

# Visual Storytelling in Contemporary Cinema

A Neoformalist Cognitivist Analysis of Visual Storytelling in  
Gothic Romance Film *Crimson Peak*



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I.N.A. Pieters, 6229387

M.A. Film- en Televisiewetenschap

Utrecht University

Supervisor: Dr. L. Copier

Second Reader: Dr. D. Hassler-Forest

I.N.A. Pieters, 6229387, M.A. Film- en Televisiewetenschap, Utrecht University

Abstract of Master's Thesis, Submitted April 18, 2021: Visual Storytelling in Contemporary Cinema: A Neoformalist Cognitivist Analysis of Visual Storytelling in Gothic Romance Film *Crimson Peak*

The purpose of this research is to investigate how Guillermo del Toro employs visuals in his 2015 Gothic Romance film *Crimson Peak* by answering the research question *How does Guillermo del Toro's visual storytelling in Crimson Peak's plot shape its underlying story?*. Therefore, this research first elucidates the existing academic debate surrounding film's ability to tell stories visually. The subsequent analysis is conducted according to the neoformalist approach as discussed by Kristin Thompson, which entails that it investigates the visual storytelling devices that stood out to me when first watching the film. This method is combined with cognitive film theory as discussed by Warren Buckland and Thomas Elsaesser, which means that my research departs from the audience's experience of the film in order to relate theory to analysis, and thus focuses on pinpointing the ways in which *Crimson Peak's* compositional and stylistic choices influence the audience's process of comprehending a film narrative and story.

This research has found that *Crimson Peak* uses its mise-en-scène to guide the audience in discovering the truth by handing it visual puzzle pieces in the form of both Edith's findings and more 'hidden' puzzle pieces embedded in the film's mise-en-scène, to ultimately comprehend the narrative and understand the film. Furthermore, *Crimson Peak* uses ghosts, one of its major mise-en-scène components, to help the audience further understand *Crimson Peak's* three main characters by embedding both physical and metaphorical ghosts in its narrative.

My research confirms my initial observation that visual storytelling is an important part of *Crimson Peak's* unfolding story. It detects the ways in which visuals guide the audience's comprehension of the film. However, though I have analyzed the visual elements important to my research, the extent to which *Crimson Peak* uses visuals is so great that it is beyond the scope of this study to analyze every element of its mise-en-scène and its contribution to the narrative and the audience's understanding of the film, which offers many more opportunities to research and discuss its visual storytelling on its own and in comparison to other (Del Toro) films.

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## 1. INTRODUCTION

### 1.1. INTRODUCTION CASE STUDY

“Edith’s lively tale of high society descends into the malevolent mysteries of *Crimson Peak*, playing well to Del Toro’s whimsy, love of the macabre, and awe-striking visual storytelling.”

- Kristy Punchko, CBR, October 14th, 2015.<sup>1</sup>

For decades, scholars have been debating about films’ storytelling capacities, and this debate continues alongside developing film techniques and technologies. As I will explain in the following theoretical framework (2. THEORETICAL FRAMEWORK), academics concerned with this debate discuss how filmmakers’ visual storytelling ‘tools’ contribute to films’ storytelling capacities. A filmmaker particularly praised for his visual storytelling is Mexican director (and author, actor, and special effects makeup artist) Guillermo del Toro. Within the debate, scholars discuss how Del Toro tells stories by using visuals and has become an influential figure within contemporary cinema by creating ‘something new within film culture’ by developing visual worlds. “I go hard at trying to design, visually and aurally, a narrative experience,” Del Toro himself claims.<sup>2</sup> “I try to tell you a story with what I call eye-protein, not eye-candy.”<sup>3</sup>

Del Toro’s *Crimson Peak* seems to be the epitome of this statement.<sup>4</sup> The film, set in Buffalo, New York, 1887, tells the story of Edith Cushing (Mia Wasikowska), daughter of wealthy businessman Carter Cushing (Jim Beaver). When Edith loses her mother to black cholera at a young age, her deceased mother’s ghost tells her to ‘beware of Crimson Peak’. Unaware of the meaning of this message, Edith grows up to write stories about ghosts, but when a publisher refuses to publish them – because he believes a woman should write less about ghosts and more about romance – Edith believes her feminine handwriting is what gives her away and decides to type her stories on a typewriter in her father’s office. Here she meets baronet Thomas Sharpe (Tom Hiddleston), who is there to present to Carter his business plan of harvesting the red clay in the mines underneath his estate in England. After Carter rejects Thomas’ plan and hires a private detective to investigate him and his sister Lucille (Jessica Chastain), he bribes the siblings into leaving

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<sup>1</sup> Kristy Punchko, “Review: ‘Crimson Peak’ is Beautiful, Thrilling and Even Better Than You Hoped.,” *CBR*, October 14, 2015, <https://www.cbr.com/review-crimson-peak-is-beautiful-thrilling-and-even-better-than-you-hoped/>.

<sup>2</sup> John Patterson, “Guillermo del Toro: ‘I try to tell you a story with eye-protein, not eye-candy’,” *The Guardian*, October 10, 2015, <https://www.theguardian.com/film/2015/oct/10/guillermo-del-toro-i-try-to-tell-you-a-story-with-what-i-call-eye-protein-not-eye-candy>.

<sup>3</sup> Patterson, “Guillermo del Toro.”

<sup>4</sup> *Crimson Peak*, DVD, directed by Guillermo del Toro (USA: Universal Pictures, 2015).

Buffalo but is suddenly brutally murdered. Edith then marries Thomas and moves to England with him and Lucille, but immediately notices eerie details of her new home, Allerdale Hall, and it is not long until she begins to perceive ghosts and becomes determined to find the truth about the Sharpes.

A quick internet search for the film might convince one that it can be categorized as a horror film. However, what makes *Crimson Peak* exceptional is that the film's storytelling is atypical for the horror genre, and the reason for this seems to lie in its visual storytelling. Perhaps this is one of the reasons Del Toro classifies *Crimson Peak* as a Gothic Romance film. As I will explain more detailed in the following theoretical framework (2.2. THE GOTHIC GENRE), specific influences from both the Gothic and the horror genre are visually and narratively recognizable in *Crimson Peak*, making the film marry genres through a strong narrative form of visual film art that is not often recognizable in films and therefore interesting to analyze.<sup>5</sup>

Because *Crimson Peak*'s visual storytelling was what stood out to me when first viewing the film and seems atypical for its attributed genre, I believe this Del Toro film makes for an interesting case study. *Crimson Peak* is a fairly recent film that has not yet been thoroughly included in this debate, though it does showcase Del Toro's contribution to academics' growing awareness of and interest in film's visual storytelling capacities. This leads me to believe that an analysis of *Crimson Peak* will result in interesting insights regarding the academic debate about film's visual storytelling. Because of both the relevance of and my interest in this current academic debate and *Crimson Peak*'s visual storytelling, I believe my research will be a contribution to the collection of existing scholarly studies on this topic.

## 1.2. RESEARCH QUESTIONS

The objective of this research is to investigate the ways in which Del Toro employs visual storytelling 'tools' in *Crimson Peak*. Therefore, my analysis is focused on the ways in which *Crimson Peak* tells its story according to the way academics view directors' use of visual storytelling 'tools' to tell stories, which I will further illustrate in chapter 3.1. VISUAL STORYTELLING. Drawing on my analysis, I aim to answer the following research question:

*How does Guillermo del Toro's visual storytelling in Crimson Peak's plot shape its underlying story?*

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<sup>5</sup> Isabella van Elferen, *Gothic Music: The Sounds of the Uncanny* (Cardiff: University of Wales Press, 2012), 36.

In order to analyze *Crimson Peak*'s visual storytelling, I have constructed two sub-questions that help divide my research into manageable sections on the basis of which I will be able to answer my research question. Firstly, the sub-question, *How does Crimson Peak's mise-en-scène guide the narrative focus of its audience?*, will help determine which elements of *Crimson Peak*'s mise-en-scène, which includes everything a film shows its audience, such as use of color, set decorations and costumes, have a guiding influence in regards to what the audience notices as important to the story.

The second sub-question, *How does Crimson Peak structure the presence of ghosts in its plot?*, elaborates on the first sub-question, as it will help determine in which ways ghosts, a recurring phenomenon and major component in *Crimson Peak*'s narrative, are shaped in terms of both their physical appearance and their contribution to Edith's knowledge within the filmic universe and the audience's understanding of the film's unfolding narrative and its story.

## 2. THEORETICAL FRAMEWORK

*This chapter discusses the key concepts and theories relevant for my research based on a literature review. First, subchapter 2.1. discusses the existing debate surrounding visual storytelling in film. Subsequently, subchapter 2.2. discusses characteristics of the Gothic genre. Lastly, subchapter 2.3. discusses the use of ghosts in film and the uncanny discourses that are central to Del Toro's oeuvre.*

### 2.1. VISUAL STORYTELLING

The ongoing academic debate about films' visual storytelling capacities can be understood through Karl Kroeber's claim that contemporary culture is a visual culture, and that today's 'hyper-visibility' has resulted in a form of spectatorship in which visual pleasures and experiences are centralized.<sup>6</sup> Kroeber describes how contemporary cinema's modern storytelling influences spectators, which he elucidates by explaining how the nature of the responses of the novel reader and film audience are antithetical.<sup>7</sup> According to Kroeber, (read or heard) words evoke private fantasizing, whilst displays of technologically generated images impose the audience's perceptual systems, making imaginative responses secondary.<sup>8</sup> In order to understand how motion pictures evoke imagination, "we must recognize that only movies tell stories visually," Kroeber claims.<sup>9</sup> The observation that visual perception is essentially analytical is something leading directors support in their descriptions of filmmaking.<sup>10</sup> English director Alfred Hitchcock, one of Del Toro's greatest inspirations, illustrated this by summarizing the process of gradually building up "the psychological situation," using the camera to emphasize details and drawing the audience "right inside the situation instead of leaving them to watch it from outside".<sup>11</sup> Marilyn Fabe adds that (new) digital technology supports the emergence of new, visual forms of film narrative, as experiencing enjoyment through technologies and immersion in the film narrative are not mutually exclusive, but rather support each other.<sup>12</sup>

However, this positive view of filmic visuals and narratives as supportive of each other is a stance not shared by all academics concerned with the debate about visual storytelling. In fact, film theorists and narratologists have claimed for decades that the medium film is deficient in terms of the representation of

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<sup>6</sup> Karl Kroeber, *Make Believe in Film and Fiction: Visual vs. Verbal Storytelling* (New York: Palgrave Macmillan US, 2006), 70.

<sup>7</sup> Kroeber, *Make Believe in Film and Fiction*, 70–73.

<sup>8</sup> *Ibid*, 73.

<sup>9</sup> *Ibid*, 9.

<sup>10</sup> *Ibid*, 71.

<sup>11</sup> *Ibid*, 71–72.

<sup>12</sup> Fabe, "Digital Video and New Forms of Narrative," 336.

character interiority, Jan Alber argues.<sup>13</sup> According to Alber, certain academics argue that films are unable to depict fantasies, thoughts and feelings as adequately or as convincingly as the written word can, as “we cannot see what we cannot see”.<sup>14</sup>

Nonetheless, filmmakers have found a solution for this ‘deficiency’ in filmic language Alber discusses, other academics argue. Warren Buckland stresses that the landscape is able to carry the meaning of the characters’ psychological states, since mise-en-scène-elements function on a connotative level.<sup>15</sup> David Bordwell and Kristin Thompson agree that filmmakers contrast characters and their environments, because elements of the mise-en-scène often support narrative developments.<sup>16</sup> Moreover, Ed Bakony argues that symbolism employed by filmmakers serves as “a bridge between feeling and thought, and between aesthetics and cognition”.<sup>17</sup> Because directors are increasingly aware of the symbolic properties of films’ mise-en-scène, “we must bring to the study of symbols aesthetic experience in the form of viewing significant films, rich in symbolism,” Bakony claims, which is why I believe *Crimson Peak* makes a great case study.<sup>18</sup>

As film’s visual storytelling practices are gaining more attention in the academic field, film scholars increasingly stress the importance of visual storytelling ‘tools’. Patti Bellantoni argues filmmakers use colors as tools of visual storytelling, as they “visually help define a character arc or layer a story” by sending signals that influence the storyline.<sup>19</sup> In line with Bellantoni’s argument, Bordwell and Thompson claim filmmakers often repeatedly use elements of the mise-en-scène to make the audience recognize something as important to the plot, as these elements can carry symbolic value and send signals.<sup>20</sup> According to Bordwell and Thompson, filmmakers use this ‘motif’ to stress importance in the storyline.<sup>21</sup> They refer to symbolism and signals embedded in visuals as an element of filmmaking that showcases “the principles that govern different storytelling traditions,” referring to visual storytelling.<sup>22</sup> After having established film scholars’

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<sup>13</sup> Jan Alber, “The Representation of Character Interiority in Film: Cinematic Versions of Psychonarration, Free Indirect Discourse and Direct Thought,” in *Emerging Vectors of Narratology*, ed. Per Krogh Hansen, et al., (Berlin: De Gruyter, Inc., 2017), 265.

<sup>14</sup> Alber, “The Representation of Character Interiority,” 265.

<sup>15</sup> Warren Buckland, “Mise-en-scène criticism and statistical style analysis (*The English Patient*),” in *Studying contemporary American Film*, ed. Thomas Elsaesser and Warren Buckland (New York: Oxford University Press, 2002), 86–94.

<sup>16</sup> David Bordwell and Kristin Thompson, “The Shot: Mise-en-Scene” in *Film Art: An Introduction* (New York: McGraw-Hill, 2013), 112–160.

<sup>17</sup> Ed Bakony, “Non-verbal Symbolism in the Feature Film,” *Journal of the University Film Association* 26, no. 3 (1974), 37.

<sup>18</sup> Bakony, “Non-verbal Symbolism,” 37.

<sup>19</sup> Patti Bellantoni, *If It's Purple, Someone's Gonna Die: the Power of Color in Visual Storytelling* (Oxfordshire: Taylor & Francis Group, 2005), xxv.

<sup>20</sup> David Bordwell and Kristin Thompson, “The Significance of Film Form,” in *Film Art: An Introduction* (New York: McGraw-Hill, 2013), 63.

<sup>21</sup> Bordwell and Thompson, “The Significance of Film Form,” 63.

<sup>22</sup> David Bordwell and Kristin Thompson, “Storytelling and Style,” in *Minding Movies: Observations on the Art, Craft, and Business of Filmmaking* (Chicago: University of Chicago Press, 2011), 113.



stances regarding visual storytelling, I will now continue to look into the definition of the Gothic genre and the value of ‘the uncanny’ within Del Toro’s work before *Crimson Peak*.

