful and impossible things, of things that are lovely and that never happen, of things that are not and that should be.

Speaker: Vivian, to Cyril
Author: Oscar Wilde
Title: The Decay of Lying
Date: 1889
Source: Wilde, p. 86

Context: Address of Jonathan Smith's bookstore — 777
Note: The mystical symbolism in this show helps create an ethereal atmosphere. 7 is the number of spiritual change or transformation, and 777 that of absolute perfection, everchanging changelessness, beyond questions and answers.

Context: Joe hands Catherine an "old book" to hurry her up a little
Title: The Collected Sermons of Cotton Mather
Note: American clergyman, historian, folklorist and Puritan theologian (1663-1728)
Source: Benet's, p. 628

Context: Kristopher Gentian
Note: The blue flower, especially the blue gentian after which Kristopher is named, is a symbol of the impossible, and is probably an allusion to the mystic center, as represented by the Grail and other such symbols
Source: Symbol2, p. 110

Context: Vincent and Catherine at tunnel entrance; she give him Tennyson first edition

Vincent: Lancelot was fatally flawed, destined never to find the Grail...
Catherine: Still, he was the greatest knight of all.

Author: Alfred, Lord Tennyson
Title: Idylls of the King
Date: 1859 – 1885
Source: Tennyson, p. 286; NAEL2, p. 1184

Context: Vincent and Catherine at tunnel entrance, reading, and Kristopher Gentian "appears", finishing the stanza; also, Vincent makes a passing reference while in the warehouse

Text: But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights
And music, went to Camelot:
Or when the moon was overhead,
Came two young lovers lately wed;
"I am half sick of shadows," said
The Lady of Shalott.

Author: Alfred, Lord Tennyson

Title: The Lady of Shalott

Act/scene/line: Part 2, lines 64 – 72

Date: 1832

Source: Tennyson, p. 59; NAEL2, p. 1100; OEV, p. 636; HBV, p. 3188

Context: Kristopher and Catherine in coffee house. After promising not to talk about Vincent, he still manages to illustrate his relationship to both Catherine and Vincent with the example of artist Sandro Botticelli and his beloved friends, the tragic lovers Simonetta Vesputi and Giuliano deMedici. Botticelli (1444 – 1510) was commissioned to do several works by family patriarch Lorenzo deMedici, and also did illustrations for Dante's Divine Comedy and some of the frescos in the Sistine Chapel.

Source: Benet's, p. 117

Context: Kristopher, dogging Catherine's steps

Text: *[Bracketed passage not spoken during episode]*
[Do I contradict myself?
Very well then I contradict myself.]
(I am large, I contain multitudes.)

Author: Walt Whitman

Title: Song of Myself

Act/scene/line: Section 51

Date: 1855

Source: Whitman, p. 74; NAMP, p. 34

Context: Joe Maxwell, referred to as a "titwillow" at various times

Text: On a tree by a river a little tom-tit
Sang "Willow, titwillow, titwillow!"
And I said to him, "Dicky-bird, why do you sit
Singing 'Willow, titwillow, titwillow'?"
Is it a weakness of intellect, birdie?" I cried,
"Or a rather tough worm in your little inside?"
With a shake of his poor little head he replied,
"Oh, willow, titwillow, titwillow!"

Author: Sir W. S. Gilbert

Title: Ko-Ko's Song, from The Mikado

Source: IPEL, p. 449

Context: Vincent visits Narcissa to gain some insight

Narcissa: Did [Father] ever tell you ghost stories when you were young, child?

Vincent: I fled the Headless Horseman... rode in Kipling's Phantom Rickshaw...
Yes, I remember Marley's ghost...

Narcissa: Bound by chains he forged in life... but there are other chains, Vincent: fear,
love, hate, ... dreams...

Author: Washington Irving

Title: Legend of Sleepy Hollow

Date: 1819

Author: Rudyard Kipling

Title: The Phantom Rickshaw

Date: 1889

Author: Charles Dickens

Title: A Christmas Carol

Date: 1843

Episode 37: The Watcher

written by: M. M. Shelly Moore and Linda Campanelli
directed by: Victor Lobl
first aired: April 7, 1989
synopsis: Catherine is harassed by a Peeping Tom

No literary quotations were found in this episode, but the opening voice-over by Vincent is very reminiscent of Walt Whitman's style.

Episode 38: A Distant Shore

written by: Marie Therese Squerciati
directed by: Michael Seitzer
first aired: April 14, 1989
synopsis: Catherine travels to Los Angeles to gather murder info

Context: Vincent and Father, being companionable

Text: I have been one acquainted with the night.
I have walked out in rain — and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-by;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

Author: Robert Frost
Title: Acquainted with the Night
Date: 1928
Source: NAMP, p. 258; PLF, p. 402

Context: Catherine, taking a cab from the airport, crosses over the Queensboro bridge with a talkative cab driver

Text: The city seen from the Queensboro bridge is always the city seen for the first time, in its first wild promise of all the mystery and beauty in the world.

Author: F. Scott Fitzgerald
Title: The Great Gatsby
Date: 1925

Episode 39: Trial

teleplay by: P. K. Simonds, Jr.
story by: Howard Gordon and Alex Gansa
directed by: Victor Lobl
first aired: April 21, 1989
synopsis: Catherine must prosecute a fatal child abuse case, but wife won't testify against husband

No literary references were found in this episode.

Episode 40: A Kingdom by the Sea

written by: George R. R. Martin
directed by: Gus Trikonis
first aired: April 28, 1989
synopsis: Elliot Burch in trouble; Catherine risks her life to help him

Context: Episode title; name of Elliot Burch's boat, the Annabel Lee

Text: It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

Author: Edgar Allen Poe

Title: Annabel Lee

Act/scene/line: Verses 1 - 12

Date: 1849

Source: NAP, p. 395; IPEL, p. 364; HBV, p. 1105

Context: Vincent tends his wounds after tangle with Elliot Burch's enemies

Vincent: ...even love can wound, Father. The grave is a fine safe place, but if we live, we bleed...

Text: The grave's a fine and private place,
But none I think do there embrace.

Author: Andrew Marvel

Title: To His Coy Mistress

Act/scene/line: Lines 31 - 32

Date: 1681

Source: NAP, p. 179; Love Poetry, p. 80; IPEL, p. 140; PLF, p. 115; OEV, p. 334; HBV, p. 607

Episode 41: The Hollow Men

written by: Andrew Laskos, Philip Reed, William Rabkin,
Lee Goldberg and P. K. Simonds, Jr.
directed by: Victor Lobl
first aired: May 5, 1989
synopsis: Two rich kids kill for fun

Context: Title and theme

Text: We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us — if at all — not as lost
Violent souls, but only
As the hollow men
The stuffed men.

*This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.*

Author: T. S. Eliot
Title: The Hollow Men
Act/scene/line: Lines 1 – 5, 14 – 19, 93 – 96
Date: 1925
Source: Eliot, p. 79; IPEL, p. 539

The Trilogy What Rough Beast
 Ceremony of Innocence
 The Rest is Silence

Context: For literary purposes, the second season closing trilogy can be approached as a single episode. This three-part arc has a single theme, as represented by the entire poem *The Second Coming* by Yeats (NAP, p. 520; IPEL, p. 489) from which the first two episode titles are derived, and the culmination of obsessive madness as exemplified by the title of the third, which is Hamlet's dying line.

Text: Turning and turning in the widening gyre
 The falcon cannot hear the falconer;
 Things fall apart; the center cannot hold;
 Mere anarchy is loosed upon the world,
 The blood-dimmed tide is loosed, and everywhere
 The ceremony of innocence is drowned;
 The best lack all conviction, while the worst
 Are full of passionate intensity.

Surely some revelation is at hand:
 Surely the Second Coming is at hand;
 The Second Coming! Hardly are those words out
 When a vast image out of *Spiritus Mundi*
 Troubles my sight: somewhere in sands of the desert
 A shape with lion body and the head of a man,
 A gaze blank and pitiless as the sun,
 Is moving its slow thighs, while all about it
 Reel shadows of the indignant desert birds.
 The darkness drops again; but now I know
 That twenty centuries of stony sleep
 Were vexed to nightmare by a rocking cradle,
 And what rough beast, its hour come round at last,
 Slouches toward Bethlehem to be born?

Author: William Butler Yeats
Title: The Second Coming
Date: 1921
Source: NAEL2, p. 1948; NAP, p. 520; IPEL, p. 489; OEV, p. 820

Text: So tell him... — the rest is silence.

Speaker: Hamlet, to Horatio
Author: William Shakespeare
Title: Hamlet
Act/scene/line: Act V, scene 2, line 358
Date: 1623
Source: RS, p. 1185

Episode 42: What Rough Beast

teleplay by: Alex Gansa and Howard Gordon
story by: Alex Gansa, Howard Gordon and George R. R.
Martin
directed by: Michael Seitzer
first aired: May 12, 1989
synopsis: A zealous reporter triggers the beginning of
Vincent's confrontation with himself

Context: Paracelsus explains his theory about Vincent to Sperko:

Paracelsus: He's beyond man. In his own right, he's a god – a warrior. But you see, he tries to be a man. And in that, denies his own greatness. He is a source of primal rage and secret urging instinct. He is a killer; that is his greatness. That is his nature... He must shed the false skin of his humanity...

NOTE! This is neither a direct quote nor our interpretation of Nietzsche's work. However, it is just the sort of thing that Paracelsus's unstable mind would draw from Nietzsche's work.

Author: Frederich Nietzsche
Title: Beyond Good and Evil; Ecce Homo; etc.
Date: 1886, 1888
Source: Nietzsche

Episode 43: Ceremony of Innocence

teleplay by: George R. R. Martin

story by: George R. R. Martin, Howard Gordon and Alex

Gansa

directed by: Gus Trikonis

first aired: May 19, 1989

synopsis: Paracelsus's vicious lie about Vincent's birth brings Vincent to the brink of madness

Context: Paracelsus's address, 666 Sutton Place

666 is the ultimate imperfection in Christian symbolism

Context: Father and Paracelsus bargain for pictures of Vincent "beasting out"

Paracelsus: We're not all strong enough to look upon the face of the Medusa, are we?

The Medusa was the snake-headed woman of Greek myth; to look upon her was death, generally by being turned to stone.

Note: The opposition of light and darkness, a potent symbol in the series (and especially the trilogy), is nowhere more striking than in the bizarre reversal wherein Paracelsus uses light (by drawing open the curtains) to best Father.

Episode 44: The Rest is Silence

teleplay by: Ron Koslow
story by: J. Larry Carroll and David Bennett Carren
directed by: Victor Lobl
first aired: June 2, 1989
synopsis: A stress-aggravated mysterious illness sends Vincent over the edge; season cliffhanger

Context: Vincent, in an attempt to hold onto sanity, becomes obsessed with this poem

Text: And death shall have no dominion.
Dead men naked they shall be one
With the man in the wind and the west moon;
When their bones are picked clean and the clean bones gone,
They shall have stars at elbow and foot;
Though they go mad they shall be sane,
Though they sink through the sea they shall rise again;
Though lovers be lost love shall not;
And death shall have no dominion.

Author: Dylan Thomas
Title: And Death Shall Have No Dominion
Act/scene/line: Lines 1 – 9
Date: 1936
Source: NAMP, p. 919

Note: Dylan Thomas got inspiration from "Death hath no more dominion" from the Bible (Romans 6:19).

Context: Father and Vincent discussing Vincent's affliction during adolescence, and how they "got through the dark times"; Father read "anything and everything" to Vincent

Author: Homer
Title: The Iliad
Date: 9th C. BC?

Author: Homer
Title: The Odyssey
Date: 9th C. BC

Author: Shakespeare
Title: Plays and Sonnets
Date: 1564 – 1616, published 1623

Context: Vincent had been teaching classes, but is too agitated to remember what he was teaching; one of the children reminds him

Author: Charlotte Bronte

Title: Jane Eyre

Date: 1847

Author: Charles Dickens

Title: Great Expectations

Date: 1861

Of Love and Hope

Literary References from the Album

- Author:* Robert Frost
Title: Acquainted With the Night
Date: 1928
Source: NAMP, p. 258; PLF, p. 402
Episode: 38 A Distant Shore
- Author:* Matthew Arnold
Title: Longing
Source: HBV, p. 967 (Volume 1); PLF, p. 97
- Author:* George Gordon, Lord Byron
Title: She Walks in Beauty
Date: 1815
Source: NAEL2, p. 508; NAP, p. 318; Love Poetry, p. 61; IPEL, p. 291; OEV, p. 563; HBV, p. 383
Episode: 23 Chamber Music
- Author:* Rainer Maria Rilke
Title: Love-Song
Source: Rilke Being
- Author:* Percy Bysshe Shelly
Title: Indian Serenade (I Arise From Dreams of Thee)
Date: 1822
Source: NAEL2, p. 695; IPEL, p. 296; HBV, p. 702
- Author:* William Shakespeare
Title: Sonnet 116
Date: 1592 – 1596
Source: RS, p. 1770
- Author:* William Shakespeare
Title: Sonnet 29
Date: 1592 – 1596
Source: RS, p. 1754
Episode: 3 Siege
- Author:* Rainer Maria Rilke
Title: Letters to A Young Poet
Date: August 12, 1904
Source: Rilke LYP
Episode: 15 Temptation

Author: Rainer Maria Rilke
Title: You, Darkness
Date: 1899
Source: Rilke Poems, p. 21
Episode: 35 Arabesque

Author: William Wordsworth
Title: Composed upon Westminster Bridge
Date: September 3, 1802
Source: NAEL2, p. 219; NAP, p. 283; IPEL, p. 252; PLF, p. 396; OEV, p. 396

Author: William Wordsworth
Title: Ode: Intimations of Immortality
from Recollections of Early Childhood (lines 175 – 203)
Date: 1807
Source: NAEL2, p. 207; NAP, p. 286; IPEL, p. 260; HBV, p. 371
Episode: 32 A Gentle Rain

Author: e. e. cummings
Title: Somewhere I Have Never Travelled
Date: 1931
Source: NAP, p. 630; Love Poetry, p. 175

Author: Rainer Maria Rilke
Title: This Is the Creature
Source: Rilke Being

Portrait of Love

Graphic Novel

Context: The young Vincent nestled amidst books, reads a book of Raphael
Raphael (1483 – 1520) was an Italian painter, whose paintings and frescos "epitomized High Renaissance ideals of human nobility and serene holiness".

Source: Benet's, p. 813

Context: Vincent's first confrontation with Paracelsus; Paracelsus slightly paraphrases to address Vincent

Text: Know thus far forth:
By accident most strange, bountiful Fortune
(Now my dear lady) hath mine enemies
Brought to this shore...

Speaker: Prospero, to Miranda
Author: Shakespeare
Title: The Tempest
Act/scene/line: Act I, scene 2, lines 177-180
Date: 1611
Source: RS, p. 1614

Context: Narration of Vincent's first confrontation with Paracelsus

Text: "A gaunt, disfigured Prospero with four Calibans at heel..."
Note: Prospero, magician in The Tempest, and his brutish servant Caliban are compared to Paracelsus and his beastlike henchmen

Speaker: Narrator
Author: Shakespeare
Title: The Tempest
Date: 1611
Source: RS, p. 1614

Context: Paracelsus, luring Vincent across the river, refers to Narcissa
Paracelsus: And what did that "secret black and midnight hag" hiss in your ear, hmmm?

Text: How now, you secret, black, and midnight hags? What is't you do?

Speaker: MacBeth to the Witches

Author: Shakespeare

Title: MacBeth

Act/scene/line: Act IV, scene 1, line 48

Date: 1623

Source: RS, p. 1329

Context: Paracelsus has set the stream aflame, and Catherine and Vincent have disappeared beneath it; Paracelsus paraphrases the quote to second person

Text: My hour is almost come
When I to sulph'rous and tormenting flames
Must render up myself.

Speaker: Ghost of Hamlet's father, to Hamlet

Author: Shakespeare

Title: Hamlet

Act/scene/line: Act I, scene 5, line 3

Date: 1623

Source: RS, p. 1149

Bibliography

This bibliography includes the abbreviations by which entries are referenced in the body of the Compendium.

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- Benet's Benet's Reader's Encyclopedia. Third Edition. New York: Harper & Row, 1987.
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- Symbols2 Cirlot, J. E. A Dictionary of Symbols (Second Edition). Translated from the Spanish. New York: Philosophical Library, 1983.
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This book actually has three titles: on the spine is "Selected Poetry/William Blake", on the cover is "The Selected Poetry of Blake", and on the title page is "William Blake / Selected Poetry". Aren't bibliographies wonderful to give you all this information?
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Bibliographic Index of Classical Poetry

Abbreviations for references are as found in the Bibliography. This index does not cover single-author collections (such as Rilke or Shakespeare).

Author; title	NAEL 1	NAEL 2	NAP	NAMP	Love Poetry	IPEL	PLF	OEV	HBV
Arnold; Dover Beach		•	•			•	•	•	
Arnold; Longing	•						•		
Blake; Piping Down the Valleys Wild		•	•					•	•
Blake; To The Evening Star		•	•				•		
Robt. Browning; Asolando								•	
Byron; She Walks in Beauty		•	•		•	•		•	•
e. e. cummings; Somewhere I Have Never Travelled			•		•				
T. S. Eliot; The Hollow Men						•			
T. S. Eliot; Journey of the Magi		•				•			
Frost; Acquainted with the Night				•			•		
Gilbert; Ko-ko's Song						•			
Marvel; To His Coy Mistress	•		•		•	•	•	•	•
Poe; Annabel Lee			•				•		•
Shelly; I Arise From Dreams of Thee	•					•			
Tennyson; Idylls of the King		•							
Tennyson; Lady of Shalott		•						•	•
Dylan Thomas; And Death Shall Have No Dominion				•					
Dylan Thomas; Fern Hill				•		•	•	•	
Wordsworth; Composed Upon Westminster Bridge		•	•			•	•	•	
Wordsworth; Ode: Intimations of Immortality		•	•			•			•
Whitman; Song of Myself				•					
Yeats; Second Coming		•	•			•		•	

*For those of you who asked:
A full list of first- and second-season episodes and major plot lines*

First Season

	<u>Title</u>	<u>1st Air</u>	<u>Writer(s)</u>	<u>Plot line</u>
1	Once Upon A Time In The City of New York (pilot)	9/25/87	Koslow	How it all began... Vincent and Catherine's first meeting
2	Terrible Savior	10/2/87	Martin	C suspects V of being subway vigilante
3	Siege	10/9/87	Peckinpah	C falls for Elliot Burch, real estate magnate; old people forced out of their apartments
4	No Way Down	10/16/87	J. Crocker	V, blinded in explosion, must escape captivity and find his way home
5	Masques	10/30/87	Martin	Halloween - V's night of freedom above; Irish poet
6	The Beast Within	11/6/87	A. Laskos	C has near-fatal confrontation with ex-tunnel-dweller Mitch
7	Nor Iron Bars a Cage	11/13/87	Gansa/ Gordon/Perlman	V captured and caged by two scientists
8	Song of Orpheus	11/20/87	Gansa/ Gordon	Father's name and past revealed; goes above for first time in over 30 years
9	Dark Spirit	11/27/87	Bernheim	C investigates voodoo murder, gets caught
10	The Children's Story	12/14/87	Koslow	Children being sold to a Fagin-like thief
11	An Impossible Silence	12/18/87	Gordon/ Gansa	A deaf tunnel girl witnesses a murder and chooses to testify at great personal risk
12	Shades of Grey	1/8/88	Martin/ Peckinpah	V and Father trapped in cave-in; C must turn to Elliot Burch for help
13	China Moon	1/15/88	Benjamin	"Romeo & Juliet" in Chinatown; tunnels invaded by Tong
14	The Alchemist	1/22/88	Gordon/ Gansa	Paracelsus, former friend of Father, is selling a deadly drug above
15	Temptation	2/5/88	Peckinpah	V and C prepare gifts for anniversary of their meeting; Joe is distracted by beautiful Erika
16	Promises of Someday	2/12/88	Martin	V's childhood friend (and Father's son) Devin returns after 20 years absence
17	Down to A Sunless Sea	2/19/88	Balluck	C's ex-fiance resurfaces; V has visions
18	Fever	2/26/88	Cassutt/ Cassutt	Discovery of a treasure ship brings strife
19	Everything is Everything	3/4/88	Aldridge	A Gypsy boy tries to reverse the unjust banishment of his family
20	To Reign in Hell	3/18/88	Gordon/ Gansa	Paracelsus kidnaps C to lure V to his death
21	Ozymandias	4/1/88	Martin	C agrees to marry Elliot to stop building of tower that threatens tunnel system
22	A Happy Life	4/8/88	Koslow	C's pain almost ends C & V's relationship; season closer

Second Season

	<u>Title</u>	<u>1st Air</u>	<u>Writer(s)</u>	<u>Plot line</u>
23	Chamber Music	11/18/88	Koslow	V tries to help piano prodigy turned junkie
24	Remember Love	11/25/88	Aldridge	"It's a Wonderful Vincent" – what things would have been like without V
25	Ashes, Ashes	12/2/88	Crays/ Dotrice	Russian sailor brings plague to the world Below
26	Dead of Winter	12/9/88	Martin	Winterfest is disrupted by Paracelsus
27	God Bless the Child	12/16/88	Gansa/ Gordon	A young ex-prostitute falls in love with V
28	Sticks and Stones	1/6/89	Gansa/ Gordon	Laura, deaf ex-tunnel-dweller, falls in with deaf street gang
29	A Fair and Perfect Knight	1/13/89	Simonds	Michael goes Above to build a new life; V struggles with jealousy
30	Labyrinths	1/20/89	Gansa/ Gordon/ Aldridge	A young D&D player discovers the world Below
31	Brothers	2/3/89	Martin	Devin rescues a deformed man from captivity in a carnival and brings him Below
32	A Gentle Rain	2/17/89	Moore/ Campanelli	Catherine must turn in a tunnel-dweller who killed while driving drunk 18 years earlier
33	The Outsiders	2/24/89	Simonds/ Berlin/ Estrin	A group of psychotics takes up residence Below
34	Orphans	3/6/89*	Gansa/ Gordon	C's father dies; she goes Below to grieve
35	Arabesque	3/13/89*	Aldridge	Lisa's return opens old wounds for V
36	When the Bluebird Sings	3/31/89	Guttke/ Martin	Kristopher Gentian, fraud — or ghost?
37	The Watcher	4/7/89	Moore/ Campanelli	C harassed by Peeping Tom
38	A Distant Shore	4/14/89	Squerciati	C travels to Los Angeles for murder info
39	Trial	4/21/89	Gordon/ Gansa/ Simonds	C must prosecute a fatal child abuse case, but wife won't testify against husband
40	A Kingdom by the Sea	4/28/89	Martin	Elliot Burch in trouble; C risks life to help
41	The Hollow Men	5/5/89	Laskos/ Reed/Rabkin/Goldberg/Simonds	Two rich kids kill for fun (whew!)
42	What Rough Beast†	5/12/89	Gansa/ Gordon/ Martin	Zealous reporter triggers the beginning of V's confrontation with himself
43	Ceremony of Innocence†	5/19/89	Martin/ Gordon/ Gansa	Paracelsus's vicious lie about V's birth brings V to the brink of madness
44	The Rest is Silence†	6/2/89	Carroll/ Carren/ Koslow	A stress-aggravated mysterious illness sends V over the edge; season cliffhanger

* = aired on a Monday "Great Experiment" night

† = part of "The Trilogy"