"WHEN YOU SEE ME AGAIN, IT WON'T BE ME". *TWIN PEAKS* FROM THE MULTICHANNEL ERA TO THE DIGITAL ERA

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ABSTRACT
On its debut in 1990, David Lynch and Mark Frost's TV series *Twin Peaks* aired during the "multichannel era" on the broadcasting channel ABC, one of the three free-to-air US TV networks at the time. ABC imposed major plot developments, e.g. the revelation of Laura Palmer's murderer early in season two, which the two creators intended to keep the mystery unsolved for a much longer time. For the revival of *Twin Peaks* (2017, during the digital era), distributed by Showtime, Lynch and Frost created a more complex audiovisual product. The *Twin Peaks* revival was realized with far more authorial liberty, due to the indisputable celebrity of Lynch and the possibility—fostered by the subscription-based premium cable platform Showtime—of aiming at a niche audience, a possibility that George Gilder foresaw in 1990. As a result, not only *Twin Peaks – The Return*'s plot is much more complex than in the first two seasons, but it also proves how television in the digital era can lead to the creation of audiovisual narratives that fully exploit every audiovisual semiotic level.

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Acclaimed as the best 2017 movie by the *Cahiers du cinéma*, the third season of *Twin Peaks* is far more than a '90s TV series revival: it represents one of the highest points of contemporary audiovisual storytelling. Its co-creator David Lynch defined it "a feature film in 18 parts" (Jensen 2017), with a continuing storyline and nothing like episodic closure. Being created with various levels and strategies of defamiliarization, *Twin Peaks* demands a cognitive effort that stretches the concept of interpretative cooperation theorized by Umberto Eco (see Eco 2016). The whole series is a complex narrative mechanism that can be only partially understood, being shaped around a Möbius strip (which is shown in Part 17); but its third season is much more challenging as to its visual and auditory levels, and as to its plot structure, thus compelling the audience to re-examine clues and leads from the beginning of the story, twenty-seven years ago, when *Twin Peaks* imposed itself as a game changer despite being burdened with several constraints.

1. *TWIN PEAKS'* FIRST LIFE IN THE MULTICHANNEL ERA: DISCOVERING WHO KILLED LAURA PALMER

On its debut in 1990, David Lynch and Mark Frost's TV series *Twin Peaks* aired on the broadcast channel ABC, one of the "big three" US TV networks at the time, along with NBC and CBS (see Landau 2017)—FOX having entered the television arena shortly earlier. Even before its airing, *Twin Peaks* was saluted as "The Series That Will Change TV", as Howard A. Rodman's article on *Connoisseur* was titled. Rodman pointed out that:

> *Twin Peaks* [...] does not signal its punches; you are not told whether you should laugh or cry, be frightened or reassured. There are corpses, but it is not a melodrama; there is a pair of mismatched cops, but it is not a buddy series; there are moments of excruciating humor, but it is not, by any means, a comedy. (Rodman 1989: 143)

In 1990, television was in its second golden age (see Rossini 2016), the "multichannel era" (see Lotz 2007), characterized by structural changes in storytelling: "during the 80s, something changes: the TV series form grows wiser, becomes more ambitious and begins to be considered as an object worthy of attention and analysis" (Rossini 2016: 58, my translation).

When the two *Twin Peaks* creators met, Mark Frost was a television screenwriter who had worked on *Hill Street Blues*, a series which serves as an example of the origins of multistrand plot development (see Rossini 2016: 59); "in [*Hill Street Blues*,] stories were allowed to overlap, to continue, to meander through several episodes, with an 'A,' 'B,' and 'C' plot. The conventions were up for grabs" (Rodman 1989: 144).

On the other artistic hand, Lynch had been shaping his image as a director of strange movies with big-cheeked ladies living and singing in a radiator (*Eraserhead*), deformed and lonely human beings (*The Elephant Man*) and young men attracted by evil (*Blue Velvet*). As Lynch recalled,

> Well, Mark and I have an agent named Tony Krantz, who encouraged us to get into TV and do this kind of thing. We sort of had these ideas, these kinda feelings about a story with a background, a middle ground, and a foreground. Well, the background was a crime. The middle ground was eight or ten characters in a small town. (Rodman 1989: 141)