## 2.2. THE GOTHIC GENRE

Following the visual storytelling debate, it is important to recognize that embedding ‘the uncanny’ plays a prominent role in Del Toro’s visual storytelling. When defining the ‘the uncanny,’ Robert Spadoni refers to the way in which Freud catalogs impressions that trigger sensations of ‘the uncanny,’ namely perceiving an inanimate object to be alive or a living thing to be inanimate, and understanding ‘the uncanny’ as the term for “everything that ought to have remained secret and hidden but has come to light”.<sup>23</sup> According to Spadoni, what made filmic images feel more uncanny was the adding of sound, as this made the images more lifelike.<sup>24</sup> Spadoni claims that this reception phenomenon, experiencing these ‘uncanny’ sensations, is what shaped the initial development of the horror genre, in which figures could seem alive and dead at the same time.<sup>25</sup> Isabella van Elferen adds to this that early cinema was both spectacular and spectral, as rattling automata projected large, moving images onto large screens in darkened rooms, while the audiences watched the moving, human-looking ghosts come ‘out of machines’.<sup>26</sup> According to Van Elferen, the visualization of Gothic novels and ghost stories engendered visual Gothic tropes that complemented textual tropes, as images of “cobwebbed ruins, solemn cathedrals, labyrinthine buildings, foggy cemeteries, long dark cloaks and gloomy eyes” are all included in the list of Gothic metaphors which became part of the standard inventory of horror film.<sup>27</sup> Van Elferen explains that these metaphors are literally spectacular imagery, as Gothic is a supremely visualizable writing.<sup>28</sup> This way, the birth of cinema carried Gothic from the nineteenth into the twentieth century, and from the textual into the visual, thereby sustaining the popularity of the Gothic genre. However, in spite of the historical and stylistic connections between cinema and Gothic, the ‘Gothic cinema’ is not a clearly outlined popular or academic genre. Films considered Gothic within academic or popular

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<sup>23</sup> Robert Spadoni, *Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre* (Berkeley: University of California Press, 2007), 6.

<sup>24</sup> Spadoni, *Uncanny Bodies*, 6.

<sup>25</sup> Ibid.

<sup>26</sup> Van Elferen, *Gothic Music*, 34.

<sup>27</sup> Ibid, 35.

<sup>28</sup> Ibid.

context also appear in discussions of more general genres such as (psychological) thrillers, fantasy and, most often, horror.<sup>29</sup> Horror became a major genre in the mid-to-late 1920s, Bordwell and Thompson add.<sup>30</sup>

Though the Gothic and horror genres heavily overlap, as both describe crossing boundaries, transgressing comfortable borders, the presence of death, evil versus good and both revolve around tensions between fear and desire and are simultaneously appealing and appalling, their difference must be addressed.<sup>31</sup> What separates Gothic from horror is the ways in which both genres discuss their subject matters. Where horror explicitly displays the feared object, directly confronting viewers with violence and gore and therefore paradoxically comforting the audience with not hiding what it is afraid of, Gothic, employs the implicit dread of terror, leaving the feared object outside perception and therefore implicit.<sup>32</sup> Van Elferen explains that wrongdoings in Gothic cinema are hinted at through shadows and camera angles, meaning they are only present through their absence, which leads audiences not to “the comfort of sight but rather to the discomfort of the uncanny”.<sup>33</sup> As the presence of ghosts and other ‘wrongdoers’ is most often merely suggested or implied and always just beyond the frame of the screen, the truth that is out there can only be perceived through the uncanny forces of our own imagination, Van Elferen claims.<sup>34</sup>

### 2.3. GHOSTS AND THE UNCANNY

Uncanny discourses are central to Del Toro’s oeuvre, as the uncanny’s ‘return of the repressed’ and the death drive’s ambiguous attraction structure his cinematic narratives and character constructions, Jacqueline Ford argues.<sup>35</sup> Del Toro’s audience is constantly left doubting what is real and what is imagined, as part of ‘destabilization,’ ‘defamiliarization’ and ‘disidentification’ strategies.<sup>36</sup> Ford’s view of ‘the uncanny’ is in line with Spadoni’s, as she explains that the psychoanalysis of the uncanny itself is uncanny, because it brings to light hidden and repressed traumatic psychic contents and makes people aware that they are strangers to

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<sup>29</sup> Ibid.

<sup>30</sup> David Bordwell and Kristin Thompson, “Genre Innovations and Transformations,” in *Film History: An Introduction* (New York: McGraw-Hill, 2010), 210.

<sup>31</sup> Van Elferen, *Gothic Music*, 36.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Jacqueline Ford, “Between Psychopathology and Fantasy: Cover Your Eyes and Count to a Hundred: Freud’s Uncanny and Guillermo del Toro’s Pan’s Labyrinth,” in *Postmodern Reinterpretations of Fairy Tales: How Applying New Methods Generates New Meanings*, edited by Anna Kérchy (New York: Edwin Mellen Press, 2011), 383.

<sup>36</sup> Ford, “Between Psychopathology and Fantasy,” 383.

themselves.<sup>37</sup> Del Toro creates a generic mix by using resources of cinematic horror, a genre he praises for setting itself against commercial culture's "pathological denial of darkness and death," Cristina Bacchilega explains.<sup>38</sup> According to Bacchilega, Del Toro's preference for depicting 'monsters' contributes to this strategy of merging fairytale and horror to stress the intellectual seriousness of these popular cultural production forms that have been "conventionally trivialized".<sup>39</sup> Ann Davies adds that 'monsters' in texts repel the audience because their physical existence defies the audience's expectations of normality in offending ways, though many monsters' humanoid qualities emphasize this 'matter out of place'-notion, as the audience compares them to the 'normal,' the human: "only a human being or a humanoid can be a true monster".<sup>40</sup>

Bordwell elucidates that today's screenwriting manuals demand that major characters have 'a flaw,' a metaphorical ghost, as ghosts represent past things that must be exorcised for the lead character to act decisively and symbolize inner conflicts that counterpoint the hero's struggle.<sup>41</sup> María del Pilar Blanco and Esther Peeren claim the view of a ghost as an actual entity, plot device or cliché shifted into influential conceptual metaphors in the late 1900s.<sup>42</sup> Though images of ghosts might be used metaphorically in contemporary cinema, the phenomenon has not always been presented that way in media. 'Ghosts, spirits and specters' have played essential roles in narratives throughout history, as "the figure of the ghost has haunted human culture and imagination for a long time, perhaps even forever," Del Pilar Blanco and Peeren claim.<sup>43</sup> Gary Don Rhodes explains how ghost stories were already spread through various media in the late 1800s and early 1900s.<sup>44</sup> The presentation of ghosts in media has changed throughout time, Rhodes argues, as media's attention for ghosts has shifted from a point of interest to a filmmaking 'tool' in genres such as horror.<sup>45</sup>

Media's early interest in ghosts and the uncanny can be further understood through Russian and Soviet writer Maxim Gorky's claim that "cinema had inherited and intensified the technological vampirism

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<sup>37</sup> Ibid, 383-384.

<sup>38</sup> Cristina Bacchilega, *Fairy Tales Transformed?: Twenty-First-Century Adaptations and the Politics of Wonder* (Detroit: Wayne State University Press, 2013), 120–121.

<sup>39</sup> Ibid, 120–121.

<sup>40</sup> Ann Davies, "Guillermo del Toro's Monsters: Matter Out of Place," in *The Transnational Fantasies of Guillermo del Toro*, ed. Ann Davies, Deborah Shaw en Dolores Tierney (New York: Palgrave Macmillan, 2014), 29–30.

<sup>41</sup> David Bordwell, "Continuing Tradition, by Any Means Necessary," in *The Way Hollywood Tells It* (Berkeley: University of California Press, 2006), 27.

<sup>42</sup> María del Pilar Blanco and Esther Peeren, "Introduction: Conceptualizing Spectralities," in *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory* (New York: Bloomsbury Publishing, 2013), 1.

<sup>43</sup> Del Pilar Blanco and Peeren, "Introduction: Conceptualizing Spectralities," 1.

<sup>44</sup> Gary Don Rhodes, "Ghosts," in *The Birth of the American Horror Film* (Edinburgh: Edinburgh University Press, 2018) 163.

<sup>45</sup> Rhodes, "Ghosts," 163–164.

always latent in photography in that it promised a kind of living death,” David J. Jones argues.<sup>46</sup> Jones defines ‘the Gothic machine’ as the literature and drama of the uncanny, and stresses how Gothic thematics have been centralized in literature throughout the nineteenth century and evolved alongside new, developing techniques in visual display, symbolism and the strong resurgence of Gothic writing in the age of cinema’s emergence.<sup>47</sup>

The way in which Del Toro embeds the uncanny into his films’ visuals has clearly not gone unnoticed by film scholars concerned with forms of visual storytelling. Deborah Shaw argues that Del Toro tells a story by using visuals and extends and develops his visual approach by combining the magical and the realist and developing a visual world with elaborate color palettes, thus creating something new within film culture.<sup>48</sup> Accordingly, Keith McDonald and Roger Clark stress how ‘director/chemist’ Del Toro often shows superhuman metamorphoses and human-machine interfaces and takes “often disparate generic elements and transmutes them into new and startling forms”.<sup>49</sup> According to McDonald and Clark, Del Toro’s peculiar brand of alchemy’s identifiable features apply to his films’ content and form and his presence as an influential figure in contemporary cinema.<sup>50</sup>

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<sup>46</sup> David J. Jones, “‘In or around the Winter, 1895’: From the Prelude to Cinema Proper. French Gothic Symbolism, Villiers de L’Isle-Adam, J.-K. Huysmans, the féeries of Georges Méliès and Alice Guy Blaché’s Esmeralda,” in *Gothic Machine: Textualities, Pre-cinematic Media and Film in Popular Visual Culture, 1670-1910* (Cardiff: University of Wales Press, 2011), 97.

<sup>47</sup> Jones, “‘In or around the Winter, 1895’,” 97.

<sup>48</sup> Deborah Shaw, “El laberinto del fauno: breaking through the barriers of filmmaking,” in *The Three Amigos: The Transnational Filmmaking of Guillermo Del Toro, Alejandro González Iñárritu, and Alfonso Cuarón* (Manchester: Manchester University Press, 2013), 67–74.

<sup>49</sup> Keith McDonald and Roger Clark, *Guillermo Del Toro: Film As Alchemic Art* (London: Bloomsbury Academic & Professional, 2014), 1.

<sup>50</sup> McDonald and Clark, *Guillermo Del Toro*, 2.

### 3. METHODOLOGY: RESEARCH APPROACH

*This chapter discusses the approach used in this research to analyze Crimson Peak's visual storytelling. It clarifies what the neoformalist approach and cognitive theories entail, and discusses important methodological concepts. Lastly, it discusses the purpose of both sub-questions and how answers for these will be sought.*

In order to answer my main research question, I will conduct an analysis of *Crimson Peak's* visual storytelling according to the neoformalist approach as discussed by Kristin Thompson in her *Breaking the Glass Armor: Neoformalist Film Analysis*.<sup>51</sup> Thompson argues that a film uses different devices, such as the use of color and set design, which all have their own functions for the film and its viewing experience.<sup>52</sup> With these devices, films challenge the audience's habitual perceptions of the world, a process Thompson calls 'defamiliarization,' which is a technique Del Toro is no stranger to, as discussed in the theoretical framework (2.3 GHOSTS AND THE UNCANNY).<sup>53</sup> According to Thompson's neoformalist approach, the researcher notices a filmic device that stands out when viewing the film, according to which they then proceed to analyze the film. This will lead the researcher to find out why this device stands out and which formal elements contribute to or have a guiding influence for the viewing of the film.

Much like Thompson argues that a film analysis should depart from elements the researcher notices, Bordwell claims that film analysis follows general human cognitive and inferential abilities.<sup>54</sup> In order to analyze *Crimson Peak's* visual storytelling, I will therefore draw from cognitive film theory as discussed by Buckland and Thomas Elsaesser, who clarify that cognitive (and psychoanalytic) film theorists focus on the audience's ability to comprehend narratives and thus understand films.<sup>55</sup> Therefore, cognitivists, represented by Bordwell among others, depart from the audience's experience of the film to then move towards abstract thinking in which theory relates to analysis.<sup>56</sup> Cognitive theories of narration are thus able to pinpoint the moments comprehension breaks down and identify what makes a shot or sequence difficult or easy to understand.<sup>57</sup> To further elucidate the use of cognitivism in my analysis, this addition to my neoformalist approach helps identify the larger systems behind *Crimson Peak's* compositional and stylistic choices.<sup>58</sup> In

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<sup>51</sup> Kristin Thompson, *Breaking the Glass Armor: Neoformalist Film Analysis* (New Jersey: Princeton University Press, 1988), 3–21.

<sup>52</sup> Thompson, *Breaking the Glass Armor*, 11.

<sup>53</sup> *Ibid.*

<sup>54</sup> *Ibid.*

<sup>55</sup> Warren Buckland and Thomas Elsaesser, *Studying Contemporary American Film* (New York: Oxford University Press, 2002), 3–5.

<sup>56</sup> *Ibid.*, 9.

<sup>57</sup> *Ibid.*, 22.

<sup>58</sup> *Ibid.*, 43.

fact, according to Buckland and Elsaesser, Bordwell's cognitive theory of narration (pioneered in his *Narration in the Fiction Film*) is ideally suited for analyzing complex films because it constructs a model of the norms, principles, and conventions that explain how the audience comprehends films.<sup>59</sup> It highlights the moments in a film where comprehension breaks down, as it focuses on the moments where a film goes beyond the audience's rational 'common sense'-way of comprehending and instead determines how 'non-rational energy' influences a film's structure and meaning.<sup>60</sup> Because the process of comprehending an uncomplicated narrative (linear, causal narratives, few and clearly identifiable central characters) is already complicated, the value of a cognitive analysis of narrative processing becomes fully effective when a researcher analyzes a film with a complicated narrative, such as *Crimson Peak*.<sup>61</sup>

Because the way *Crimson Peak* tells its story by using elements of visual storytelling, such as the aforementioned metaphors, symbols, use of color and portrayal of ghosts, was what stood out to me when first viewing the film, this is the main focus of my research. Here, it is important to understand the term 'story' as discussed in Bordwell and Thompson's *Film Art*.<sup>62</sup> They define 'story' as the chain of all events in chronological order, while the plot only entails what the film shows or tells the audience.<sup>63</sup> The filmmaker can present this story in different ways by making choices about its presentation: because the story is the sum total of all events in the narrative, the filmmaker can either present events directly by displaying or mentioning them in the plot, hint at events that are not presented, or ignore events.<sup>64</sup> The three aspects of narrative (causality, time, and space) offer the filmmaker many choices for guiding the audience's experience of the film.<sup>65</sup> By making assumptions and inferences about what the plot presents, the audience eventually understands the underlying story.<sup>66</sup> This principle is an important guideline for my analysis, as the way in which the filmmaker, in this case Del Toro, decides to 'present a story' also decides how he guides the audience's experience of the film, which is the exact focus of this research.

This neoformalist and cognitivist approach allows me to analyze how elements of visual storytelling have a guiding influence for the audience's understanding of *Crimson Peak*. A first step of my research is to construct a plot segmentation of the film (7.1. APPENDIX A.) and a scene outline of the full duration of the film (7.2. APPENDIX B.), which provide a clear overview of recognizable forms of visual storytelling in the

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<sup>59</sup> Ibid, 169.

<sup>60</sup> Ibid.

<sup>61</sup> Ibid, 20.

<sup>62</sup> David Bordwell and Kristin Thompson, "Narrative Form" in *Film Art: An Introduction* (New York: McGraw-Hill, 2013), 72–111.

<sup>63</sup> Ibid, 75.

<sup>64</sup> Ibid, 75–76.

<sup>65</sup> Ibid, 76.

<sup>66</sup> Ibid, 75.

film, following Thompson and Bordwell’s idea that a segmentation enables the researcher to explore how different elements of the film are connected.<sup>67</sup> The elements I will note in this scene outline are sequence, scene, time, storytelling perspective, characters present in the scene, location, events and the following aspects of the *mise-en-scène*: dominant colors and notable objects and phenomena, such as ghosts and insects. The scene outline setup is as follows:

Sequence	Scene	Time	Storytelling perspective	Characters present	Location	Events	Dominant colors	Notable objects and phenomena
1	4	0:02:07 — 0:03:44	Third person (objective).	Edith, Edith’s mother’s ghost.	Cushing residence: Edith’s bedroom.	At home and in bed, Edith sees a ghost for the first time (her mother). The ghost tells her to beware of Crimson Peak when the time comes.	Black: Edith’s mother’s ghost. Yellow, golden: the lights in the hallway.	Ghost: ghost of Edith’s mother.  Moths: by the lights in the hallway.

With the help of this overview, I will be able to identify forms of visual storytelling and proceed to analyze how these elements function for the film’s story and influence its audience’s comprehension. Furthermore, I will construct overviews of film frames in which the aforementioned dominant colors and notable objects and phenomena are presented in order to recognize patterns (APPENDIX A through F).

My analysis is divided into two subsections, each of which will answer a separate research question that will shed light on *Crimson Peak*’s visual storytelling. For my first sub-question, *How does Crimson Peak’s mise-en-scène guide the narrative focus of its audience?*, I will focus on detecting which elements of the *mise-en-scène* have a guiding influence on the audience’s focus throughout the film’s plot in terms of its understanding of the story. More specifically, I will analyze the use of color and specific objects linked to dominant colors that recur throughout the film. This first subchapter of my analysis follows the ideas of Buckland, Elsaesser, Bakony, Bellantoni, Bordwell and Thompson, as elucidated in the theoretical framework, who collectively argue that a film’s *mise-en-scène* functions on a connotative level, supports narrative developments, functions symbolically and serves as a bridge between feeling and thought. This subchapter therefore aims to detect how elements of the *mise-en-scène* are used repeatedly in order to function as guidance in regards to what the audience notices as important to the story.

The second sub-question, *How does Crimson Peak structure the presence of ghosts in its plot?*, builds on the findings of the first subchapter, as it focuses on ghosts, a recurring phenomenon in both *Crimson Peak*’s *mise-en-scène* and narrative. Though the first sub-question acknowledges ghosts as a

<sup>67</sup> Bordwell and Thompson, “The Significance of Film Form,” 68.

recurring phenomenon that functions as guidance regarding creating an understanding of the story, this second subchapter will help detect how both the physical and metaphorical appearances of ghosts are structured and determine their contribution to both Edith's knowledge and the audience's understanding of the film.



## 4. ANALYSIS OF *CRIMSON PEAK*

### 4.1. EYE PROTEIN

*This subchapter discusses the way in which Crimson Peak's mise-en-scène shapes the focus of its audience. It does so by analyzing different important elements of visual storytelling and how they function as puzzle pieces of the bigger whole and thus operate as guidance for the film's audience.*

Throughout *Crimson Peak's* plot, Del Toro keeps his audience mentally occupied by making it actively wonder, which is what Ford calls his 'destabilization,' 'defamiliarization' and 'disidentification' strategies.<sup>68</sup> This general curiosity is planted within the audience's point of view from the film's opening scene, as, perhaps unbeknown to the audience, Del Toro hands out important focal points in *Crimson Peak's* very first scene. A blonde, unknown woman covered in blood, soon known to be Edith Cushing, is standing on a misty, windy part of land, mentally reciting that "ghosts are real, this much I know," before the film takes the audience back in time to show how Edith ended up here.<sup>69</sup> As Bakony argues, the symbolism filmmakers employ serves as a bridge between feeling and thought, and between aesthetics and cognition, but can be so subtle that the audience may even be unaware of its existence, which is exactly what seems to be the case here.<sup>70</sup> *Crimson Peak's* audience might not be aware of it, but Del Toro hands out important focal points in the film's opening scene through his use of color. In terms of the color scheme, Edith's blonde hair shows the audience a golden, yellow shade, the blood on her face, dress and hand show a deep red, the snow and the misty sky above show white with a hint of lilac. Taking into account the way in which Buckland, Bordwell and Thompson stress the landscape's ability to carry the meaning of the characters' psychological states, it is safe to assume that the golden, red, white and lilac colors function on a connotative level, serving as a bridge between feeling and thought, and support narrative developments, and thus that there is a relation between Edith and her surroundings in this opening scene.<sup>71</sup> Because these colors reoccur throughout the entirety of *Crimson Peak* ("Dominant colors," in APPENDIX B.), in which Bordwell and Thompson's argument that filmmakers repeatedly use elements of the mise-en-scène that carry symbolic value and send signals in order to make the audience recognize something as important to the plot is recognizable, they are worth looking deeper into.<sup>72</sup> For this reason, I will discuss these dominant colors according to the way in which they are

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<sup>68</sup> Ford, "Between Psychopathology and Fantasy," 383.

<sup>69</sup> APPENDIX B, Scene 2.

<sup>70</sup> Bakony, "Non-verbal Symbolism," 34–38.

<sup>71</sup> Bordwell and Thompson, "The Shot: Mise-en-Scene," 112–160.

<sup>72</sup> Bordwell and Thompson, "The Significance of Film Form," 63.

embedded in *Crimson Peak*'s mise-en-scène (“Notable objects and phenomena,” APPENDIX B.), their symbolic value and the signals they send to the audience.

As it is not immediately clear what these employed colors might refer to, Bellantoni's discussion of the colors helps understand the reasons they are generally used in film. Because red is like ‘visual caffeine,’ Bellantoni argues, it is the first color one tends to notice, I will first focus on the crimson color. Because the audience tends to see it first, red has the ability to influence its mood, by for instance evoking aggression or anxiety.<sup>73</sup> Though red is power, it does not come with a moral imperative, as, depending on the story, red can give power to a good as well as a bad character.<sup>74</sup> Red darkened to burgundy has a whisper of blue, which makes it more sophisticated, signals continuing growth and maturity, Bellantoni argues.<sup>75</sup>

This red color, as the ‘crimson’ in *Crimson Peak* suggests, plays a prominent role in the film.<sup>76</sup> Though Thomas' explanation of the by red clay stained snow is what sheds light on the film's title, the use of the red color begins far earlier.<sup>77</sup> The opening scene shows Edith covered in red blood, giving the audience a perhaps unnoticeable heads up for the color. Not much later, Thomas is seen presenting Allerdale Hall's red clay and his harvesting plans to Carter, which is the first time the film exposes the audience to ‘Crimson Peak,’ before the concept has even been explained.<sup>78</sup> The first time Lucille makes an appearance, she is seen playing the piano and wearing a what can only be described as a crimson dress.<sup>79</sup> The red returns when Carter is murdered and left on the bathroom floor, his blood painting the floor red.<sup>80</sup> At Carter's funeral, Edith is seen wearing Thomas and Lucille's mother's red ring, telling the audience that Edith and Thomas are now married.<sup>81</sup> The image of a red stained floor, much like with Carter's death scene, makes its return when Thomas shows Edith how the red clay from the mines underneath Allerdale Hall seeps through the wooden floors (Figure 1).<sup>82</sup> The red remains a prominent aspect of *Crimson Peak*'s color scheme, as Edith's dog plays with a red ball that appears as if from nowhere, exactly when a red ghost watches Edith draw a bath with water that is stained red by the clay mines.<sup>83</sup> A red ghost is also what scares Edith into taking the elevator down to the forbidden level, where red clay seeps down the walls and drips over the edges of six

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<sup>73</sup> Bellantoni, *If It's Purple*, 2.

<sup>74</sup> Ibid.

<sup>75</sup> Ibid, 3.

<sup>76</sup> APPENDIX C.1. DOMINANT COLOR RED IN *CRIMSON PEAK*.

<sup>77</sup> APPENDIX B, Scene 40.

<sup>78</sup> APPENDIX B, Scene 9.

<sup>79</sup> APPENDIX B, Scene 12.

<sup>80</sup> APPENDIX B, Scene 21.

<sup>81</sup> APPENDIX B, Scene 26.

<sup>82</sup> APPENDIX B, Scene 27.

<sup>83</sup> APPENDIX B, Scenes 28–30.

tanks.<sup>84</sup> Overall, this use of the color red thus seems to build up to ‘Crimson Peak’<sup>85</sup>’s red, for which the run-up is more visibly displayed when Allerdale Hall’s clay-red driveway is shown in its entirety and surrounded by a few small patches of white snow.<sup>86</sup> Further explanation of the color is presented to the audience through Thomas, who then finally explains ‘Crimson Peak’ – the ore from the red clay in the mines rises up and stains the snow bright red – to Edith and therefore also the audience.<sup>87</sup> This focus on the red clay mines underneath the house is emphasized when Edith dreams about seeing a red ghost just moments before an invisible ghost pulls her to the ground, essentially bringing her closer to the mines.<sup>88</sup> The red color stays present through ghosts and the house, but the ‘Crimson Peak’ red appears soon too, namely through Thomas’ footprints in the snow when harvesting red clay from the mines (Figure 2).<sup>89</sup> From this point onward, the red perpetually surrounds Edith, as it has stained her shoes and the train of her dress.<sup>90</sup> However, the red is not just on Edith’s exterior, but has also entered her body, as Lucille’s poisoned tea is now making her cough up blood.<sup>91</sup> Edith’s encounter with the red ghosts of Enola Sciotti and Lucille and Thomas’ baby leads her to discover Lucille and Thomas’ incestuous relationship, a discovery made in a room with red wallpaper, upon which Lucille takes the red ring from Edith and pushes her off the balcony, leading her to fall into a pile of white snow, her innocence, on the otherwise red floor.<sup>92</sup> The presence of red increases as Thomas brings a bleeding Alan to the red forbidden floor, and Edith herself turns more red when she stabs Lucille with a pen and the two end up in a fight that must end in the death of one of them, a fight that commences inside the dark Allerdale Hall but ends in the red stained snow of ‘Crimson Peak’.<sup>92</sup>



Figure 1. Thomas shows Edith how the red clay from the mines underneath the house seeps through the floor. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 2. Thomas’ red footprints in the snow mark the beginning of Crimson Peak. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

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<sup>84</sup> APPENDIX B, Scene 39.

<sup>85</sup> APPENDIX B, Scene 37.

<sup>86</sup> APPENDIX B, Scene 40.

<sup>87</sup> APPENDIX B, Scene 42.

<sup>88</sup> APPENDIX B, Scene 50.

<sup>89</sup> APPENDIX B, Scene 53.

<sup>90</sup> APPENDIX B, Scene 58.

<sup>91</sup> APPENDIX B, Scenes 58–59.

<sup>92</sup> APPENDIX B, Scenes 63–66.

Regarding *Crimson Peak*'s snow, Bellantoni refers to the color white as the color of innocence.<sup>93</sup> As the opening scene has manifested, the light, bright, snowy landscape is an element immediately brought to attention.<sup>94</sup> This continues into the next scene, where Edith attends her mother's funeral on a snowy day (Figure 3).<sup>95</sup> The next time snow is shown is when Thomas brings Edith to Allerdale Hall for the first time, where she sees snowflakes and debris fall through the hole in the roof and into the house.<sup>96</sup> The presence of snow at Allerdale Hall visibly grows, as, when Edith plays fetch with the dog, a few patches of snow on the ground are visible.<sup>97</sup> When Thomas finally explains 'Crimson Peak' to Edith (and the audience), the mentioning of the name 'Crimson Peak' makes Edith suddenly understand the warning her mother's ghost gave her over fourteen years ago (Figure 4).<sup>98</sup> Simultaneously, it becomes clear to the audience that this verbal warning Edith's mother's ghost gave her was not the only one, as the snow on her funeral day seems an early reference to 'Crimson Peak'. Taking into account the connotations ascribed to the colors, one could claim that Edith's snow white innocence is stained red by power, either to good and/or bad characters. Furthermore, the lilac sky holds purple tones, which, according to Bellantoni, is powerfully connected to the noncorporeal, the mystical and the paranormal.<sup>99</sup> Though at this point not yet shown to the audience, the ghosts that frequently occur in front of Edith's eyes and behind her back throughout *Crimson Peak* confirm the meaning of the color, and essentially tell the audience to be on the lookout for paranormal activity.



Figure 3. Edith's mother's funeral. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 4. Allerdale Hall's Crimson Peak. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

Lastly, Bellantoni discusses the golden color as a shade of yellow, which she argues is a contrary color.<sup>100</sup> On the one hand, yellow is built into our consciousness as a cautionary color, on the other hand it is

<sup>93</sup> Bellantoni, *If It's Purple*, 88.

<sup>94</sup> APPENDIX C.2. DOMINANT COLOR WHITE IN *CRIMSON PEAK*.

<sup>95</sup> APPENDIX B, Scene 3.

<sup>96</sup> APPENDIX B, Scene 27.

<sup>97</sup> APPENDIX B, Scene 37.

<sup>98</sup> APPENDIX B, Scene 40.

<sup>99</sup> Bellantoni, *If It's Purple*, 190.

<sup>100</sup> Bellantoni, *If It's Purple*, 42.

the color we associate with the sun, warmth, powerful life energy and happiness, though the latter is closely related to obsession, as yellow is the color longest remembered.<sup>101</sup> Bellantoni claims that ‘something magical’ happens when the sun’s yellow transforms to the color of honey, as memories, dreams, and idylls are visually born in this golden light.<sup>102</sup> This short description of the color suits Edith, as she is an author who is seen remembering and dreaming (or having nightmares). Furthermore, the overall color scheme in Buffalo, before Edith moves to Allerdale Hall or even meets Thomas, is yellow and golden toned.<sup>103</sup> This color scheme is especially perceptible in the park scene, when Lucille cuts butterfly cocoons off of a tree and explains to Edith that the butterflies are dying because they need heat but the sun deserted them.<sup>104</sup> Lucille encrypts a warning when she tells Edith that “beautiful things are fragile” and that at Allerdale Hall there are only black moths that thrive on the dark and cold.<sup>105</sup> Though Allerdale Hall has not yet been shown at this point in the film, Lucille’s remark about butterflies’ need of the warm sun seems to be a reference to the golden-haired, dressed in white and yellow with sunflowers on her hat Edith, while her remark about moths’ need of the dark and cold seems a reference to the black-haired and darkly dressed Lucille and Thomas. These references are reinforced by the film’s use of lighting, as this same scene ends with a golden, sunlit Edith in the background and a dark, overshadowed Lucille and Thomas in the foreground. When reading between the lines, this is the moment in the film where Lucille warns Edith about her inevitable death after moving to the dark, cold Allerdale Hall. Later in the film, when Edith is about to discover the truth about Lucille and Thomas’ incestuous relationship, the moths are seen roaming freely in their home of Allerdale Hall, while the butterflies only make an appearance as taxidermy under glass domes (Figure 6).<sup>106</sup> Not long after, when Lucille forces Edith to sign the papers that transfer her inherited money to the Sharpes, living butterflies are seen kept in glass lanterns, much like Edith is held captive in Allerdale Hall.<sup>107</sup> This way, butterflies, can be considered embodiments of the yellow, golden warmth of Edith, whilst moths seem to embody Lucille and Thomas’ darkness, as recognizable in the darker shades of gray, green, blue and black. Similar to the way the red has been building its presence up since the opening sequence of the film, moths are already seen fluttering by the lights in the dark hallway when young Edith is visited by her mother’s

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<sup>101</sup> Ibid.

<sup>102</sup> Ibid, 43.

<sup>103</sup> APPENDIX C.3. DOMINANT COLOR YELLOW IN *CRIMSON PEAK*.

<sup>104</sup> APPENDIX B, Scene 15.

<sup>105</sup> APPENDIX B, Scene 15.

<sup>106</sup> APPENDIX B, Scene 59.

<sup>107</sup> APPENDIX B, Scene 64.

ghost (Figure 5).<sup>108</sup> In other words, the moths have been warning Edith about Crimson Peak in the same way the red color has been doing.



Figure 5. The moths in young Edith's bedroom hallway. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 6. The moths in Allerdale Hall's hallways. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

To conclude this chapter, and to answer the question *How does Crimson Peak's mise-en-scène guide the narrative focus of its audience?*, I can briefly summarize that *Crimson Peak's* use of color has two core functions, apart from creating aesthetically beautiful imagery. Firstly, the color use provides a guiding influence for which elements of the story to focus on, namely Edith's warmth, powerful life energy, memories, dreams, and idylls (yellow), a rising of power to good and/or bad characters, growth and maturity (red), innocence (white) and the noncorporeal, mystical and paranormal (lilac, purple). Secondly, the use of color and notable objects within *Crimson Peak's* mise-en-scène initially seem to function as a 'warning' for both Edith and the film's audience, yet they in fact form small pieces of a puzzle. Though the audience might at first not know where to place the pieces of the puzzle Del Toro hands out, or even recognize them as puzzle pieces at all, it gradually becomes able to piece the story together as the plot of *Crimson Peak* unfolds. Therefore, though the opening scene is essentially one of *Crimson Peak's* final scenes, it cryptically doubles as the film's opening scene in order to warn the audience about everything Edith is about to embark upon.

In addition to *Crimson Peak's* opening sequence's 'warnings' for both Edith and the audience through the use of colors within its mise-en-scène, the film hands out many more, smaller yet not less significant pieces of the puzzle the audience can piece together while the film's plot unravels.<sup>109</sup> For instance, the dog that appears as if out of nowhere is later to be seen on photographs with Enola Sciotti, whose identity can be linked to the 'Enola' key on Lucille's ring of keys and the locked case on the forbidden floor, which contains a gramophone with which Edith is able to listen to the wax cylinder recordings, which tell her about the Sharpes' true intentions and the poison in the tea, which she found when roaming around

<sup>108</sup> APPENDIX B, Scene 4.

<sup>109</sup> APPENDIX C.4. PUZZLE PIECES.  
APPENDIX F. CREDIT SEQUENCE.

Allerdale Hall.<sup>110</sup> This being said, the frequent presence of ghosts within the mise-en-scène has been established, but the way in which *Crimson Peak* shapes the presence of ghosts is not yet clear. This leads me to analyze the presence of ghosts, as it might carry a greater value than functioning as guidance for the audience's focus, in the following chapter.

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<sup>110</sup> APPENDIX C.4., Images 51–58.

## 4.2. TWO GHOSTS

*This subchapter discusses the way in which Crimson Peak portrays ghosts. The first subchapter, 4.2.1., analyzes how the film structures the physical presence of ghosts in its plot, while the second subchapter, 4.2.2., does this for the film's metaphorical ghosts.*

### 4.2.1. PHYSICAL GHOST

Though the ghosts in *Crimson Peak* function as a guiding influence for Edith's discoveries in Allerdale Hall by being an important aspect of the film's mise-en-scène, as the previous chapter has found, they seem to be of greater importance to the story because of their seemingly patterned appearance. The ghosts of *Crimson Peak* appear in either red, black or white, meaning they are color coded, which leads me to believe that their physical portrayal has a greater function than merely guiding Edith and *Crimson Peak's* audience.

As discussed in the previous chapter (4.1. EYE PROTEIN), Edith opens the film with the statement "ghosts are real, this much I know".<sup>111</sup> The first word ever said in the film is therefore "ghosts," which immediately establishes the importance of the phenomenon in the story.<sup>112</sup> Edith elucidates this by recalling the first time she saw a ghost, her mother's, which the film tells visually through the use of a flashback that shows a black, skeleton-like ghost hovering over a young Edith in bed.<sup>113</sup> As the ghost touches Edith's arm with her long, boney fingers, she tells her to 'beware of Crimson Peak when the time comes,' the meaning of the message remaining unbeknown to young Edith. *Crimson Peak* then ends the flashback to show Edith's current life of being an author of stories about ghosts, and not ghost stories – as the ghosts she writes about are "just a metaphor".<sup>114</sup> By consecutively showing Edith's childhood ghost encounter and her current interest in writing about ghost, the opening segment of *Crimson Peak* establishes that Edith is connected to the phenomenon ghosts.

Thomas' first appearance in the film essentially does the same, as within this moment, which also marks the beginning of his and Edith's relationship, Thomas manifests the idea that he has a history with ghosts. To be more specific, in this moment Thomas tells Edith that ghosts have always fascinated him and that 'where he comes from,' ghosts are not to be taken lightly.<sup>115</sup> Edith is clearly impressed by both Thomas'

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<sup>111</sup> APPENDIX B, Scene 2.

<sup>112</sup> APPENDIX D. GHOSTS IN *CRIMSON PEAK*.

<sup>113</sup> APPENDIX B, Scene 4.

<sup>114</sup> APPENDIX B, Scene 6.

<sup>115</sup> APPENDIX B, Scene 8.



compliments of her writing and his interest in ghosts. Exactly because Thomas leaves out any specifics about his interest, he creates more mystery surrounding his relationship with ghosts, sparking Edith's urge to get to know more about him.

This is something the other male lead, Edith's youth friend Alan, contradicts. When Edith visits his office, Alan expresses his interest in ghosts by showing her ghost photography with a projector.<sup>116</sup> It is important to recognize that Del Toro seems to use Alan's interest in ghost photography to indirectly refer to cinema's uncanny quality of seeming alive and dead at the same time.<sup>117</sup> When Alan tells Edith that he believes that, much like latent images, houses or places can hold on to spirits of those who have passed, be it by chemical compounds in the ground or minerals in the stone, he prematurely hands both Edith and the audience information about Allerdale Hall.<sup>118</sup> When Edith notices that not everyone can see ghosts, and claims that perhaps people can only see things when the time comes for them to see them, she, though perhaps slightly encrypted, refers to her mother's ghost's warnings about Crimson Peak.<sup>119</sup> Briefly recapitulated, Edith's claim about people only being able to see ghosts when the time comes for them to see them makes the audience wonder why Edith is able to see her mother's ghost, while Alan completes her mother's ghost's warnings by asking her to be careful around the Sharpes. Whether or not Edith connects her mother's ghost's warning to Alan's, she does not seem to intend taking their advice, as she ends up marrying Thomas and moving to Allerdale Hall. Both Thomas and Alan's interests in ghosts therefore indirectly function as warnings, while Alan's interest doubles as an (indirect) early explanation for Allerdale Hall's ghosts, who, at this point in the film, have neither been shown nor mentioned.

Here, it is important to note that the ghosts of *Crimson Peak* seem color coded for a purpose far greater than aesthetics or creating a guidance for the audience's narrative focus, as discussed in the previous subchapter (4.1. EYE PROTEIN). Where Edith's mother's ghost appeared as a black, skeleton-like figure, the ghosts of Allerdale Hall appear similar but red.<sup>120</sup> As the previous chapter on the use of color in *Crimson Peak*'s mise-en-scène elucidated, the powerful red builds up its presence in the film's color scheme and creeps its way through every crevice of the film's set decoration, including Allerdale Hall's red, skeleton-like ghosts. The red ghosts that roam around Allerdale Hall, are reminiscent of Alan's idea that houses or places

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<sup>116</sup> APPENDIX B, Scene 14.  
APPENDIX D, Image 59.

<sup>117</sup> "Cinema had inherited and intensified the technological vampirism always latent in photography in that it promised a kind of living death," in David J. Jones, "'In or around the Winter, 1895': From the Prelude to Cinema Proper. French Gothic Symbolism, Villiers de L'Isle-Adam, J.-K. Huysmans, the féeries of Georges Méliès and Alice Guy Blaché's Esmeralda," in *Gothic Machine: Textualities, Pre-cinematic Media and Film in Popular Visual Culture, 1670-1910* (Cardiff: University of Wales Press, 2011), 97.

<sup>118</sup> APPENDIX B, Scene 14.

<sup>119</sup> APPENDIX B, Scenes 4 and 10.

<sup>120</sup> APPENDIX D, Images 60–62, 64 and 66–68.

can hold on to spirits of those who have passed through chemical compounds in the ground or minerals in the stone, a thought the audience can now connect to Thomas' plans for harvesting the clay from the red mines underneath Allerdale Hall.<sup>121</sup> The clay seems to have colored these ghosts red, much like it has stained the white snow. This brings me to discuss the last color attributed to ghosts, namely white, which appears only once (Thomas' ghost). Important to note here is that, during Lucille and Edith's battle to the death, Thomas' white ghost appears near his clay digger, which had suddenly been turned on to distract Lucille enough for Edith to kill her. Seeing Thomas spent his final minutes trying to rescue Edith from Lucille's murder plans, there is reason to believe Thomas had turned on the machine, before his ghost witnesses Lucille's death and vanishes.

The way in which every ghost's 'doom' is connected to their attributed one out of three main colors leads to believe that the color codes imply the afterlife of the deceased. The red ghosts are those of the people who were murdered and eternally trapped on the grounds of Allerdale Hall, which essentially places them in the same position as Edith before she can escape. As Thomas loves Edith enough to sacrifice himself for her safety, his white ghost gains the ability to vanish. Edith's mother's black ghost seems to be unable to leave for fourteen years, solely for the purpose of warning her daughter about 'Crimson Peak'. What makes this idea of the black ghost having a purpose even more interesting is *Crimson Peak's* final scene that shows Lucille's black ghost playing the piano.<sup>122</sup> Not only is she unable to vanish, perhaps for the purpose of being punished for having murdered the people whose red ghosts are now trapped at Allerdale Hall and is now forced to live with them forever, she is also last seen the way she was first seen, giving her the purpose of playing the piano in an everlasting loop.<sup>123</sup>



Figure 7. The ghost of Thomas. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 8. The ghost of Lucille. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

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<sup>121</sup> The physical red ghosts shown in *Crimson Peak*: Pamela Upton (Thomas' first wife), Margaret McDermott (Thomas' second wife), Enola Sciotti (Thomas' third wife), Baby Sharpe (Lucille and Thomas' incestuous child), and Lady Beatrice Alexandra Sharpe (Lucille and Thomas' mother).

APPENDIX B, Scene 14.

<sup>122</sup> APPENDIX B, Scene 68.

<sup>123</sup> APPENDIX B, Scene 12 and 69.

#### 4.2.2. METAPHORICAL GHOST

Alan's aforementioned interest in ghost photography seems to be *Crimson Peak's* way of incorporating the way ghost stories were already spread through various media in the late 1800s and early 1900s, as Rhodes explains.<sup>124</sup> In the time period of the film, the 1880s, the presentation of ghosts in media had not yet shifted from a point of interest to a filmmaking 'tool,' making Alan's interest in ghost photography in *Crimson Peak* a nod to the way in which the figure of the ghost has haunted human culture and imagination for a long time and has played essential roles in narratives throughout history.<sup>125</sup> Moreover, this stresses how Edith's use of ghosts as metaphors in her writing is far ahead of her time, following Del Pilar Blanco and Peeren's claim that the view of a ghost shifted into metaphors in the late 1900s.<sup>126</sup> This last point leads me to analyze the way in which visually perceivable ghosts are not the only ghosts present in *Crimson Peak's* story.

Though a total of nine physical ghosts are part of the story of *Crimson Peak*, the film includes more when the audience reads between the lines, namely in the form of metaphorical ghosts.<sup>127</sup> Here, it is important to stress the idea that metaphorical ghosts generally function to represent something from the past. According to Bordwell's explanation of today's screenwriting manuals, major characters have a metaphorical ghost that symbolizes inner conflicts and represents something from the past that must be exorcised for the character to act decisively.<sup>128</sup> Edith's use of ghosts as metaphors in her writing being factually ahead of her time implicates that Edith is not so much tied up in the past as she is in the future. This idea is highlighted by the way in which she immediately moves on from her life in America after her father is murdered by marrying Thomas and moving to England. The moment in the film Edith springs the idea of them moving away from Allerdale Hall, she directly confronts Thomas with the metaphorical ghosts of his past, though they are at this point in the film still a mystery to both Edith and the audience.<sup>129</sup> Here, Edith even literally confronts Thomas with his 'stuck in the past'-mindset, marking the moment in the film Thomas decides to disrupt his murder plans with Lucille.<sup>130</sup> Important to remember is that Thomas not only changes his mind,

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<sup>124</sup> Rhodes, "Ghosts," 163.

<sup>125</sup> Ibid, 163–164.

<sup>126</sup> Del Pilar Blanco and Peeren, "Introduction: Conceptualizing Spectralities," 1.

<sup>127</sup> The physical ghosts shown in *Crimson Peak*: Edith's mother, Pamela Upton, Margaret McDermott, Enola Sciotti, Baby Sharpe, Lady Beatrice Alexandra Sharpe, Thomas and Lucille.

<sup>128</sup> Bordwell, "Continuing Tradition," 27.

<sup>129</sup> APPENDIX B, Scene 47.

<sup>130</sup> Edith: "You're always looking to the past, you won't find me there. I'm here."

Thomas: "I'm here too."

APPENDIX B, Scene 47.

but also actively fights against Lucille by helping Edith survive Allerdale Hall.<sup>131</sup> Thomas' change of heart is therefore what eventually kills him – as he admits his love for Edith, which sparks a confrontation between Thomas's ideas about the future and Lucille's mind that is stuck in the past, resulting in Lucille murdering him as an act of stopping a future she does not want to happen. Thomas' apostasy is reinforced by his claim that the two of them have been “dead for years”.<sup>132</sup>

Lucille's preference for the past, in contrast with Thomas' newfound love for Edith and the future, is not only recognizable in her hostile behavior towards both, but is also embedded in the film's visuals on a more detailed level. In fact, Lucille seems to be the embodiment of her and Thomas' past, which is exactly what finally kills both Sharpe siblings. For instance, Lucille's clothing, unlike the 1880s fashion with its pastel colors and extensive decorations, is characterized by the dark Victorian fashion styles of a couple of decades earlier (Figure 10). When all others are wearing pastels, the audience's eye is drawn to Lucille's dark red and black clothing, following Bellantoni's idea of caffeine-like red, like a moth hovering around a golden light, once again referring back to the in the previous chapter discussed moth (and butterfly) symbolism (Figure 9). Even when the warm Edith expresses her intention of wanting Allerdale Hall to contain “friendship, love and warmth,” Lucille argues that “all that lives in this house are shadows”.<sup>133</sup> Here, Lucille essentially claims that she and Thomas are more or less the same as the ghosts that roam the corridors of Allerdale Hall, a belief that becomes their reality in the end (Figure 8).



Figure 9. Edith's 1880s fashion style next to Lucille's Victorian fashion style. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 10. Lucille's Victorian fashion style. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

In terms of metaphorical ghosts, in contrast to the visible physical ghosts, it is important to refer back to the way in which Van Elferen discusses how the Gothic genre's implicit dread of terror leaves the

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<sup>131</sup> Thomas warns Edith about the tea, saves Alan, who has come to help Edith, sacrifices his own life for Edith's and helps her one last time after he has died and become a ghost.

APPENDIX B, Scene 55.

<sup>132</sup> APPENDIX B, Scene 64.

<sup>133</sup> APPENDIX B, Scene 29.

feared object outside perception by hinting at wrongdoings instead of immediately showing them.<sup>134</sup> This implicates that the way in which *Crimson Peak* already displays what is often perceived as a feared ‘object,’ the physical ghosts, strengthens the thought that the ghosts are not the wrongdoers of the story.<sup>135</sup> Because the Gothic genre’s wrongdoers are most often merely suggested or implied, the truth can only be perceived through the uncanny forces of the audience’s own imagination.<sup>136</sup> As this ‘battle’ between reality, what one perceives, and imagination, what one thinks might be, is something both Edith and the audience struggle with, the existence of both physical and metaphorical ghosts in *Crimson Peak* ties to the feeling of the uncanny. Ford’s thought that the uncanny brings to light hidden and repressed traumatic psychic contents and makes people aware that they are strangers to themselves highlights that it is not the physical ghosts that evoke a feeling of the uncanny, as they merely guide Edith (and the audience) towards finding out the truth about the Sharpes, but rather the metaphorical ghosts, as they bring to light hidden and repressed traumatic psychic contents that make Thomas reevaluate his decisions and essentially make him realize he is a stranger to himself.<sup>137</sup>

The way in which the uncanny discourses central to Del Toro’s oeuvre constantly leave his audience doubting what is real and what is imagined is recognizable in the way in which Edith sees the physical ghosts of Allerdale Hall, while Thomas and Lucille do not until the very end of the film.<sup>138</sup> This is not only recognizable within the filmic universe, for instance when Lucille tells Edith the ghosts she saw were merely figments of her imagination, but also in the way in which the audience might begin to wonder whether or not Edith’s anxious feelings are justified.<sup>139</sup> Factually, for the first hour of *Crimson Peak*, both Edith and the audience do not know what the Sharpes have done wrong. It is not until Alan meets with detective Holly that the audience is first presented with a piece of evidence regarding the Sharpes wrongdoings.<sup>140</sup> Though the understanding of the term ‘the uncanny’ as “everything that ought to have remained secret and hidden but has come to light” is significantly important to understand how *Crimson Peak* evokes the uncanny, it is also important to consider Spadoni’s more elaborate view of the audience’s feeling of the uncanny as evoked by impressions that trigger sensations of ‘the uncanny,’ namely perceiving an inanimate object to be alive or a

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<sup>134</sup> Van Elferen, *Gothic Music*, 36.

<sup>135</sup> *Ibid*, 35.

<sup>136</sup> *Ibid*.

<sup>137</sup> Ford, “Between Psychopathology and Fantasy,” 383-384.

<sup>138</sup> *Ibid*, 383.

<sup>139</sup> APPENDIX B, Scene 43.

<sup>140</sup> APPENDIX B, Scene 46.

living thing to be inanimate.<sup>141</sup> The idea of figures seeming alive and dead at the same time brings me to the next part of this analysis, namely the ‘living dead’.<sup>142</sup>

Throughout *Crimson Peak*, there are several references being made to the house supposedly being alive. A first reference is made by Thomas, who, upon her first arrival at Allerdale Hall, immediately introduces Edith to a house that is rotting in its roof and sinking in its foundation.<sup>143</sup> Thomas confirms his own implications by later telling Edith that the loud wind makes the house breathe.<sup>144</sup> However, much like with the ghosts, it does not seem that the idea of an inanimate object being alive is the impression that triggers sensations of the uncanny. In fact, it seems that the idea of a living thing being inanimate is becoming a much more plausible cause of *Crimson Peak*’s eerie atmosphere.

Firstly, Thomas himself claims that he and Lucille are in fact the living thing perceived to be inanimate, when saying that they “have been dead for years”.<sup>145</sup> It is exactly this moment in the film that highlights the way in which Thomas is torn between the light, warm, future-bound Edith, and the dark, cold, stuck-in-the-past Lucille. It is also this moment in the film that heavily demonstrates the alchemy that McDonald and Clark discuss to be present in Del Toro’s previous films (2. THEORETICAL FRAMEWORK), as it transforms each of the three main characters.<sup>146</sup> Edith raises Thomas from his metaphorical death, as she sparks his change of heart. Though previously entangled in marry-and-murder plots, Thomas transforms into a man who loves his wife, and so much so that he sacrifices himself in the process of saving her and Alan. As the previous subchapter (4.2.1. PHYSICAL GHOST) discussed, Thomas’ ghost is then able to let go and vanish (Figure 11 and Figure 12).



Figure 11. Thomas’ first appearance in *Crimson Peak*. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 12. Thomas’ last appearance in *Crimson Peak*. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

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<sup>141</sup> Spadoni, *Uncanny Bodies*, 6.

<sup>142</sup> Ibid.

<sup>143</sup> APPENDIX B, Scene 27.

<sup>144</sup> APPENDIX B, Scene 33.

<sup>145</sup> APPENDIX B, Scene 64.

<sup>146</sup> 7.5. APPENDIX E.

Secondly, Lucille is seen transforming in a way that can only be described as the opposite of Thomas'. Where Thomas grows feelings for Edith to the point he begins to question his life as a gold digging murderer, Lucille cannot even express a grain of fondness towards her. Unlike Thomas' final moments, which consist of selfless actions in an attempt to rescue Edith and Alan from his murderous sister, Lucille embodies the idea of 'if I cannot have him, nobody can' by pushing Edith down the balcony and, once eliminating Edith seems impossible, repeatedly stabbing and eventually murdering Thomas.<sup>147</sup> Lucille's transformation is finally highlighted by her black ghost that is perpetually stuck in Allerdale Hall to play the piano, as the previous subchapter (4.2.1. PHYSICAL GHOST) discussed (Figure 13 and Figure 14).



Figure 13. Lucille's first appearance in *Crimson Peak*.  
Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 14. Lucille's last appearance in *Crimson Peak*.  
Frame from *Crimson Peak*, Guillermo del Toro, 2015.

Third, concerning Edith, *Crimson Peak* seems more concerned with what she becomes rather than who she is. Where Thomas is torn between the past and the future and Lucille is stuck in the past, Edith's considering of the ghosts in her writing as metaphorical and the ghosts of Allerdale Hall as guidance makes her the embodiment of a future neither Thomas nor Lucille lives to see. In order to keep the metaphorical ghosts in her writing ("It's not a ghost story, it's a story with ghosts in it," "the ghosts are a metaphor"), Edith replaces the pen that revealed her feminine handwriting that caused her writing not to be taken seriously with a typewriter. In order to discard the ghosts that represent past things and must be exorcised, Edith replaces the pen that she first stabs Lucille with by the shovel that she eventually murders her with.<sup>148</sup> Unlike Thomas and Lucille, Edith does not die at Allerdale Hall, and unlike the butterfly that Lucille vowed would die in the dark and cold, where the moths thrive, Edith seems reborn like one when she frees herself (and Alan) from the cocoon that is Allerdale Hall.

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<sup>147</sup> APPENDIX B, Scenes 59 and 65.

<sup>148</sup> David Bordwell, "Continuing Tradition," 27.



Figure 15. Edith before going Allerdale Hall. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Figure 16. Edith after Crimson Peak. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

To conclude this chapter and answer the question *How does Crimson Peak structure the presence of ghosts in its plot?*, I can summarize that *Crimson Peak* incorporates ghosts into its story in two ways, namely physically and metaphorically. On the one hand, *Crimson Peak* shapes physical ghosts by encrypting the ghosts' dooms in their color coded organization. Where Del Toro tells a story through color, he does not need to tell it through words. On the other hand, though the ghosts roaming Allerdale Hall might literally be the ghosts of Lucille and Thomas' murder victims, they do not seem to bother the Sharpes, who appear unable to see them. Therefore, physical ghosts are not the ones that haunt Lucille and Thomas, metaphorical ones are. On a certain level, it might seem ironic that Edith is the only one of the three who can visually perceive these ghosts, when she is simultaneously the only one who does not seem stuck in the past. However, it is exactly because of Edith's future-mentality that Thomas is able to surpass his wrongdoings in the past and stand up to Lucille.

This way in which *Crimson Peak's* ghosts play prominent roles in both the film's mise-en-scène and narrative developments highlights the fact that *Crimson Peak* is a Gothic Romance film. This is most recognizable in the way it visually displays ghosts while keeping the truth about Thomas and Lucille, their metaphorical ghosts, hidden, which is what Van Elferen calls the Gothic genre's 'implicit dread of terror'. The finding that the 'feared object' is (the hidden truth about) the Sharpes, and not the visual physical ghosts, also underlines Ford's thought that the uncanny brings to light hidden and repressed contents. The film uses its mise-en-scène to guide the audience to discover that it is the Sharpes who are the root of all that is scary in *Crimson Peak*, and what evokes the audience's feeling of the uncanny is therefore not the film's display of the ghosts, but the way in which the living, the human, is capable of doing much worse than the dead ever could. Living humans, rather than ghosts of the deceased, are the real monsters of *Crimson Peak's* story.



## 5. CONCLUSION AND DISCUSSION

*This chapter briefly reiterates the findings of the analysis of Crimson Peak's visual storytelling and concludes the research by answering the main research question (How does Guillermo del Toro's visual storytelling in Crimson Peak's plot shape its underlying story?). Furthermore, it discusses the shortcomings of the scope of this study and makes recommendations for possible follow-up studies.*

In order to tell its story, *Crimson Peak* employs visual storytelling to guide its audience towards finding the truth and therefore comprehending the narrative and understanding the film. As the focus of my research is the ways in which Del Toro's visual storytelling shapes *Crimson Peak's* unfolding narrative, I have focused on detecting how Del Toro's particular way of visually presenting information to his audience shapes its understanding of the film. My first analysis-subchapter (4.1. EYE PROTEIN) has found that *Crimson Peak* guides its audience in discovering the truth by embedding puzzle pieces in the film's mise-en-scène, according to which it can comprehend the underlying story and understand the film. As my second analysis-subchapter (4.2. TWO GHOSTS) has found, *Crimson Peak* uses one of its mise-en-scène's major components, ghosts, to help the audience understand the past, present and future of *Crimson Peak's* three main characters (Edith, Thomas and Lucille). *Crimson Peak* intensifies the ghosts' guiding function through embedding not only physical ghosts but also metaphorical ghosts in its narrative.

By means of elements of the mise-en-scène, lighting and objects that function metaphorically and symbolically, Del Toro's visuals do not function as 'eye-candy' by evoking a short-term wow effect, but rather as 'eye-protein' by intriguing the audience and presenting it with pieces of a puzzle they can complete by viewing the film. Though *Crimson Peak* evokes an eerie feeling through visuals by continuously making its audience wonder about the blood-curdling Allerdale Hall and the Sharpe siblings, in the end it is not the typically scary elements of the film, the ghosts, the red, blood-like clay erupting through the hardwood floor of the sinking house or its rotten roof, that evoke the feeling of the uncanny for its audience. These elements might seem scary at first, for instance due to the ghosts' skeleton-like physique, jump scares or non-human or non-'normal' qualities, but never cause harm and fundamentally function as a guiding influence that helps both Edith and the audience understand the past, present and future of *Crimson Peak's* three main characters. Therefore, though visual elements may create an eerie atmosphere, the Gothic genre's implicit dread of terror is manifested in the way in which the root of all that is scary in the *Crimson Peak* universe is in fact the human Sharpe siblings. Though this is something both Edith and the audience discover through the story and plot of *Crimson Peak*, Lucille confirms this conclusion by saying hers and Thomas' love is 'a monstrous

love' that 'makes monsters of us all'. After *Crimson Peak*'s final scene, its credit sequence does not only show the audience the previously mentioned 'hidden' puzzle pieces (APPENDIX C. CREDIT SEQUENCE) that were embedded in the film, but also informs the audience of the fact Edith has published a book called *Crimson Peak* after she survived her stay at Allerdale Hall. *Crimson Peak* is, after all, not a ghost story, but a story with ghosts in it (Figure 17 and Figure 18).

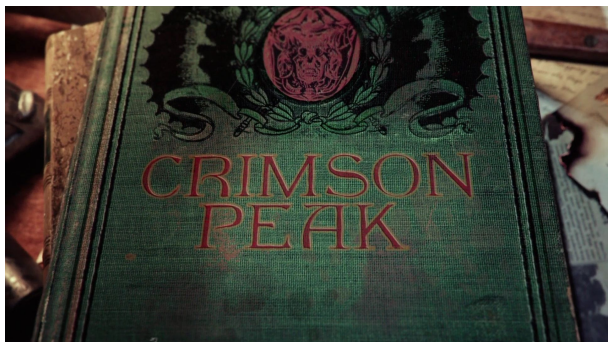


Figure 17. *Crimson Peak*'s opening sequence credits. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

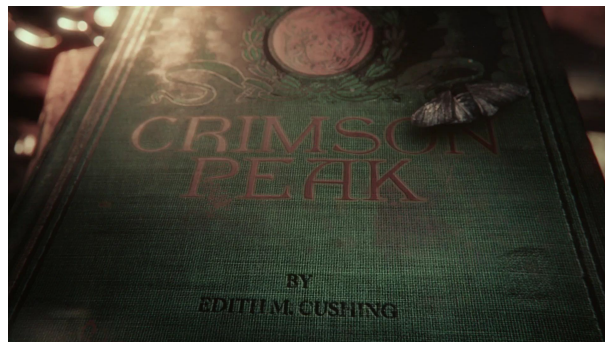


Figure 18. *Crimson Peak*'s end credits. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

Because Del Toro's *Crimson Peak* uses visuals to guide the audience in discovering the truth and comprehending the narrative, every visual is correlated to another, which creates a whole of continuous visual storytelling. My findings underline the viewpoints of the scholars participating in the visual storytelling debate who argue that filmmakers are able to tell stories visually rather than verbally (as discussed in chapter 2. THEORETICAL FRAMEWORK), which not only clarifies that Del Toro's visual storytelling capacities continue throughout his entire oeuvre, but also more generally strengthen the idea that visuals are in fact able to tell stories much like words can.

Though my research confirms my initial observation that visual storytelling is an important part of *Crimson Peak*'s unfolding narrative as it detects the ways in which visuals guide the audience's comprehension of the film, it also shows that the extent to which *Crimson Peak* uses visuals is so great that it offers many more opportunities to research and discuss its visual storytelling both on its own and in comparison to other (Del Toro) films. Though I have analyzed the major elements that are important to my research in depth, it is beyond the scope of this study to analyze every element of the film's mise-en-scène and its contribution to the narrative and the audience's understanding of the film. This is why further research will be able to establish the contribution of elements of the mise-en-scène that were less relevant for my research. Future studies should take into account that, though Del Toro continues his visual storytelling techniques as the influential figure within contemporary cinema he has become, there are many more directors that try telling a story with 'eye-protein, not eye-candy,' as Del Toro himself explains his visual

world-building. In terms of the study of film's visual storytelling capacities, I agree with and stress the in the theoretical framework discussed scholars' arguments that it is important for the study of films' symbolic properties to continue the study of mise-en-scène and aesthetic experiences.

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## 7. APPENDICES

### 7.1. APPENDIX A. PLOT SEGMENTATION *CRIMSON PEAK*

#### *Crimson Peak*: Plot Segmentation

#### C. Credits

#### I. OPENING SEQUENCE (ALLERDALE HALL, CUMBERLAND, ENGLAND, 1887, BUFFALO, NEW YORK, 1873)

- a. Edith, covered in blood, mentally talks about ghosts (Allerdale Hall, 1887).
- b. Young Edith attends her mother's funeral (Buffalo, 1873).
- c. Young Edith sees a ghost (her mother's) for the first time (Buffalo, 1873).

#### 2. EDITH MEETS THOMAS (BUFFALO, NEW YORK, 1887)

- a. Edith visits publisher Ogilvie and reconnects with youth friend Alan McMichael in the hallway.
- b. Ogilvie tells Edith her story needs to involve romance, but she disagrees.
- c. Edith's father Carter gifts her a pen, she says she wants to type her stories.
- d. Edith meets Thomas Sharpe when typing at Carter's office.
- e. Thomas presents his red clay harvesting plans to Carter, but Carter shoots his idea down.
- f. When reading about Thomas and Allerdale Hall, Edith sees her mother's ghost again after fourteen years.
- g. Thomas visits Edith and convinces her to come to the reception at McMichael Hall with him.

#### 3. EDITH MEETS LUCILLE (BUFFALO, NEW YORK, 1887)

- a. Edith meets Lucille (and Alan meets the Sharpes) at the reception, Thomas and Edith dance.
- b. Carter asks detective Holly to investigate the Sharpes.
- c. Edith visits Alan at his office and Alan shows her ghost photography.
- d. Thomas reads Edith's book in the park, Lucille tells Edith about butterflies and moths.
- e. Lucille asks Thomas if he is sure about Edith, Thomas says he needs the ring Lucille is wearing.
- f. Holly brings Carter an envelope containing information about the Sharpes.
- g. Thomas wants to propose to Edith, Carter says he needs to speak with Thomas and Lucille.
- h. Carter bribes Thomas and Lucille into leaving Buffalo and Thomas breaking Edith's heart.
- i. Thomas announces he and Lucille will return to England and breaks Edith's heart.
- j. The next morning, Carter is murdered in the bathroom at his office.
- k. Maid Annie brings Edith her manuscript and a letter from Thomas, explaining Carter's bribe.
- l. Edith rushes to Thomas' hotel, finds him and they kiss.

m. Ferguson awaits Edith and Thomas and Edith knows something is wrong.

4. EDITH GOES TO ALLERDALE HALL (BUFFALO, NEW YORK, 1887, ALLERDALE HALL, CUMBERLAND, ENGLAND, 1887)

- a. Ferguson tells Edith she has to identify Carter's body.
- b. At Carter's funeral, Edith is wearing Lucille's red ring, indicating she and Thomas are married.
- c. Thomas and Edith arrive at Allerdale Hall. A dog runs up to Edith and she keeps it.
- d. Edith sees a figure in a mirror. Thomas warns Edith to never take the elevator below that level.
- e. Edith asks for house key copies, Lucille declines because locked rooms are deemed unsafe.
- f. Edith opens the tap to draw a bath and watches the bright red water (due to clay) turn clear.
- g. Thomas and Lucille make tea (firethorn berries) and discuss not having Edith's money yet.
- h. A red ghost spies on Edith taking a bath.
- i. Thomas brings Edith tea and they discuss the loud wind, Lucille watches them through the keyhole.

5. ALAN FINDS OUT (ALLERDALE HALL, CUMBERLAND, ENGLAND, 1887, BUFFALO, NEW YORK, 1887)

- a. Edith and Lucille discuss Lucille and Thomas' childhood and their mother.
- b. Lucille shows Edith an erotic for-edge illustration, Edith denies having slept with Thomas.
- c. Alan finds Carter's checkbook, visits Carter's murder scene and seems suspicious of the situation.
- d. Edith plays fetch with the dog. There are patches of snow next to Allerdale Hall's red driveway.
- e. Edith visits Thomas' workshop in the attic, they kiss but are interrupted by Lucille bringing tea.

6. ENOLA (ALLERDALE HALL, CUMBERLAND, ENGLAND, 1887, BUFFALO, NEW YORK, 1887)

- a. Edith searches for the dog at night. She finds wax cylinder recordings in a closet. A red ghost scares Edith into fleeing to the forbidden level. She finds a locked case ("E.S.," "Enola").
- b. Thomas' clay harvester digs into the red clay. Thomas explains the concept of Crimson Peak to Edith and she is startled when recognizing the name from her mother's ghost's warnings.
- c. Ferguson tells Alan about Edith transferring her assets to Thomas. Alan expresses suspicion about Carter's death and his final check to the Sharpes. Ferguson tells Alan about Holly's investigations.
- d. Edith dreams about seeing a red ghost. She wakes up to cough blood, interacts with an invisible ghost and a red ghost with a butcher's knife in her head tells her to leave Allerdale Hall.
- e. Edith wants to leave, but Lucille says her seeing a ghost is nonsense and this is her home now. Thomas says he will take her out (to the post office) the next day.



- f. Thomas and Lucille wonder how Edith knows about their mother's death (butcher's knife) and Lucille says she wants "this" to be over with (Edith must die) as soon as Edith signs the final papers.
- g. Thomas receives a valve controller fabricated in Glasgow (if it works, the Sharpe mines might reopen) at the post office. Edith receives a letter from her solicitor and a letter from Milan. Due to the upcoming storm, Thomas and Edith spend the night at the depot.
- h. Alan searches for Thomas and Lucille's address. Holly gives Alan information (a newspaper article ("shocking savage murder at Allerdale Hall") and Thomas' marriage license).
- i. Thomas and Edith discuss her writing. Edith wants them to leave Allerdale Hall, but Thomas says Allerdale Hall is all they have. Thomas and Edith sleep together.

#### 7. EDITH FINDS OUT (ALLERDALE HALL, CUMBERLAND, ENGLAND, 1887)

- a. Upon Thomas and Edith's return, Lucille gets mad at Edith, claiming she was worried. Edith does not feel well and Lucille makes tea. Edith steals a key saying 'Enola' from Lucille's keychain.
- b. Ferguson's letter tells Edith to sign the enclosed document to transfer her assets. Edith recognizes Enola's name in the Milan letter and opens the case on the forbidden level with the stolen key.
- c. Thomas' clay harvester finally works and his footprints in the snow turn red ('Crimson Peak').
- d. Edith finds a gramophone and three envelopes (with names, dates and cities (Milan, Edinburgh and London) on them) in the case. She remembers Carter confronting Thomas with him failing to raise capital in those three cities and how he was now trying Buffalo. Edith opens a tank, stir its red liquid with an iron bar and walks away before a skeleton floats to the surface.
- e. Thomas shows Lucille his machine. Lucille misses the Enola-key and realizes Edith has it.
- f. Lucille finds Edith, who fakes having fallen asleep. Edith secretly reattaches the Enola-key to Lucille's keychain. Lucille leaves and notices her Enola-key is back.
- g. Edith plays the wax cylinder recordings on the gramophone and finds out about Thomas' previous three wives. Third wife Enola's recording warns Edith about the Sharpes stealing her money and poisoning her. Edith coughs blood and tries to escape, but is stopped by the snowstorm.
- h. Edith awakes, refuses to drink Lucille's tea and asks for a doctor. Lucille says they are snowed in and feeds Edith porridge. Thomas brings a wheelchair and tells Edith to never drink the tea.
- i. Lucille tells Thomas she poisoned the porridge because Edith stopped drinking the tea. Thomas tells Lucille to stop, but Lucille refuses because she would be locked and Thomas would be hanged. They vow to stay together. Thomas tells Lucille he cannot leave her, she kisses him and they cry.
- j. Alan asks for directions to Allerdale Hall the Cumberland depot and begins to walk to find Edith.

k. Edith coughs blood into the sink and finds a red ghost cradling the red ghost of a baby. Edith asks Enola's ghost what she wants from her and hears Lucille sing.

l. Edith follows Lucille's singing to find her and Thomas being intimate with each other and runs away in disgust. Lucille follows Edith, pulls the ring off Edith's finger and pushes her off the balcony.

#### 8. EDITH SURVIVES AND RESCUES ALAN (ALLERDALE HALL, CUMBERLAND, ENGLAND, 1887)

a. Edith awakes to find Alan attending her wounded leg. Lucille pretends Edith is sick and fell down the stairs. When Lucille and Thomas leave them alone, Alan tells Edith he has come to rescue her.

b. Lucille says someone has to stop Alan and hands Thomas a knife.

c. Alan carries Edith but Lucille and Thomas stop them. Alan tells Edith the truth about the Sharpes. Lucille stabs Alan and tells Thomas to murder him. Thomas asks Alan where to nonfatally stab him and does so. Edith says they are monsters, Lucille says that is the last thing their mother said too.

d. Thomas brings Alan to the forbidden floor and tells him to escape through the mine shaft.

e. Lucille burns Edith's writing and threatens her with a knife to sign the asset transfer papers. Lucille confesses to murdering Carter. Edith signs her name, stabs Lucille's chest with the pen and flees. Thomas finds Edith and tells her he truly loves her. Thomas admits his love for Edith to Lucille. Lucille stabs and murders Thomas. She cries and cradles his dead body.

f. Edith hears crying, calls for Thomas and finds a kitchen knife to fight back to Lucille. In the elevator, Edith cuts Lucille's fingers and Lucille slashes Edith's cheek. Edith finds Alan on the forbidden floor and promises to rescue him. Lucille arrives, removes a tile from the floor and takes out the butcher's knife she killed her mother with. Edith runs up the blades of the mine mill.

g. Edith reaches the top (outside) and sees red snow ('Crimson Peak') and tight mist surrounding Allerdale Hall. Edith hides from Lucille behind Thomas' machine as Lucille calls her name. They try to stab each other. Thomas' clay harvester suddenly turns, distracting Lucille. Edith and Lucille see the ghost of Thomas by the machine. Edith hits Lucille in the head with the shovel and kills her.

h. Edith supports Alan when walking away from Allerdale Hall through the red snow. People holding burning torches await them at the gate (Alan told them to meet him at Allerdale Hall when at the depot).

h. Edith mentally talks about ghosts. Allerdale Hall is shown. Lucille's ghost plays the piano.

E. End credits

## 7.2. APPENDIX B. SCENE OUTLINE *CRIMSON PEAK*

Sequence	Scene	Time	Storytelling perspective	Characters present	Location	Events	Dominant colors	Notable objects and phenomena
1 0:00:00 — 0:05:48	1	0:00:00 — 0:01:11				Credits.	The Universal and Legendary logos are (crimson) red.	
1	2	0:01:11 — 0:01:39	Third person (subjective): Edith's thoughts: "ghosts are real, this much I know".	Edith.	Allerdale Hall.	A covered in blood Edith stares at her bloody hand, mentally speaks about ghosts ("ghosts are real, this much I know"). Edith sheds a tear.	White: snow, Edith's dress. Lilac/white: the sky. Edith's white dress. Yellow, golden: Edith's hair. Red: blood on Edith's hand, face and dress, (red stained) snow.	Snow: red stained snow. Ghosts: Edith knows ghosts are real.
1	3	0:01:39 — 0:02:07	Third person (subjective): Edith's thoughts: the first time she saw a ghost (she was ten years old and it was her mother's).	Edith (child), other funeral attendees.	Cemetery in Buffalo, NY (14 years prior).	Young Edith and others attend Edith's mother's funeral.	White: snow. Yellow, golden: Edith's hair. Black: coffin, clothes, black cholera (caused Edith's mother's death).	Snow.
1	4	0:02:07 — 0:03:44	Third person (objective).	Edith, Edith's mother's ghost.	Cushing residence: Edith's bedroom.	At home and in bed, Edith sees a ghost for the first time (her mother). The ghost tells her to beware of Crimson Peak when the time comes.	Black: Edith's mother's ghost. Yellow, golden: the lights in the hallway.	Ghost: ghost of Edith's mother. Moths: by the lights in the hallway.

2 0:03:44 — 0:15:46	5	0:03:44 — 0:05:48	Third person (objective).	Edith, Alan, Alan’s mother and her friends, Ogilvie.	Buffalo, NY (present time).	Edith visits publisher Ogilvie to present him her book and speaks with Alan in the hallway until his mother and her friends interrupt them. They discuss Thomas’ title, which Edith explains (baronet: the holder of a baronetcy, a hereditary title awarded by the British Crown).	Yellow, golden: city, building and interior.	
2	6	0:05:48 — 0:06:19	Third person (objective).	Edith, Ogilvie.	Ogilvie’s office.	Ogilvie tells Edith her story needs to involve romance instead of ghosts (because she is a woman), but she disagrees.	Yellow, golden: interior.	Ghost: Edith says her book is not a ghost story, but a story with a ghost in it: “the ghost is just a meta- phor”.
2	7	0:06:19 — 0:07:08	Third person (objective).	Edith, Edith’s father Carter Cushing.	Cushing residence: dining room.	Edith tells Carter about Ogilvie’s comments. Carter gifts her a pen, Edith says she wants to type her stories because they are not taken seriously due to her feminine handwriting (it gives away that she is a woman).	Yellow, golden: interior.	

2	8	0:07:08 — 0:08:33	Third person (objective).	Edith, people at Carter's office, Thomas Sharpe	Carter's office	Edith is typing at Carter's office and meets Baronet Thomas Sharpe.	Yellow, golden: interior. Black: Thomas' clothes.	Ghost: Thomas compliments Edith's writing, Edith tells Thomas it's a story about ghosts ("the ghosts are a metaphor"), Thomas says ghosts have always fascinated him ("where I come from, ghosts are not to be taken lightly)
2	9	0:08:33 — 0:10:36	Third person (objective).	Thomas, Carter, Carter's colleagues, Edith	Carter's office	Thomas presents his red clay harvesting plans to Carter and his colleagues, claiming it is great material for bricks etc. and presents a clay harvester of his own design (clay mining). Carter shoots his idea down.	Yellow, golden: interior. Black: Thomas' clothes. Red: clay (in the box and in the bottle).	

2	10	0:10:36 — 0:14:54	Third person (objective).	Edith, Carter, Alan, Edith's mother's ghost, Annie (maid)	Cushing residence	Edith helps her Carter prepare for the reception at the McMichael Hall (Alan's house), Carter says there is something about Thomas he does not like, Edith defends him, Carter says she noticed more about Thomas than he did, Carter says Alan likes Edith, Alan picks Carter up with his new car, Edith stays home to read about Baronet Thomas Sharpe and his home (Allerdale Hall), Edith's bedroom door opens and she sees her mother's ghost, Edith closes the door and asks what the ghost wants, the ghost reaches through the door and grabs Edith to tell her "beware of Crimson Peak". Annie comes in, finds Edith on the floor, tells her Thomas Sharpe came to talk to her.	Yellow, golden: interior. Black, gray: ghost.	Ghost: in the hallway (first ghost Edith sees after that of her mother, again her mother's ghost), right before Thomas Sharpe is there.
2	11	0:14:54 — 0:15:46	Third person (objective).	Thomas, Edith	Cushing residence.	Thomas says Edith looks pale, says he is going to the reception at the McMichael Hall too, Edith tells him he is lost, Thomas says he needs her help, Thomas convinces Edith to come to the reception with him.	Yellow, golden: Edith's hair. Black: Thomas' clothes.	

<p>3</p> <p>0:15:46 — 0:37:19</p>	<p>12</p>	<p>0:15:46 — 0:20:22</p>	<p>Third person (objective).</p>	<p>Edith, Thomas, Lucille, other guests at the reception</p>	<p>The reception at the McMichael Hall.</p>	<p>Lucille is playing the piano, Thomas enters with Edith on his arm, Edith introduces Thomas to Alan and Alan explains he had trouble understanding Thomas' title (baronet), Thomas introduces Edith to Lucille, Lucille makes Thomas dance with Eunice (possibly their next victim?), Edith apologizes to Alan's mother but she seems not to like Edith (perhaps due to their previous conversation), Thomas explains the European Waltz and asks Edith to dance instead of Eunice, to everyone's surprise (including Lucille, who plays the piano), Alan looks jealous, Eunice looks sad/hurt, the crowd applauded after their dance, Carter watches Lucille, Edith blows out the candle.</p>	<p>Red: Lucille's crimson dress. Black: Thomas' clothes. White: Edith is dressed in white.</p>	
<p>3</p>	<p>13</p>	<p>0:20:22 — 0:20:50</p>	<p>Third person (objective).</p>	<p>Holly (detective), Carter,</p>	<p>Carter's office (bathroom).</p>	<p>Carter, who is washing and shaving, asks detective Holly to investigate the Sharpes.</p>	<p>Yellow, golden: interior.</p>	

3	14	0:20:50 — 0:22:48	Third person (objective).	Edith, Alan, Alan's patient	Alan's practice/ office.	Edith visits Alan at work, and Alan shows her ghost photography with a projector: much like latent images (when photographic film is developed, the area that was exposed darkens and forms a visible image), houses or places can hold onto spirits of those who have passed, be it by chemical compounds in the ground or minerals in the stone, according to Alan. "Not everyone can see them," Edith notices, and claims that perhaps we can only see things when the time comes for us to see them. Alan asks her to be careful around the Sharpes, Edith implies that she has moved on from Alan because he has been gone a long time.	Yellow, golden: interior.	Ghosts, living houses and the ground (clay) under a house
3	15	0:22:48 — 0:24:15	Third person (objective).	Edith, Thomas, Lucille, Alan, other park visitors	The park.	Thomas is reading Edith's book in the park, Lucille cuts a butterfly cocoon off of a tree and when Edith asks about it, Lucille tells her the butterflies on the ground are dying because they need heat the sun deserted them. Edith says it's sad, Lucille says it's nature ("beautiful things are fragile"). At home, they only have black moths that thrive on dark and cold, Lucille explains.	Yellow, golden: the sunny park, Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing.	Butterflies and moths: butterflies need heat, black moths that lack beauty and need dark and cold (moths eat butterflies ) . A dying butterfly is seen being eaten by ants.



3	16	0:24:15 — 0:24:50	Third person (objective).	Thomas, Lucille, Edith.	The park.	Lucille asks Thomas if he is sure and says Edith is too young ("still a child"), Thomas says he needs the ring and when Lucille gives it to him, she says she deserved it and will want it back.	Yellow, golden: the sunny park, Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing.	Butterfly: Edith is seen in sunlight in the backgrou nd Moth: Thomas and Lucille are seen in the dark in front.
3	17	0:24:50 — 0:25:12	Third person (objective).	Holly, facteur	Carter's office	Holly brings Carter an envelope containing bad news and tells him not to open it here.	Yellow, golden: interior.	Envelope (truth about the Sharpes).
3	18	0:25:12 — 0:25:55	Third person (objective).	Edith, Thomas, Carter.	Cushing residence.	Thomas tells Edith he needs to talk to her and has the ring in his hand, Edith tells him to wait as she is searching for Carter. When Edith finds Carter upstairs, Thomas has followed her and when he begins to talk to her, Carter says he needs to speak with Thomas and Lucille in private.	Yellow, golden: interior, Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing, Carter's clothing.	Ring.
3	19	0:25:55 — 0:27:39	Third person (objective).	Carter, Thomas, Lucille.	Cushing residence.	Carter hands Thomas the document he received from Holly (newspaper article and a sort of marriage license) and gives Thomas and Lucille a check which they can clear only if they leave (take the train to New York tomorrow) and if Thomas breaks Edith's heart.	Yellow, golden: interior. Black: Thomas' clothing, Lucille's clothing, Carter's clothing.	Envelope (truth about the Sharpes).

3	20	0:27:39 — 0:29:58	Third person (objective).	Carter, Edith, Thomas, Lucille, other dinner guests		At the dinner table, Thomas announces he and Lucille will be returning to London in the morning. Edith is sad because the man she has fallen in love with is leaving. She quickly leaves and goes up to her room. Thomas follows her to talk about her manuscript, tells her it is horrible, as she has not lived herself but merely copies what better authors have written, that she clearly has never been in love and has no own experiences. Edith slaps Thomas and runs upstairs, cryings. As the dinner guests witness this, Carter is pleased.	Black/dark: Lucille is standing in the distance (she is dark/ black, her background is light/ yellow).	Moth: The last few seconds, Lucille is seen standing in the distance (she is dark, her backgrou nd is light).
3	21	0:29:58 — 0:32:03	Third person (objective).	Carter, attendants, mysterious. figure.	Carter's office (bathroom).	The next morning, Carter is preparing for a shave, tells his attendant to get him port and the Times. Carter is attacked by a mysterious figure (possibly either Thomas or Lucille). The figure kills him by banging his head against the porcelain sink, of which a part breaks off. Carter is left on the ground, the floor flooding with a mix of water and blood.	Yellow, golden: interior. Black: murderer's attire. Red: Carter's blood.	

3	22	0:32:03 — 0:33:04	Third person (subjective): Thomas' voice reads his letter.	Edith, Annie.	Cushing residence (Edith's bedroom).	Annie finds Edith lying on her bed and tells her her manuscript has been returned by Thomas. After Annie leaves, Edith reads Thomas' letter and learns that he is in love with her but intentionally upset her and broke her heart under her Carter's wishes, because Edith's Carter did not approve of him because he had little money and was a failure. He writes that he will come back for Edith once he can prove to Carter that all he wants is his consent for their marriage. He tells Edith he will take the early train from his hotel and go back to London. Edith asks Annie for her coat.	Yellow, golden: interior.	
3	23	0:33:04 — 0:35:15	Third person (objective).	Edith, Thomas, hotel desk employee, hotel maids, people on the streets.	The hotel the Sharpes were staying at.	Edith rushes to the hotel, but the Sharpe's room is empty and the maids tell her that Thomas has already left. After leaving the room, she finds Thomas is still there, he tells her he cannot leave her, she confesses her feelings for him too and they kiss.	Yellow, golden: interior. Black: Thomas' clothing.	
3	24	0:35:15 — 0:37:19	Third person (objective).	Edith, Thomas, Ferguson (Carter's colleague, the lawyer), Alan, the mortician.	The hotel the Sharpes were staying at.	Ferguson awaits Edith and Thomas and Edith knows something is wrong.	Yellow, golden: interior. Black: Thomas' clothing.	

4 0:37:19 — 0:47:10	25	0:37:19 — 0:37:50	Third person (objective).	Edith, Thomas, Ferguson, Alan, the mortician, Carter's dead body.	The morgue.	At the morgue, Ferguson tells Edith she has to identify the body. Alan arrives and tells Edith not to look and that he will do the identification. Ferguson says it's obligatory for it to be a family member, Edith removes the sheet and is appalled by the sight of Carter. Alan seems suspicious about the cause of death and wants to look at Carter's head, but Edith tells the others not to touch him, takes his hand and asks why is is so cold. Edith breaks down in the arms of Thomas.	Yellow, golden: interior. Black: Thomas' clothing.	
4	26	0:37:19 — 0:37:50	Third person (objective).	Edith, Thomas, Alan, other funeral guests.	Carter's funeral.	Edith and Thomas hold each other at Edith's second parent's funeral. Alan watches them, the red ring that Lucille had previously been wearing is now seen on Edith's finger.	Black.dark: everyone's clothing. Red: Edith's wedding ring.	Ring.

4	27	0:37:50 — 0:40:08	Third person (objective).	Finlay (shepherd), Thomas, Lucille, person steering the horse drawn carriage.	The hallway of Allerdale Hall (Cumberland, England).	Thomas and Edith arrive at Allerdale Hall in a horse drawn carriage. Thomas introduces Edith to Finlay as his wife, and Finlay says “I know, my lord, you’ve been married a while”. Edith finds a small dog the front patio, Thomas says he cannot be a stray. as there are no homes around for miles, so he agrees to let her keep him. Thomas carries Edith over the threshold into the large home with a large hallway with a fireplace and an old- fashioned elevator placed centrally. Snow and debris falls through the hole in the roof and onto the floor of the hall (“with he cold and the rain, it’s impossible to stop the damp an erosion:) from above. Thomas pushes down on the hardwood floor and red clay seeps through (“with the mines down below, the wood is rotting and the house is sinking”).	Yellow, golden: Edith’s hair. White/pink: Edith’s dress. White/light blue: sky. Black/dark: interior. Red: clay.	Butterfly: the dog is a papillon (breed, it derives its name from its characteri stic butterfly- like look of the long and fringed hair on the ears).  Moth: it’s dark and cold (“it’s even colder inside than out”) in the house.
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4	28	0:40:08 — 0:41:31	Third person (objective).	Edith, Lucille, Thomas, ghost (woman figure).	Near the hallway of Allerdale Hall	<p>After Thomas has gone up to the attic, his workplace, Edith takes her hat off in front of a mirror and discovers buzzing, dying and dead flies on the shelf below it. Edith then sees the mirrored reflection of a figure (woman) walk past the fireplace, turns around and follows it to discover the moving elevator. The dog runs up to her to bring her a small, red ball. Thomas returns and Edith tells him about the woman figure she saw going into the elevator and Thomas insists it must have been a shadow. Thomas warns Edith about the elevator being connected to the clay pits, and tells her to never go below this level.</p>	<p>Yellow, golden: Edith's hair. White/pink: Edith's dress. Black/dark: interior. Red: ball.</p>	<p>Insects. Ghosts.</p>
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4	29	0:41:31 — 0:42:54	Third person (objective).	Edith, Lucille, Thomas, ghost (woman figure).	Allerdale Hall: kitchen.	The dog barks and runs up to Lucille, who enters the room, holding a keychain and asking what this “thing” (dog) is doing here. She hugs Thomas and claims that “all that lives in this house are shadows”. Edith wants the house to only contain “friendship, love and warmth” and she kisses Lucille on the cheek. Thomas explains to Edith that the tap water is red at first due to the clay, but will turn clear soon. Edith asks for copies of the house keys, but Lucille says she doesn’t need any, as locked rooms are deemed unsafe. After Edith and Thomas leave, Lucille tightens her grip on her keychain.	Yellow, golden: Edith’s hair. White/pink: Edith’s dress. Black/dark: interior. Red: water.	Ghosts/ moth: “all that lives in this house are shadows” (Lucille) Butterfly: Edith (“friendsh ip, love and warmth”) Keys: Lucille's keys with “Enola” on them.
4	30	0:42:54 — 0:43:15	Third person (objective).	Edith.	Allerdale Hall: bathroom.	Edith opens the tap to draw a bath and watches the bright red water slowly turn clear.	Yellow, golden: Edith’s hair, lighting. Black/green: interior. Red: water.	
4	31	0:43:15 — 0:43:48	Third person (objective).	Thomas, Lucille.	Allerdale Hall: kitchen.	Thomas takes a tin can (tea made from “firethorn berries”) Lucille says she thought the dog was dead, Thomas explains he left it out to die in the cold but it somehow survived. They discuss that hey do not have Edith’s money yet, and Lucille asks Thomas why he picked Edith, to which no answer is being given.	Black/dark: Thomas’ clothing, Lucille’s clothing.	Tea.

4	32	0:43:48 — 0:46:03	Third person (objective).	Edith, ghost (figure, woman).	Allerdale Hall: bathroom.	Whilst Edith is taking a bath, she throws the little red ball into the hallway for the dog to fetch. Edith sees a figure (woman) spy on her around the corner. Edith steps out of the bathtub, and the figure walks towards her (behind her back) as she puts on a robe. When Edith turns around, the ghost is gone. The dog runs towards Edith, after which the ball rolls towards her, coming from the dark and empty hallway.	Yellow, golden: Edith's hair, lighting. Black/green: interior. Red: ball.	Ring.
4	33	0:46:03 — 0:47:10	Third person (objective).	Edith, Thomas, Lucille.	Allerdale Hall: room with fireplace.	Thomas gives Edith a cup of firethorn berry tea, which Edith finds bitter. "You need a measure of bitterness not to be eaten," Thomas says, possibly referring to poisonous qualities of the tea. When Edith asks about the loud wind, Thomas says the house breathes and it is "ghastly". Thomas says he will take a bath. Lucille has been watching through the keyhole.	Yellow, golden: interior. Black: Thomas' clothing, Lucille's clothing.	Tea. Keyhole.



<p>5 0:47:10 — 0:53:54</p>	<p>34</p>	<p>0:47:10 — 0:49:04</p>	<p>Third person (objective).</p>	<p>Edith, Thomas, Lucille.</p>	<p>Allerdale Hall: bedroom and piano room.</p>	<p>Edith wakes up in bed next to Thomas to the sound of the piano being played. She walks downstairs and to the piano, to find Lucille playing. Lucille says “to the hills we raise our eyes,” as carved in Latin above the fireplace. Edith asks Lucille about the music she is playing, which is an only lullaby she used to sing to Thomas. Edith imagines about Thomas and Lucille as children, but Lucille says they were convinced to the nursery in the attic. Edith sees a tall painting of their mother, who played the piano sometimes, which they would hear through the floor (“that’s how we knew she was back in the country”. Edith looks her the ring painted on their mother’s hand and touches it on her own. Lucille says she was horrible. “I like to think she can see us from up there”.</p>	<p>Yellow, golden: Edith’s hair. Black/dark blue: Lucille’s clothing, Thomas’ clothing.</p>	<p>Ghost: (Lucille refers to the ghost of their mother: “I like to think she can see us from up there”).</p>
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5	35	0:49:04 — 0:49:49	Third person (objective).	Edith, Lucille.	Allerdale Hall: library.	<p>Lucille shows Edith the library, tells her most books belonged to their mother and asks her if he has heard of a for-edge illustration (<i>a scene painted on the edges of book pages. There are two basic forms, including paintings on fanned edges and closed edges. For the first type, the book's leaves must be fanned, exposing the pages' edges for the picture to become visible</i>). The for-edge illustration</p> <p>Lucille shows Edith is erotic, and when Lucille says that cannot shock her as she is now with Thomas, Edith offensively says nothing happened between them. Lucille places the book into a drawer, which she locks with one of the keys on the key ring.</p>	<p>Yellow, golden: Edith's hair. Black: Lucille's clothing.</p>	Books. Keys.
5	36	0:49:49 — 0:50:30	Third person (objective).	Alan, Ferguson, movers.	Former Cushing residence.	<p>Alan and Ferguson are at the former Cushing residence, where items are being packed to be shipped to Edith's new home of Allerdale Hall. Alan says this is all happening fast, finds Carter's checkbook with a check for Thomas, visits the bathroom where Carter was murdered and seems suspicious of the situation.</p>	<p>Yellow, golden, brown: interior.</p>	Check-book: truth about the Sharpes.

5	37	0:50:30 — 0:50:50	Third person (objective).	Edith.	Allerdale Hall: outside the house.	Allerdale Hall's driveway is red (because of the clay), some patches of snow indicate it is winter. Edith is playing fetch with the dog.	Yellow, golden: Edith's hair and clothing. White: snow. Red: driveway, ball.	Snow: patches of snow near the driveway.
5	38	0:50:50 — 0:53:54	Third person (objective).	Edith.	Allerdale Hall: elevator, attic (Thomas' workshop).	Edith takes the elevator upstairs and walks through a dusty room with an old wheelchair. The house creaks. Edith walks through a dusty hallway into Thomas' workshop to find him working there. Thomas shows Edith some toys he made for Lucille when they were children. Thomas watches Edith, Edith thinks Thomas' creations are wonderful, Thomas says she is "so different" (from the previous wives, because she is interested in his work?), Edith asks from who and Thomas says from everyone. They kiss but are interrupted by Lucille, who abruptly enters the room carrying a tray with a tea set. Thomas does not want tea, Edith says Lucille is kind and drinks the tea.	Yellow, golden: Edith's hair, Edith's clothing.	Wheelcha ir. Tea.

<p>6</p> <p>0:53:54 — 1:08:55</p>	<p>39</p>	<p>0:53:54 — 0:57:26</p>	<p>Third person (objective).</p>	<p>Edith, red ghost (1 or 2).</p>	<p>Allerdale Hall: bedroom, hallways, elevator, downstairs (forbidden floor).</p>	<p>Edith suddenly awakes with a gasp, hears the dog bark loudly, hears Lucille singing, finds that Thomas is not next to her in bed and gets out of the bed. Edith holds a candle stand with three burning candles, walks through the hallway hears doors creaking and calls for Thomas. Edith finds a red lit room, hears doors shut, walks through a narrow hallway and finds the dog stuck in a room with the door shut. Edith opens the door to find the dog in the hallway instead of the room and a red ghost (which Edith does not see as it is on the other side of the door) slams the door shut with Edith's hand still on the doorknob. Edith opens the door to find a closet with a wooden box with wax cylinder recordings inside. Edith hears moaning and turns around to see a red ghost arise through the hallway floor and crawl towards her. Edith and the dog run towards the elevator, which brings them down to the level Thomas has forbidden her from going. Edith finds a room with six separate, locked tanks. Edith turns on the lights and finds a large, locked box with "E.S." and "enola" on it.</p>	<p>Yellow, golden: Edith's hair. White: Edith's clothing. Red: ghost in the closet, ghost in the hallway, red walls (clay) of the downstairs level, red liquid dripping down the tanks and onto the floor.</p>	<p>Ghost: leads Edith to find the wax cylinder recordings.</p>
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6	40	0:57:26 — 0:59:31	Third person (objective).	Thomas, Edith. Finlay.	Allerdale Hall: outside the house.	<p>Thomas' clay harvester is digging into the red clay outside of the house. Thomas is supervising. Edith goes to him and asks him to talk, Thomas tells her to go talk to Lucille, Edith insists on talking to Thomas and asks him if people have died in the house (specific, violent deaths), Thomas says this is not a good time to talk. Thomas burns his hand on the machine, Edith takes care of it, Thomas jokes about Carter approving or him now because his hands are getting rough (when Carter disapproved of Thomas' idea of the clay harvesting, he said Thomas' hands were too soft (he did not do enough physical labor), whereas Carter ('Americans') had rough hands from the hard work. Thomas says Edith married a failure, Edith says "you're all that I have". Thomas says they soon will not be able to make any progress due to the snowfall, which is why they call this Crimson Peak (the ore from the clay rises up and stains the snow bright red). Edith is startled as she recognizes the name from her mother's ghost's warning.</p>	Red: clay. Black: Thomas' clothing.	Snow.
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6	41	0:59:31 — 1:00:26	Third person (objective).	Alan, Ferguson.	Cemetery in Buffalo, NY (?).	Alan asked Ferguson to meet him at the cemetery where Edith's mother is buried and tells him he has not heard from Edith. Ferguson says Edith asked him to transfer all of her assets to England for Thomas' clay machine. Alan expresses his concerns about the manner of Carter's death and about his final cheque to the Sharpes, Ferguson tells Alan that Carter had hired Holly to investigate the Sharpes before he died.	Brown/gray: cemetery.	
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6	42	1:00:26 — 1:03:30	Third person (objective).	Edith, dream ghost, ghost, Thomas, Lucille.	Allerdale Hall: bedroom, bathroom.	Edith dreams about seeing a tall, red ghost outside of the house and wakes up to coughing up blood. Edith finds that Thomas is not next to her in bed, gets out of bed, picks up the candle stand and looks around the room. Edith tells 'the ghost' "if you're here with me, give me a signal. Touch my hand". A dark gray figure is seen walking behind Edith's back. An invisible force suddenly pulls Edith's hand to the floor, making her fall. A woman is heard screaming, Edith walks towards the bathroom and finds a red ghost with a butcher's knife in her head in the bathroom. The ghost notices Edith, gets out of the bath, follows Edith, who is running away and calling for Thomas, and tells Edith "leave now" and "his blood will be on your hands". Thomas and Lucille come to find a screaming and crying Edith in the central hallway, but the ghost has disappeared.	Yellow, golden: Edith's dress. Red: ghost in Edith's dream, Edith's blood,	Ghost.
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6	43	1:03:30 — 1:04:08	Third person (objective).	Edith, Thomas, Lucille.	Allerdale Hall: fireplace room.	Edith tells Thomas and Lucille there was hatred and intelligence in the ghost's eyes, and the ghost told her to leave. Lucille pours tea for Edith, tells her it is nonsense. Edith wants to leave, Lucille says this is her home now and she has nowhere else to go. Thomas says he will take her out (the the post office tomorrow).	Yellow, golden, white: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing.	Tea.
6	44	1:04:08 — 1:04:37	Third person (objective).	Thomas, Lucille.	Allerdale Hall: stairwell.	Thomas says he has not told Edith anything about mother and he and Lucille wonder how Edith could know (they have not seen ghosts). Lucille says she wants this to be over with (Edith must die) as soon as Edith signs the final papers.	Black/dark blue lighting in the hallway.	Ghosts.
6	45	1:04:37 — 1:05:33	Third person (objective).	Thomas, Edith, people at the post office.	Post office, most likely in Cumberland, England.	Thomas and Edith take a horse drawn carriage to the post office. Thomas picks up a valve controller he had fabricated in Glasgow (if it works, the Sharpe mines might reopen). A post office clerk tells Edith he has two certified letters from her solicitor and one letter from Milan for her (Edith says she does not know anyone from Italy but takes the letter anyways). A storm is coming, so another clerk offers Thomas and Edith a room downstairs.	Yellow, golden: Edith's hair and clothing. Black: Thomas' clothing. White: snow.	Snow. Letters.



6	46	1:05:32 — 1:06:24	Third person (objective).	Alan, Holly.	Post office, Buffalo, NY.	Alan asks a post office clerk for the address of Thomas and Lucille Sharpe. Holly awaits Alan and hands him the copy of the information Alan asked him for. The newspaper inside the envelope says “shocking savage murder at Allerdale Hall”. Holly tells Alan the only relevant information he could pass Carter were the civil documents that show Thomas is already married (indicating Carter never knew about the murder).	Yellow, golden: interior.	Envelope: truth about the Sharpes.
6	47	1:06:24 — 1:08:55	Third person (objective).	Edith, Thomas.	Room below the post office, most likely in Cumberland, England.	Thomas and Edith speak about Edith’s book and how characters make choices that decide who they become. Edith says she likes this room more than the house and asks why they do not leave. Thomas says the house is all they have, Edith says she left everything behind for Thomas. Edith says they could live anywhere they want, London or Paris or Milan, but that last option surprises Thomas. He says he has been to Italy once and stares into the distance. Edith says Thomas is always looking to the past (“you won’t find me there, I’m here”). Thomas and Edith sleep together (Thomas undressed, Edith fully clothed)	Yellow, golden, white: Edith’s hair and clothing.	Book: characters make choices as to who they become. Living house (Alan’s ghost theory): in Edith’s book.

<p>7</p> <p>1:08:55 — 1:26:56</p>	<p>48</p>	<p>1:08:55 — 1:11:23</p>	<p>Third person (objective).</p>	<p>Edith, Thomas, Lucille.</p>	<p>Allerdale Hall: outside, hallway, kitchen.</p>	<p>Allerdale Hall is covered in snow once Thomas and Edith return by horse drawn carriage. They smile and kiss before entering the house. Edith looks for Lucille, finds a pan of burning food on the stove in the kitchen, and relocates the pan. Lucille returns with (coal) for in the oven and asks where they were, Edith says there were snowed in and stayed the night at the depot, making Lucille look sad/jealous (jealous that Thomas most likely slept with Edith). Edith asks what is wrong with that because Thomas is her husband, to which Lucille slams the pan on the table, spilling food everywhere, and yells “this is all a game to you?”. Lucille covers her behavior up by saying she was worried, and picks up the spilled food from the table with her bare hands and puts it back into the pan. Lucille asks if the letters on the table are from America. Edith cries and says she does not feel well and Lucille says she will make her tea. Edith notices a key saying “Enola” on Lucille’s keychain that is lying on the table and takes it behind Lucille’s back.</p>	<p>Black/dark blue: Lucille’s clothing.</p>	<p>Key: Enola.</p>
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7	49	1:11:23 — 1:12:30	Third person (subjective): Ferguson's voice reads his letter.	Edith.	Allerdale Hall: study room, elevator, forbidden level.	In a snowed in Allerdale Hall Edith reads Ferguson's letter saying the first sum of her father Carter's money has been transferred, but for the last sum she must sign the enclosed document. Edith is reluctant to sign, as she notices the letter from Milan. Edith opens the letter and finds it to begin with "Mia cara Enola" (My dear Enola), takes the Enola key she took from Lucille, takes the elevator down to the forbidden level and sticks the Enola-key into the lock on the Enola-box.	Yellow, golden, Edith's hair and clothing.	Butterfly:: Edith's yellow dress.
7	50	1:12:30 — 1:12:49	Third person (objective).	Thomas, Finlay.	Allerdale Hall: outside the house.	Thomas and Finlay got Thomas' machine to work (with the Glasgow part). Thomas walks from the machine to his house, his footprints in the snow turning red due to the clay under the ground.	Red: dug up clay, Thomas' footprints.	Snow.

7	51	1:12:49 — 1:14:34	Third person (objective).	Edith, Carter, men at Carter's office.	Allerdale Hall: forbidden level and Buffalo, NY (flashback).	Edith opens the Enola-box and finds a gramophone and three envelopes with names, dates and the cities Milan, Edinburgh and London on them. Edith experiences a flashback to Carter's meeting with Thomas about his clay harvester and how he has failed raising capital in London, Edinburgh and Milan and how he was now trying 'here' (Buffalo). Edith then hears clattering of a lock and opens one of the tanks to find it filled with a bright red liquid. With an iron bar, she stirs the liquid but walks away before a skeleton floats to the surface of the tank.	Yellow, golden,: Edith's hair and clothing. Red: liquid in the tank.	Gramo- phone.
7	52	1:14:34 — 1:15:10	Third person (objective).	Thomas, Lucille, Finlay, men working with Thomas' machine.	Allerdale Hall: outside the house.	Thomas shows Lucille his now working machine and says he cannot wait to show Edith, to which Lucille angrily says "I did this with you". Finlay asks for more coal, but as Lucille is about to give him the key, she notices the missing Enola- key.	Yellow, golden,: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing.	

7	53	1:15:10 — 1:17:02	Third person (objective).	Edith, Lucille.	Allerdale Hall: elevator and hallway.	Edith takes the elevator upstairs holding the items she found in the Enola-box. As she walks through the hallway, she hears Lucille call her name and Edith runs to the bedroom to fake having fallen asleep in the chair. Edith hides her red-stained shoes under a blanket. Lucille notices Edith did not drink her tea, to which Edith says she does not feel so well. Edith asks Lucille to bring her cold water, and as Lucille leaves her keys on the table, Edith reattaches the Enola-key on Lucille's keychain. Lucille takes her keys, leaves to let Edith rest, walks down the hallway and towards the previously red-lit room that is no longer red-lit, and notices the Enola-key is back on her keychain.	Yellow, golden, Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing. Red: Edith's red stained shoes.	
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7	54	1:17:02 — 1:20:00	Third person (objective).	Edith, the voices of Pamela Upton, Margaret McDermott and Enola Sciotti.	Allerdale Hall: library.	On a snowy night, Edith takes the gramophone to the library and plays the wax cilinder recordings. The first recording plays Pamela Upton’s (the name on the London, 1887 envelope) voice speaking about her “beloved Thomas Sharpe,” and Edith finds photographs of Pamela in the wheelchair that she had previously seen covered in dust upstairs. The next recording’s voice belongs to Margaret McDermott (Edinburgh, 1893 envelope), and Edith finds a land certificate in this envelope. The last recording’s voice belongs to Enola Sciotti (Milan, 1896 envelope), who speaks about wishing to leave and the Sharpes stealing her money. Edith hears Enola cough and notices the tea set and the dog on her photographs. Enola says that the person who finds her recordings should know that “they” (the Sharpes) did “this’ (murder her). