

Title: Hannibal: Art and Horror

Authors: Cláudia Costa Pires

History of Art, Heritage and Visual Culture Master's Student (FLUP)

up201703799@edu.letras.up.pt

Hugo Barreira

Faculty of Arts and Humanities of University of Porto (FLUP) / CITCEM

hbarreira@letras.up.pt

Abstract: In this paper we analyse the television series Hannibal, created by Bryan Fuller, based on the Red Dragon by Thomas Harris, from the perspective of Art and Horror, which constitutes a new approach on the analysis of the series. Through our analysis we found that artistic references are used in the progress of the narrative, and in the presentation of visual translations of fundamental ideas like the divine through references to Bosch, or Caravaggio, the idea of becoming through references to Botticelli, as well as the image of Wendigo Man, the idea of lost time through the reference to Dali, the idea of deconstruction through references to Picasso, and the idea of the demonic through William Blake.

Therefore we concluded that references to art also legitimize the elevation of horror to art, as in Hannibal's citation of Piero della Francesca in the Eye of God. Horror is elevated to art by Hannibal not only on his tableaux vivants-like compositions such as the corpse of Beverly Katz that cites Damien Hirst, but also on the kitchen, by turning his victims into an edible performance-like spectacle for his guests. Hannibal also focuses his attention on Will Graham leading to the human broken heart (S3:02) in the Palatine Chapel in Palermo, that was designed with Da Vinci's Vitruvian Man and the body of Antony Dimmond. This work correlates to the metaphor of Hannibal, Will and Zephyr, Chloris and her transformation in Flora, from Botticelli's The Primavera, as love develops the transformation and creates violence and horror. Since the idea of death is fundamental to perceive art in horror, that concept is present in all aspects of the show such as in Hannibal's cannibalism, that Hannibal perceives as divine interventions, that result in his art creations with the bodies of the rude.

Keywords

Hannibal; Television Series; Art; Horror; Death; Cannibalism; Wendigo Man; Divine.

1. Introduction

This work was developed in the Art History Bachelor's Degree in the University of Porto, in Portugal. In the context of the course of History of Cinema and other Visual Medias, the work was oriented by the professor Hugo Barreira. I studied the television series *Hannibal*, adapted to television by Bryan Fuller from the book *Red Dragon* by Thomas Harris. The series was analyzed from the perspective of Art and Horror. The objectives were: to understand how references to the universe of art or works of art cited or presented in the series help the progression of the narrative; to understand the reference to specific works of art; to perceive the representation of horror in art and its *relationship with Hannibal*, and consequently with its representation on television; to perceive how some nonviolent works see their meaning transformed by the narrative of the series; and to perceive the sublime in the representation of horror *in Hannibal*. The methodology was: to look for examples of direct or indirect appropriations and/or quotations of works of art in the series; analyze how the artwork is used in the series; compare the use of nonviolent works of art in scenes with images of terror; to understand how references to the artistic universe contribute to the elevation of horror to art.

Hannibal is a series that has already been studied from the following points of view: adaptation of literature to film and television series; *Hannibal* as an anti-hero; narrative construction; aesthetics; philosophy; baroque horror; homosexuality; kitchen and cannibalism; public involvement; quality television; linguistics; classical music; and psychoanalysis. From these studies I point out Geoff Klock, for the attention paid to aesthetics and for mentioning Damien Hirst. As well as Anna Krawczyk-Łaskarzewska for studying the importance of Botticelli's "Primavera" in the third season, and analyzing from the perspective of spiritual alchemy. The art and horror perspective I focused on in this analysis had not yet been explored.

I created a spread sheet to analyze all the episodes according to the optics of horror and art and based on these analyses I organized the text of this report, where I make references to the universe of art, works of art, and artists. The information relating to the series was consulted in official websites of the producers of the series, and in interviews with the producers, the director of photography, and in the book by Jesse Mclean. The information related to the universe of art was consulted in sources and bibliography. For Botticelli I

consulted Ruth Dangelmaier, and Víctor Cremades. Regarding Bosch I consulted Stefan Fischer. Regarding Leonardo da Vinci I consulted Walter Isaacson, and Matthew Landrus. Regarding Van Gogh I consulted the official website of the Van Gogh Museum. Regarding Picasso I consulted Herschel Chip. Regarding Dali I consulted Eric Shanes. Regarding Damien Hirst I consulted an interview with the artist on Damien Hirst's official website. Regarding the color I consulted Eva Heller. And regarding references to the divine and the iconography of Christian art I consulted Louis Réau.