Twin Peaks achieved resounding success and earned Lynch a *Time* cover, the *Entertainment Weekly*'s main title *The Year's Best Show* and a growing audience—that was, obviously, ABC's first concern and the main reason for having financed a risky project involving the bizarre director of *Eraserhead*. As Mark Frost noted in 1990,

> It's amazing that no one thought to do anything like this until fairly recently. I think that now the networks are so concerned about losing their audience they're willing to take these kinds of risks. I don't know that we would have been able to sell this series three or four years ago. (Rodman 1989: 142)

In 1984, Lynch had experienced the intrusiveness of production logic in film: after being hired as the director of *Dune*, an adaptation of the fantasy book by Frank Herbert, Lynch could not release a director's cut version of the movie. As a result, from the initial four-hour length, the final running time was 136 minutes, and Lynch was far from proud of the result (see Rodley 1998). ABC's intrusiveness caused constraints in *Twin Peaks*' plot as well, and of primary importance. The period between the 1980s and the end of the twentieth century is called by Amanda Lotz (2007) "the multichannel era"; it followed "the network era", and was characterized by an increased number of channels and the consequent improve-

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ment of the quality of TV shows. In *Life After Television* the "media futurologist" (as referred to by David Foster Wallace in Wallace 1993: 185) George Gilder noted that, during the first decades of TV programming, "Television act[ed] as a severe bottleneck to creative expression, driving thousands of American writers and creators into formulaic banality or near-pornographic pandering" (Gilder 1994: 47). Twenty-five years later, in a retrospective analysis, Jason Mittell expounds the same scenario:

> For decades, the commercial television industry was immensely profitable by producing programming with minimal formal variety outside the conventional genre norms of sitcoms and procedural dramas [...] with more legitimated prime time offerings *avoiding continuity storylines* in lieu of episodic closure and limited continuity. (Mittell 2015: 32, emphasis added)

One of the reasons why continuity storylines were avoided was that "Reruns distributed by syndicators might be aired in any order", and "this lucrative aftermarket" rested on episodic closure (Mittell 2015: 32).

Twin Peaks was pivotal in the process of creating TV series with a running plot, as Mark Frost had learned the ropes with *Hill Street Blues*' multi-strand narrative and David Lynch had brought his cognitive-demanding approach to stories. As Frost recalls:

> For *Twin Peaks*, we've talked about possibly carrying one story all the way through the season, at a background level, and then doing two-parters, four-parters, six-parters, so that they're in effect kind of little miniseries. And of course modular stories inside each episode. It's an interesting kind of balancing act. (Rodman 1989: 144)

Notwithstanding the great amount of innovation Lynch and Frost introduced on television with *Twin Peaks*, ABC imposed major constraints to the two creators of the series. After the first season's finale in 1990, there was no clue as to who could actually be Laura Palmer's killer. Several people induced suspicion: the weird psychiatrist Dr. Jacoby, the ruthless businessman Ben Horne, the odd Log Lady; they could all be culpable, like almost every other character—even Laura's best friend Donna Hayward was suspected by some fans posting hypotheses online (Jenkins 1995: 58). Television in the 1990s was more complex than in the previous network era. Nevertheless, one of its imperatives, as Neil Postman noted in *Amusing Ourselves to Death*, was "Thou shalt induce no perplexity" (Postman 2006: 147). Quoting John Ellis, David Lavery noted that "TV is required to be predictable and timetabled; it is required to avoid offense and difficulty" (Lavery 1995: 5). Consequently, ABC pressured the series' creators to solve the mystery and finally reveal who had killed Laura Palmer; a choice regretted in different times by both *Twin Peaks*' creators. As Mark Frost recalls,

> David always felt we made a mistake early on, giving in to heavy network pressure to solve Laura's mystery as soon as we did. I agree with him now. We let their fears become ours and it cracked the magic. The dream would have lasted longer, most likely, if we'd struck to our guns. (Frost in Lynch 2011: v)

Twin Peaks' plot, as a detective story (even if a de-rationalized one, see Hague 1995), was based on the "whodunnit" mechanism. The ABC producers thought the identity of "who" killed Laura Palmer eventually had to be discovered, in order to positively influence audience ratings that had been falling during the first season—to an extent due to ABC's decision to schedule the show on Thursday night, in direct competition with NBC's beloved (and plainly episodic) comedy *Cheers* (Lavery 1995: 2).

As a consequence of "the heavy network pressure" (to use Frost's words), Laura Palmer's murderer was revealed during the second season's eighth episode. Not only did audience ratings not grow (the show placed 85th out of 89 shows in the ratings), but the series was also put on hiatus immediately after the second season's 15th episode aired. The series, now scheduled on Saturday night, would return to Thursday night for the last six episodes (see Lavery 1995: 2) and would not be renewed for a third season. The second season's finale ended with a major cliffhanger that showed Special Agent Dale Cooper possessed by the demonic creature BOB; furthermore, the destiny of Cooper's love interest, Annie, was unknown; the series' nymphet Audrey Horne was the victim of an explosion, and Leo Johnson's fate was literally hanging.

After the forced revelation of Laura Palmer's murderer, many storylines had become sloppy and weirder—but far from in the Lynchian way. In Mark Frost's *The Final Dossier*, for example, teenage biker/Laura's lover James Hurley's storyline in the second season is summarized and criticized in a

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way that looks like an epitaph: "[he] stumbled into the role of hapless patsy in a murder scheme straight out of noted noir novelist James M. Cain" (Frost 2017: 87). As he was on the set of *Wild at Heart*, Lynch was no longer directly involved in all aspects of the development of *Twin Peaks*, therefore the quality of the episodes' scripts changed. As pointed out by Desta,

> Season 2 is widely regarded as an absurd derailment of the show's excellent first season, a campy affair that has long been ridiculed by critics. Lynch, who was still attached to the series at that time, directed Season 2's first two episodes and the finale. He largely blames the show's original network, ABC, for ruining the second season. [...] "It got very stupid and goofy in the second season; it got ridiculous," Mr. Lynch said. Per the *Times*, Lynch "was not involved with the show after Laura's killer was revealed." (Desta 2017).

Due to entertainment industry constraints, the two 1990s *Twin Peaks* seasons did not reach their full potential, and yet they became the starting point for a new way of conceiving television storytelling. *Twin Peaks'* novelty benefited, in its first life, from the multichannel era improvements, such as VCRs, as Jenkins highlighted:

> As one fan remarked just a few weeks into the series' second season, "Can you imagine Twin Peaks coming out before VCRs or without the net? It would have been Hell!" Lynch's cryptic and idiosyncratic series seemed to invite close scrutiny and intense speculation enabled by the fan's access to these technological resources. Another explained, "Video-recording has made it possible to treat film like a manuscript, to be pored over and deciphered". (Jenkins 1995: 54)

Already in 1990, George Gilder foresaw that improvements in technology and a future interactive form of television could lead to a greater freedom in creating quality products: that is what is actually happening with satellite channels and on demand platforms such as Showtime, which gave *Twin Peaks* a third season and a second life. *Twin Peaks – The Return*, as a revival, continues the previous plot, but, even if it is the same show, it has deeply changed, as if to fulfill The Man from Another Place's enigmatic statement in the finale of Season 2 : "When you see me again, it won't be me".

2. LAURA PALMER IS DEAD. LONG LIVE LAURA PALMER. *TWIN PEAKS'* SECOND LIFE IN THE DIGITAL ERA

Twenty-six years after the second season's finale, *Twin Peaks* returned for a third season on Showtime from 21 May to 3 September 2017, with one episode a week—except for the first two episodes, which were released together on the same night. Instead of using the Netflix distribution model, which involves publishing every episode of a season at the same time, thus allowing the audience to binge watch all the episodes, *Twin Peaks*' creators chose to release it weekly, thus expanding the storytelling duration and, accordingly, the audience's enjoyment and their cooperative efforts in making sense of the story.

The time was ripe for creating an audiovisual narrative with fewer constraints—among which the unavoidable ageing and passing away of some actors. The original cast had suffered several losses during the years in which the idea of a revival seemed far from conceivable. For example, Jack Nance died in 1996; therefore his character, Pete Martell, would not be able to wear the green glove that would prove crucial in defeating killer BOB, the malignant entity who had possessed Dale Cooper after being responsible for Laura Palmer's murder through her father Leland. (Lynch wrote "I had the green-glove idea from long ago and originally Jack Nance was going to wear it, and that would've been a whole different thing" [Lynch, McKenna 2018]).

Production constraints, even if limited, were poorly received by Lynch, who even complained about the necessity of scheduling shoots and location, as made clear by one of the special feature videos contained in the DVD of *Twin Peaks – The Return*:

> Why we only have two days? We own the stages. Why do we have to do this in two days? [...] The thing is that [...] that fucking really pissed me off, it really does [...] I'm not working in this fucking way, ever. This is absolutely horrible. We never get any extra shots, we never get any time to experiment, we never ever go dreamy, or anything. We barely fucking make our days. I could have spent a week in the Fireman's, I love that place, and dream all kinds of stuff. You know, this is sick, this fucking way to do it, you don't get a chance to sink in anything. It's not a way to work. [...] You tell me I got two fucking days to do all these things, this is just BANG

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> BANG BANG, it's like a fucking machine. (*David Lynch Reacts to Time Constraints*)

David Lynch directed every episode of the third season, and is also credited as sound designer. As a Renaissance man-like author (see Wallace 1996), Lynch masters different semiotic codes (he is a musician, painter and author of comic strips) and is capable of building an audiovisual narrative that relies on the superimposition of various levels. *Twin Peaks – The Return* is a complex narrative object that stands to a detective story in the same way as a cube stands to a tesseract, and that involves both the content and the storytelling mode.

As to the content, the plot level seems shaped around the Möbius strip, a geometric figure obtained by half twisting a paper band and re-attaching its ends in order to obtain only one continuous surface:

> Start at any point on the surface, and draw a line in one direction which does not cross the edge. Keep going, and half-way through your journey you will pass the point you started from, but on the other side of the paper, and after another circuit you will be back to your starting point. (Wells 1991: 152)

Lynch seems to have already used this plot structure in *Lost Highway*, in which the main character, Fred Madison (Bill Pullman), turns into Peter Raymond Dayton (Balthazar Getty) and, from that point on, is on the other side of the looking-glass, where he also finds his wife's alter ego (Patricia Arquette). In the same way, in *Twin Peaks – The Return*'s finale, Special Agent Dale Cooper and his former secretary Diane Evans (Laura Dern) find themselves on the other side of the narration, turning into the characters of Richard and Linda—as forewarned by The Giant/The Fireman in Part 1 ("Remember: 430. Richard and Linda. Two birds with one stone"). While in *Lost Highway* the character changed both in his aspect and identity, in *Twin Peaks – The Return*, the two of them only change identity as if their original bodies were injected into two different lives; shortly thereafter, their memories fade and they act as if fulfilling a destiny, doomed to play their new roles. The "newborn" Richard finds Laura Palmer, only she goes by the name of Carrie Page and has aged, instead of being killed as a teenager. As a result of moving to the other side of the Möbius strip, the story we have been watching until that moment is rewritten and fades from the diegesis: a 1990 Pete Martell reappears, but this time he doesn't find Laura Palmer's body "wrapped in plastic" like in the iconic image from the first season's pilot—as if the whole *Twin Peaks* had ceased to exist, even if the audience remembers otherwise.

Lynch's cinematic approach is immersive and he always refuses to provide answers about his creations: in *Twin Peaks – The Return* as well, the plot is never explained nor clarified, and even the meaning of the actions of Richard, Linda, and Carry Page remain obscure. In the season finale, Cooper/Richard asks, "What year is this?" Both character and audience are taken aback, and the ending is open to speculation.

The ending provided by Mark Frost in his book is far more explicit. *The Final Dossier*, which was published as a collection of files organized by the names of *Twin Peaks*' characters, provides explanations for many unresolved stories. In the series, for example, the decades-lasting love story between Big Ed and Norma Jenkins culminates in Part 15 with a passionate kiss and a retro song (Otis Redding's "I've Been Loving You Too Long"). In *The Final Dossier*, Frost describes their wedding and how a great part of Twin Peaks' townspeople attended:

> You'll be pleased to learn, I think, that Ed and Norma got married not long after, James played a song he wrote on his guitar during a civil ceremony conducted by the Big Log near the old train station. All of their friends—half the town, it seems—were there. Andy Brennan bawled more or less throughout, and I'm told even Deputy Chief Hawk got a tear in his eye. His old friend Big Ed's Hurley Luck had finally turned. (Frost 2017: 90)

The need for an ending that characterizes readers' approach to a huge portion of novels (see Kermode 1967, Brooks 1984) is pivotally fulfilled in *The Final Dossier*. As far as the ending of the whole *Twin Peaks*' story is concerned, while in the series Lynch suggests possible interpretations through sounds and images, in *The Final Dossier* Frost illustrates what happened to Laura Palmer, her mother and father:

> **Laura Palmer did not die.** [...] Laura Palmer disappeared from Twin Peaks without a trace—on the very same night when, in the world we thought we knew, it *used to be said* she died—but the police never found the girl or, if she had been killed elsewhere, her body or made a single arrest. In every subsequent mention in an edition of the Post, the case is still listed as open and pending investigation. [...]

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> The following year, on February 24, 1990—the one-year anniversary of her "disappearance"—Leland Palmer committed suicide. [...]
>
> After Laura's disappearance, Sarah experienced bouts of severe depression and was treated for it, as previously reported. In the years since—at least in the version where her husband committed suicide—according to medical records she has battled alcoholism, addiction to prescription drugs, and social isolation. (Frost 2017: 132-137, emphasis in original)

Even if Frost provides an ending, this cannot be considered as a decisive one, since, when questioned about Frost's book *The Secret History of Twin Peaks*, Lynch answered "I haven't read it. It's *his* [i.e. Mark Frost's] history of Twin Peaks" (Hibberd 2017).

Twin Peak's plot, multilayered since the first two seasons, becomes much more complex in the 2017 revival, and makes greater demands on its audience's attention and memory. If the 1990s series had A, B, and C plots, and all of them took place in the small town of Twin Peaks, Washington, the third season's plotlines involve a larger number of locations, such as New York and Las Vegas, but also the desert of New Mexico. If the first two seasons show the otherworldly and iconic Black Lodge, the third season also explores The White Lodge, The Convenience Store, and a nuclear explosion site (Part 8). The events depicted in the ABC seasons had developed chronologically, whereas the Showtime season has a jumbled chronology whose oddity is hinted at even in the different times displayed on the screens of the characters' mobile phones. A comparison between the multichannel era seasons and the digital era one highlights how televisual narrative changed; not only did the plot level change, but also did the sounds and images accordingly.

3. "LISTEN TO THE SOUNDS"

Twin Peaks' sound level punctuates the narrative and gives hints to the audience. As to *Twin Peaks – The Return*, the complexity of the plot transforms the revival in what a tesseract is to a cube, since its form is a multi dimensional expansion of whichever geometric figure the plot is really shaped on. The sounds designed by David Lynch are part of the narrative: for instance, the same peculiar crackle can be heard in the first episode (during which The Fireman warns "Listen to the sounds") and in the last, when Cooper travels back to 1990 and saves Laura Palmer. That sound seems to punctuate the shifting of the timeline, thus becoming a full-fledged part of the narrative, like colors and film editing. In her study "'Disturbing the Guests with This Racket': Music and *Twin Peaks*", Kathryn Kalinak points out how, in the ABC seasons, Lynch tended to blur the borders between fiction and reality through sounds and music, by fostering the confusion between diegetic and non-diegetic levels.

> The scene begins with Audrey Horne swaying dreamily. We are let to believe that she is responding to some inner voice that we are not privy to since the music on the soundtrack is a theme we've already heard dozens of times before as non-diegetic accompaniment and Audrey is given to enticingly sensual behavior with little or no provocation. Suddenly her father enters. A change of camera placement reveals a phonograph. We have been tricked: what we thought was non-diegetic background music is, in fact, diegetic and Audrey's odd and alluring display becomes justified by the music she hears. (Kalinak 1995: 85)

In *The Return*, this attempt to blur borders through the music is intensified: every Part contains a live performance on the stage of the Roadhouse in Twin Peaks: Chromatics, Nine Inch Nails, The Veils and many other groups and singers play the tracks of the soundtrack in the diegesis, even if it is quite difficult to suspend one's disbelief to the point of believing that a small town in the northeast of the United States could offer such a variety and multitude of famous artists' concerts. As to Audrey, in Season 1 she appeared in an iconic scene in which she danced dreamily at the Double R diner; that scene became later known by the name of "Audrey's dance". In *The Return*, a confused and contradictory Audrey goes to the Roadhouse and is invited to perform "Audrey's dance" —a name never used and never supposed to be known in the diegesis.

4. BETWEEN TWO WORLDS

Instead of using frame composition, cameras and film editing only to record a scene in which facts and dialogues make the story go on, David Lynch—whose hand seems much more visible than Frost's in this season—makes images and sounds

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become fully part of the narrative, each one conveying a particular meaning.

As in the film adaptation of *The Wizard of Oz*, to which Lynch often refers (a 1990 commercial of *Twin Peaks* had it as an explicit paratext [Lavery 1995: 2], and in *The Return*, Jane E wears red shoes), black and white images are signals for other levels of reality. In *The Return*, Gordon Cole (played by David Lynch) recounts his dream in which Monica Bellucci (as *herself*) says: "We are like the dreamer, who dreams and then lives inside the dream"; the audience is allowed to see Cole's dream, and it is in black and white, since it represents another level of reality.

One of the special features in the DVD of the first two seasons of *Twin Peaks* is called *Between Two Worlds*. The first part is filmed in black and white: Lynch interviews the characters of Laura, her mother Sarah and her father Leland, and there is no other sound to be heard apart from their voices. Then, the scene switches to a color version and the audience can also hear the background sounds; now Lynch interviews the same people, only they speak as the actors Sheryl Lee, Grace Zabriskie and Ray Wise. Colors and sound definitely connote different levels of reality.

In *Twin Peaks*, otherworldly places are characterized by peculiar colors and film editing: the Black Lodge has, since the multichannel series, a geometric black and white floor and red tents, and the characters that live there move and talk in reverse. In the digital era season, otherworldly places multiply: there is a White Lodge (filmed in black and white, with the same reverse backward feature as in The Black Lodge) and a Purple Room surrounded by a purple sea in which the character Naido (Nae Yuuki) is portrayed through frantic image editing and speaks an incomprehensible animal-like language. The Convenience Store is filmed in black and white, its editing is quickened, glitchy and with disturbances and grating resonances; here the soundtrack is a shrill violin sound. The scenes set around the Convenience Store are intermittently lit, which results in a disturbing experience for the viewer. Moreover, in Part 8, the White Lodge, the Convenience Store and the Purple Room are collocated in a nuclear explosion site, into which the camera seems to enter, totally disorienting the viewer.

In order to try and position events and scenes in what could be the right place in space and time, the audience has to take full advantage of the hints left on various semiotic levels; but these are not given as "flashing arrows" (such signs, writes Johnson, "reduce the amount of analytic work you need to make sense of the story. All you have to do is follow the arrows" [2005: 74]). On the contrary, they are hidden, which triggers the audience's hermeneutic fervor on various Internet platforms and networks, such as Reddit. David Lynch's well-known obstinacy in refusing to give any explanation for his works fuels his audience's willingness to get to the bottom (or on top) of the entire mystery.

Twin Peaks' third series changed TV for the second time, proportionately to the mutated context, a television landscape that had been deeply influenced by the first two seasons in terms of plot construction and screenwriting, and that will most likely be influenced by "the best 2017 movie" as well.

As George Gilder foresaw, the digital era freed networks from the obsession of aiming at an indistinct mass audience; audience's fragmentation fostered the network's inclination to finance shows which could be appropriate for niche audiences.

Blamed for fostering hyper-simplification and serving as a crucible for the basest forms of entertainment, the televisual medium has instead proved itself much more flexible than initially thought, with the growth in the number of channels offering increased space for superior products. *Twin Peaks* represents an example of both multichannel and digital era's constraints and fully exploited possibilities, and the superior result of *The Return* can be related both to technological improvements and to David Lynch's "authorship by responsibility", as Jason Mittell refers to film authorship. According to Mittell, TV series usually follow the model of "authorship by management", which means that the responsibility for different aspects of the final product are scattered between a large number of professionals (Mittell 2015: 88). Even if, among the many professionals, the showrunner emerges as the person in charge of coordinating different aspects, his or her role is different from that of the director in a movie or, even more, the author of a novel. Being director and sound designer of each part of *Twin Peaks – The Return*, Lynch succeeded in controlling almost every aspect of *Twin Peaks'* third season, and this unity of vision resulted in the creation of a narrative which perfectly fits T.S. Eliot's definition of a classic:

> [...] what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the completely new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of

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> novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art towards the whole are readjusted; and this is conformity between the old and the new. (Eliot 1958: 23)

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