The work was structured in three chapters, the first is dedicated to the formal analysis of the series, the second is dedicated to the general analysis of the idea of the divine in the series, and the third to the analysis according to the art and horror perspective.

2. Formal analysis

2.1. Light, Color and Sensations

Director of Photography James Hawkinson (THOMPSON, 2014) states that in *Hannibal* the lighting is very dark, and admits that the aesthetics of the series refers to Kubrick, namely “*The Shinning*”, in the use of red, and in the cold and wintry environment, which also derives from the type of light at the filming location, Canada.

Red is very present in *Hannibal* from the beginning of the series, in the first episode Will tries to abstain from these hallucinations, in a bathroom painted in red, which symbolizes the blood that surrounds him in his imagination, and figuratively in the physical space in which he is. Red and black when combined are the colors associated with the Devil (HELLER, 2016: 69), demonstrating a sense of immorality, which *Hannibal* is not concerned with, as he only has aesthetic concerns, which maintains his dignity. At the beginning of the second season, *Hannibal* prepares a dinner for Jack Crawford, where they contemplate the loss of Will (S2: 01). *Hannibal* wears all white, just like Will in the second season promotion poster, which may indicate his innocence, like the color of the White Lamb (HELLER, 2016: 163). In *Hannibal*, white seems to allude to the idea of mourning for Will, which is linked to the idea of reincarnation (HELLER, 2016: 164).

To perceive this concepts of light, color and sensation in *Hannibal* we will analyse an excerpt [00:35:00 - 00:43:17] of the last episode of the third season, *Mizumono* (S2: 13).

In the photography, blood and rain are two very important elements, which serve here as allegories of purification. Through the blood that is shed *Hannibal* shows the pain that

Will caused him in trying to take away his freedom. When Hannibal leaves the interior of the house, he purifies himself with rain, washing the blood that he himself had to shed. The rain that we see in a light blue, incorporates his pain. The chromatic palette that we perceive is based on two main contrasting colors: blood red and rain blue. These colors contrast with a dark environment, which shows the weight of the scene.

Will, with his face full of blood, seems to drop a tear of blood, and sees the Wendigo Man, here just like a moose, dying. That is, as Hannibal leaves his life, his influence disappears from Will's life. So the allegory of purification related to rain also works here.

The Wendigo Man works as: a visual allegory that indicates Hannibal's authorship in certain murders; it also represents Hannibal's influence on Will; Hannibal's relationship with Will, and Hannibal's relationship with Alana (S2: 10); incorporates Hannibal's love when the human heart becomes untied and gradually becomes the Wendigo Man (S3: 02); and it also symbolizes Hannibal's monstrosity.

When the scene ends the screen goes black and we see the cloudy sky, with the sun between the clouds, and the blue that seems to be revealing. Thus demonstrating a new life, where we see Hannibal in his person suit, exquisitely dressed, drinking champagne, accompanied by Bedelia. Which in turn contrasts with the way he was with Will, disappointed, and wearing a bloody shirt.

Regarding sound, Brian Reitzell's minimalist soundtrack features in this excerpt the non-diegetic song "Bloodfest" that sounds like rain falling, which relates to the blood that is spilled as Hannibal's revenge for trying to take away his freedom, and having effectively ended the life he had in Baltimore. The song also relates to the rain that falls outside, and in which Hannibal purifies himself when he leaves that life behind. Alana combines the spill of blood with the purification of the rain, when she is lying at the entrance to Hannibal's house, after being thrown from the window by Abigail.

We have a drastic change in non-diegetic music when in the end Bach's song "Goldberg Variations" is combined with a sky that seems to bring the sun after the storm [00:41:55]. Which indicates the beginning of a new life in Europe. This same song is used to introduce the character in the first episode of the series (S1: 01).

3. The Divine

The idea of God is evidenced from the beginning of the series to its end, namely that of a vindictive and powerful God who feeds on disaster. Which is evidenced by Will Graham: "Everyone has thought about killing someone one way or another. Be it by your own hand or the hand of God." (S1:01). One of Hannibal's great reflections on God is the sense of power, Lecter's taste in reading about church covers that fall during the liturgy (S1:02).

When Will is accused of Hannibal's crimes, and is arrested, Hannibal feels like a God, this is demonstrated by the counterpoint of light and shadow in the corridor of the psychiatric hospital, which Hannibal crosses to see Will, who presents himself as a revelation, which is also given to us by the intensification of angelic music¹ when Will is revealed. The counterpoint of light and shadow can be associated with Egyptian temples and tombs, where the revelation of divinity (epiphany) was restricted to a few priests, that is, the highest hierarchies. The association can also be made to the contrast of light outside the temples in Greece, with the dark environment inside with the golden statues, which created the sense of revelation of God, who inhabited the sculpture. This counterpoint of light was continued in Christian religious buildings, given that the architecture of the hospital in which the characters are combines brutalism and Gothic, we can affirm the influence of architecture and light in creating the feeling of the divine. However, Will sees him as the devil who come to visit him, for Hannibal revealed his true self to Will, only Will had a different moral interpretation (S1:13).

During the time Will is imprisoned, Hannibal takes his position, investigating a murderer who created the Eye of God, a tonal palette with several bodies, that make the work: "This killer he's not stringing his victims up, he's stitching them together. Each body is a brushstroke. He's making a human mural." (S2:02). The Eye of God combined two days of filming and a complex visual effects work by Patterson and Rocket Science VFX (MCLEAN, 2015: 102). The work is found when Roland Umber survives the killer-induced overdose and flees, incompleting the work (S2:02). Hannibal finds the Eye of God and gets mesmerized by its beauty, so he praises the "artist": "Hello. I love your work." (S2:02). Hannibal decides to complete the work by placing the "artist" at the center of his own work of art. For Hannibal wants to complete the perfection of his work,

¹ Hans Zimmer, Vide Cor Meum, originally composed for the soundtrack of "Hannibal", 2001.

an idea conveyed by the repetition of the circular shape in the form of the top of the silo, of the shape of the Eye of God, and of Hannibal's own eye, and after Will's eye. Hannibal kills the killer and puts him in at the center of his own work of art, changing the original tone, stating that he will have a grander place than the self-portrait of Piero della Francesca as a guard sleeping in his post, in the fresco of the Resurrection. Thus Hannibal assumes that God gives the purpose for the creation of art to this murderer, but as this does not believe, Hannibal, considering a God places him at the center of his work so that when God looks, the gaze is reflected. Just like Hannibal wants his friendship for Will to be reflected.

When Katz and Hannibal consult Will, he realizes that Hannibal assumes himself as a God, impacting the lives of everyone he crosses: "Killing must feel good to God to. He does it all the time, and are we not created in His image?" (S2:02). Hannibal transforms the assassin into art, in order to reflect God, and all his Magnificence. For which, Hannibal states: "The eye looks from this world to the next and sees the reflection of man himself." (S2:02).

Hannibal's influence ultimately enhances Will's ability to kill, which manifests itself in a "biblical rage" where he sends his admirer to kill Hannibal (S2:05). Thus, the admirer chases Hannibal to the pool, where he crucifies him and places him on top of a bucket, bleeding to death, giving him the choice between a quick or slow and painful death. The admirer states that Judas at least had the decency to hang himself after his betrayal, as Hannibal did not, he does it for him, while encouraging him to kick the bucket. But Jack finds him and the admirer, then kicks the bucket, and Jack saves Hannibal. Crucifixion presents the sacrifice of the Redeemer God (RÉAU, 1996b: 494) and the guarantee of salvation, in Hannibal the meaning is reversed because Will who is regarded as the Lamb of God wants revenge on Hannibal, whose role is ambiguous between God and devil, and salvation is replaced by "reckoning", which highlights the weaknesses of the man who considers himself God.

Hannibal writes a play on the harpsichord in order to deal with the loss of Will after the assassination attempt (S2:06). It is emphasized that just as Hannibal composes a melody also manipulates the lives of those around him, as if he were a God and an artist. Hannibal plays the piece he composed on the harpsichord while Jack met Miriam Lass, who he thought was dead, as if he were a God capable of resurrecting her (S2:06). The idea of a symbolic rebirth is explored when Will is freed as a new man, for he can be associated

with the idea of baptism, of beginning a new life with a new God, Hannibal, who allowed him to know him (S2:08). Will and Jack plan how they're going to catch them while fishing for trout. Hannibal cooks them and presents dishes in which a fish eats another smaller one, reminiscent of a detail of Bosch's "Temptation of St. Anthony" of 1502 (FISCHER, 2019: 363). The fish in the Bible can be associated with Jonah, who was three days in the belly of the whale, the fish that eat each other also relate to the "Sermon of St. Anthony to the Fish" of Father António Vieira, where he reflects that the big fish eat the small ones, as we can see in a drawing by Pieter Bruegel. The big fish that eats the little one serves as a metaphor, because Hannibal cooks the trout that Jack and Will fished, and presents them in this way to indicate that his strategy would not be effective. Will's becoming progresses with the murder of Randall Tier, which leads to a discussion of morality, where Will states that Hannibal's behavior is destructive. However, Hannibal regards his actions not as evil, but as acts of God, exemplifying that storms can be considered evil, but are also associated with the experience of the sublime.

In the final episode of season two (S2:13), Will plays both sides, Jack's side, and Hannibal. Jack wants to catch Hannibal. Hannibal wants to run away with Will. Will betrays Hannibal, and he decides to punish him Hannibal and Will dine lamb at their last supper of this life that they plan to leave, as a clear Christological reference. They discuss *Will's becoming*, and the need for Jack's sacrifice for Will, who wants to reveal truth, and justice. However, Hannibal assumes himself as a merciful God and punishes Will only to leave him.

In the third season, Hannibal begins to be perceived less as God, but as the Devil, since Gideon states that he is the Devil, Hannibal states that the Devil has haunted mankind since the beginning of time, he for much less time (S3:1).

In Florence, in his lecture on Pietro della Vigna and his place in Hell Hannibal refers to Botticelli's map of Dante's Hell, and refers to the link between the suicide of Judas and Pietro della Vigna, the idea of betrayal and hanging, an image that was present in art, which exemplifies with: a representation of the crucifixion, where Judas appears hanged; Judas hanged with his bowels falling at the gates of the Cathedral. Examples he uses to show the relationship with the conclusions of his presentation stating: "I make my own home be my gallows", which we can associate with the destructive force that subjects

everything around Hannibal. Hannibal is portrayed as the devil this season, so they associate his figure with lucifer's representation behind him (S3:01).

In his office, Hannibal has a cross and a Hindu god, on top of his fireplace, showing his lack of devotion to a God, but to his appreciation for the idea of divinity, which he himself admitted in conversation with Will, and Will admits in spring that Hannibal has more fun challenging God than to being God (S3:02). God's challenge manifests itself in the identification of Hannibal as Mephistopheles, and of Will as Faust:

Bedelia: "How were you like as a young man?"

Hannibal: "I was rooting for Mephistopheles and contemptuous of Faust." (S3:03)

Will's perception of Hannibal's love is like an unspoken pact in which one ignores the worst in each other to continue to appreciate the best. And at this point Will wished he could have run away with him (S3:04). However, Will's forgiveness for Abigail's death would be like God's vengeful forgiveness. Hannibal and Will's relationship resides in each other's constant attempt to destroy each other, as they try to free each other, but cannot bear the separation. Will is shot by Chyioh, then wakes up in Sogliato's apartment, where Hannibal plans to eat his brain. As Gideon claimed Hannibal is the devil, and the devil is smoke, as we see in the dream sequence in which Hannibal drugs Will to eat his brain. We see the rods of the Wendigo Man transforming into smokey Hannibal and Will, conveying the message that they are the same. Which is reinforced by Will seeing his own face on Hannibal's face (S3:06).

Their relationship is not only destructive between them, but for everyone around them, namely Alana, whose recovery cites Saint Catherine and her martyrdom by placing the wheel around her body during recovery, representing Alana as a martyred saint (S3:04). The torture wheel is also present in the exhibition of torture instruments at *Pallazo Caponi*, and Jack also uses it to break Hannibal's arm (S3:05).

When Will goes to see Hannibal in the Psychiatric Hospital the interaction of the finale of the first season is reversed, but Hannibal continues to look like a God who awaits him in the Norman Chapel of Pallermo, inside his mental palace (S3:08). When Will returns to investigate *the Tooth Fairy*, he has a readymade family (S3:09). The *Tooth Fairy* kills entire families as part of its becoming as the Red Dragon. The Red Dragon wants Hannibal to recognize him, to which Hannibal asks if he wants him to recognize

him as John the Baptist recognized who succeeded him. But Dollarhyde claims he wants to be ahead of Lecter as the dragon stood in front of the devil in revelation and then show him his strength. Which allows us to realize that Hannibal perceives himself as divine, but that he is perceived by others as a Mephistopheles, something he is aware of. Being that Hannibal asks: "Did he who made the lamb make thee?" (S3:10).

According to Hannibal, the final confrontation will be between God and the *Devil*, the Red Dragon, and the lamb of God, Will, who seeks his revenge in the final episode "The Wrath of the Lamb". Hannibal states that the lamb's anger affects everyone, and refers to the opening of the seals of the Book of Revelation of St. John the Evangelist. Hannibal states that the lamb becomes a lion: "For the great day of his wrath is come; and who shall be able to stand?". Stating that Will will go to war against the Red Dragon: "In righteousness, the Lamb doth judge and make war." Jack considers Hannibal the Devil, Hannibal considers Jack God who needs the sacrifice of God's lamb, Will (S3:12). So Jack plans with Will to kill *the Red Dragon* and then Hannibal. Dollarhyde (*Red Dragon*) wants to kill Hannibal so he merges with the Red Dragon. Dollarhyde tries to assassinate Hannibal and Will, but they end up killing him together. They hug each other and Will throws himself out of the ravine taking Hannibal with him. The *Red Dragon* dies, the Devil and the Lamb of God win, and God is absent. His last words are, "See. This is all I ever wanted for you Will. For both us."

Will: "It's Beautiful". (S3:13).

Since they couldn't beat each other, they came together to beat the Red Dragon, because as Hannibal says it takes two to catch one. Bedelia described her experience with Hannibal as being swallowed by the beast referring to the mouth of hell that existed in the Christian imaginary before Dante, illustrating it through a painting by a follower of Bosch, *Descent of Christ into Hell*, from the fifteenth century (S3:10). Therefore, the series ends with Bedelia at a dinner in which Hannibal will eat her leg with his last bride, Will, creating a destructive union (S3:13).

4. Art and Horror in Hannibal

4.1. The artistic universe of Hannibal

Hannibal's artistic universe is characterized by a taste for art as he draws, and also plays and composes on the harpsichord and the theremin. The paintings and sculptures he has in his home and office show a taste for European art from the modern era, and for Japanese

prints. And that in the second season Japanese armor are also inserted, which also combines with the gastronomic references of the names of the episodes.

Hannibal's taste for portraiture drawing is evident: "I enjoy portraiture. The subject's mental process betrayed only by the expression on their face." (S2: 07). Hannibal draws Will as Zephyr and Bedelia as Flora inspired by Botticelli's "Primavera", from 1482, as Hannibal draws and elevates art to those who intend to kill (S3: 06). He also draws Alana as Botticelli's "Fortezza", from 1470 (S3: 08). Hannibal draws his version of "Wound Man", an illustration from medical books, the first known of which is Hans von Gersdorff, from 1517.

Another of Hannibal's tastes that is also explored is opera and the experience of the sublime in art. The physical aspect of music is evidenced in the series by the way in which they present the singer's throat and Hannibal's ear, combined with a red ribbon around the singer that alludes to the blood and Cleopatra's fate treated in the excerpt "Piangero la sorte mia" from the Opera "Giulio Cesare in Egitto" by Handel (S1: 07). Thus the sublime is achieved in opera as a total art, which is brought to quality television, which employs the mechanisms of cinema, the new work of total art (*Gesamtkunstwerk*).

4.2. Elevation of Horror to Art

The way the human body is treated by the killers of this series, namely Hannibal as the Chesapeake Ripper, demonstrates aesthetic concerns in the construction of composition and image, where blood and body members are like brush strokes. The bodies are designed by François Dagenais, from *Mindwarp* FX (MCLEAN, 2015: 11), and are articulated and made of silicone (MCLEAN, 2015: 62). Since the first homicide of the copy cat, Will says that the homicides of Hannibal are an elevation of homicide to art (S1: 01). Thus Hannibal's killers are perceived as horror artists, who intend to create a performance, with elegance:

Will Graham: "The ripper wasn't painting a picture in the hotel, someone else was." (...)

Beverly Katz: "The Ripper painted this picture, for sure. In big strokes broad strokes. (...)

Will Graham: "The Chesapeake Ripper wants to perform. Every choice has elegance, grace. His mutilations hide the true nature of his crimes." (S1: 07)

Mads Mikkelsen who plays Hannibal reflects on how Hannibal perceives the beautiful: “Where we see something horrendous, he sees something beautiful there. It's kind of a reverse image of our concept of life or beauty.” (MCLEAN, 2015: 63).

With the Chesapeake Ripper the body is dehumanized, as its victims are publicly humiliated for their indignity. He also takes away their organs because the victims do not deserve them, and uses them to raise them to art in the kitchen. The ability to transform horror into art in Hannibal is also in the kitchen, when, for example, Hannibal cooks Gideon's leg baked in clay and persuades him to eat it: “The tragedy is not to die, Abel, but to be wasted.” Even after Gideon has eaten himself, he compliments the chef for his ability to transform him into art (S2: 06).

In episode eight, of the first season, Tobias kills a trombone performer and turns him into a cello. He creates this human cello to make a serenade to the Ripper, as a communication through "artistic expression" between assassins. When Will and Hannibal discuss the case, reflecting:

Hannibal: “This murder was a performance. Every life is a piece of music. Like music, we are finite events, unique arrangements, sometimes harmonious, sometimes dissonant.”

Will: "Sometimes not worth hearing again". (S1: 08)

Thus the elevation of the horror of his crimes to art is a celebration as in the Human Totem, which illustrates the murderer's legacy (S1: 09).

Art is also reflected in Will's ear when Hannibal accuses him of Abigail's murder and the crimes of the Chesapeake Ripper and copy cat (S1: 13). He mentions Van Gogh's severed ear (VAN GOGH MUSEUM), and when the artist cut it, he is mentally unstable and felt abandoned, a state of mind that we could associate with Will Graham.

Thus, the idea of art for art is privileged in cinema, which can be associated with the motto of Metro-Goldwyn-Mayer, “Ars Gratia Artis”, being also very present in Hannibal. This spirit materializes when Hannibal states: “The color of our skin is so often politicized. It would almost be refreshing to see someone revel in the aesthetic for aesthetic’s sake - if it weren’t so horrific.” (S2: 02).

Hannibal murders Katz and drains and freezes her, and separates her layer by layer just as Katz does as a crime scene, and also placed the muralist's (James Gray) kidneys inside Katz. Hannibal cooks Katz's kidneys in a pie that mimics Will's mask, as a way of

claiming that he is under arrest due to his action (S2: 05). The way he presents the body is similar to Damien Hirst, and to the anatomical models of the human body. Demonstrating that aesthetics is applied to the dead body and in the kitchen, reflecting Hannibal's mood towards the world around him. This aesthetic can be associated with this statement by Damien Hirst: "It's like creating emotions scientifically. What do you do if an animal is symmetrical? You cut it in half, and you can see what's on the inside and outside simultaneously. It's beautiful. The only problem is that it's dead." (MORGAN; HIRST, 1995).

Works of art are also used as inspiration for Hannibal's creations as when he studies how he is going to bend Dimmond in order to create the heart he will offer to Will (S3: 01). Using Leonardo's drawing "The Vitruvian Man", since like Leonardo, Hannibal combines art and science. Leonardo's drawing (ISAACSON, 2019: 184-185) creates the sensation of movement, due to the cross weave in the shadows, conjugating with the movement of the human heart he creates. Hannibal intends to demonstrate his love for Will through a broken human heart, in the Norman Chapel of Pallermo, which is according to Will: "Valentine written on a broken man." (S3: 02). Hannibal's love transforms Will, just like Will transforms Hannibal, just like Chloris transforms into Flora (DANGELMAIER, 2017: 73).

As with all murderers in Hannibal, Dollarhyde considers his crimes to be art, as a result of his becoming process (S3: 12). Since the idea of death is fundamental to perceive art in horror: "I've always found the idea of death comforting. The thought that my life could end at any moment frees me to fully appreciate the beauty, art, and horror of everything this world has to offer." (S2: 04).

4.2.1. Dali and the Waste of Time

The drawings Will makes for Hannibal as exercises to reflect on who he is, where he is and what time it is, are clock drawings with notes of his name. The clocks indicate that he is unstable, and that he possibly suffers from encephalitis (S1: 10). The way the clocks are drawn distorted recalls Dali's clocks, such as what we see in "The persistence of memory", from 1931 (SHANES, 1994: 62).

Since Dali's watches disintegrate in 1954 "The Disintegration of Persistence of Memory" (SHANES, 1994: 126). In the same year he also paints the clock that disintegrates into particles in "Soft Watch explodes in 888 particles after twenty years of total immobility".

The sense of disintegration also applies in Will Graham's increasingly frightening nightmares, such as when a wall of ice breaks down and he is haunted by the Human Totem, almost drowning by a tsunami in his own bed. The water and all his room starts to dilute, including his watch, which indicates the dilution of time, due to the lack of perception and loss of time that Will experiences. In the end, Will himself dissolves in the water, which resides in his imagination (S1: 11). Later on, his hallucinations with water continue. Then Will mentions that he feels fluid as if he is overflowing. In the last episode of the second season, Will and Hannibal burn their notes about their patients, namely Will's, with their watches, as a kind of purifying fire, which is related to the idea of disintegration.

4.2.2. Picasso and Deconstruction

At the psychiatric hospital in Baltimore, Dr. Chilton assesses Will using unorthodox methods, which reminds him of Hannibal's "treatments". Hannibal was inducing epileptic seizures and loss of time and memory through stimulation with light that causes Will to distort reality, which makes him see Hannibal's face as if it were a portrait of Picasso, approaching the deconstruction of the image that Picasso looks for in "Les Femmes d'Alger (O. J. R. M.)". (S2: 04). The deconstruction of Hannibal's face allows Will to perceive Hannibal's lies, in the same way that Picasso explains that art's lies make us realize the truth: "We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies." (CHIP, 1968: 264).

4.2.3. William Blake and The Great Red Dragon

Dollarhyde's character, the Red Dragon, is developed over the middle of the third season. Dollarhyde gets a dragon tattoo on his back, inspired by William Blake's watercolor "The Great Red Dragon and the Women Clothed in Sun", basing his becoming on the artwork, almost as a devotion, as he consumes the work at the Brooklyn Museum (S3: 10). His obsession with the work is also reflected in Reba, beloved by Dollarhyde, as the woman who seems to radiate, as the woman who is caught in the dragon's tail, reflecting a "nightmarish charge of demonic sexuality" (S3: 10). With the death of Dollarhyde the blood resembles the wings of the dragon, which never becomes it, as it does not have its becoming, which is stolen from it by Hannibal and Will (S3: 13).

5. Final considerations

Hannibal is a television series where the artistic universe is constantly referenced not only in the scenarios, but are also referred by the characters themselves, such as Hannibal, who in addition to being a psychiatrist and art historian, is also an artist. Works of art are cited and presented as a way of showing visual translations of ideas about the divine, about love or biblical revenge. The horror of homicides is elevated to art, in a sublime way, as a performance, as it is part of the becoming of characters like Dollarhyde, which is based mainly on William Blake. In Hannibal not only the victims who become works of art, as their organs are also transformed into feasts.

Horror and art are central themes in Will and Hannibal's life and are present in all their actions. One of the crucial moments of the series is when Hannibal and Will meet at Galleria degli Uffizi, before Botticelli's "*Primavera*". The visual allegory presented to us is the transformation Will underwent through Hannibal's love, for he is now capable of acts of violence. That is why in their lives, a before and after is created, as a divine presence, so Hannibal says: "If I saw you every day, forever, Will, I would remember this time." (S3: 06). In Hannibal's drawing from "*Primavera*" we see Will as Zephyr kidnapping Bedelia, like Chloris. Bedelia's transformation, like Flora's transformation into Chloris, takes place when the destructive union of Hannibal and Will is reunited in the last episode, and Bedelia becomes his next victim (S3: 13).

Therefore, the work of art is used not only in the progression of the narrative, but in conveying visual translations of fundamental ideas of the series such as the divine through references to Bosch, or Caravaggio, the idea of transformation through references to Botticelli, the idea of the waste of time through Dali's reference, the idea of deconstruction through references to Picasso, and the idea of the demonic through William Blake. The reference to the work of art also legitimizes the elevation of horror to art, as the citation by Hannibal of Piero della Francesca in the Eye of God, since all artists cite other artists. Often the artwork itself is treated as divine for example when Dollarhyde consumes Blake's watercolor (S3: 10).

The series also has artistic echoes in several aspects of its production, namely: in the filmed spaces and scenarios, in the dark environment, in the chromatic palettes used, and in the food.

6. Bibliography

Sources

CHIP, Herschel B. (1968). *Theories of Modern Art, A Sourcebook by Artists and Critics*. Los Angeles: University of California Press.

GROUCHNIKOV, Kirill (13 mai. 2016). Production design of “Hannibal” – interview with Matthew Davies. Pushing Pixels. Available in <https://www.pushing-pixels.org/2016/05/13/production-design-of-hannibal-interview-with-matthew-davies.html> consulted on 10/08/2020.

LIVING DEAD GUY. Available in <http://livingdeadguy.com/shows/hannibal/> consulted on 04/03/2020.

MCLEAN, Jesse (2015). *The Art and Making of Hannibal: The Television Series*. London: Titan Books.

MORGAN, Stuart; HIRST, Damien (1995). An Interview with Damien Hirst. Damien Hirst. Available in <http://www.damienhirst.com/texts/1996/jan--stuart-morgan> consulted on 10/08/2020.

RYMER, Michael; NAVARRO, Guillermo; NATALI, Vincenzo; SLADE, David; HUNTER, Tim; DAHL, John [Bryan Fuller] (2013-2015). *Hannibal, The Complete First, Second and Third Seasons [Blue Ray]*. Great Britain: Gaumont International Television. Studiocanal.

THOMPSON, Scott (2014). *Hannibal Post Mortem – Interview with the Director of Photography Jim Hawkinson*. Available in <https://www.youtube.com/watch?v=ZmS46WuBLy4> consulted on 10/08/2020.

Bibliography

CREMADES, Víctor (1985). *El Renacimiento, Formación y crisis del modelo clásico*. Madrid: Ediciones ISTMO.

DANGELMAIER, Ruth (2017). *Sandro Botticelli, Painter of Beauty*. Paris: Köneman.

FISCHER, Stefan (2019). *Hieronymus Bosch, The Complete Works*. Cologne: Taschen Bibliotheca Universalis.

HELLER, Eva (2016). A psicologia das cores. Como as cores afetam a emoção e a razão. Barcelona: Editorial Gustavo Gili, SL.

ISAACSON, Walter (2019). Leonardo da Vinci. Tradução de Dinis Pires. Porto: Porto Editora.

LANDRUS, Matthew (2018). Leonardo da Vinci, 500 years on: a portrait of the artist, scientist and innovator. London: Andre Deutsch.

MERRIAM-WEBSTER (2020). Definition of Windigo. Available in <https://www.merriam-webster.com/dictionary/windigo> consulted on 10/08/2020.

RÉAU, Louis (1996a). Iconografia del Arte Cristiano, Iconografía de la Biblia, Antiguo Testamento. Tomo 1, Volumen 1. Barcelona: Ediciones del Serbal.

RÉAU, Louis (1996b). Iconografia del Arte Cristiano, Iconografía de la Biblia, Nuevo Testamento. Tomo 1, Volumen 2. Barcelona: Ediciones del Serbal.

RÉAU, Louis (2000). Iconografia del Arte Cristiano. Barcelona: Ediciones del Serbal.

SHANES, Eric (1994). Dalí. Lisbon: Editorial Estampa/ Círculo de Leitores.

VAN GOGH MUSEUM (2020). Van Gogh's Life, 1853-1890. Van Gogh Museum. Available in <https://www.vangoghmuseum.nl/en/vincent-van-gogh-life-and-work/van-goghs-life-1853-1890/south-of-france> consulted on 10/08/2020.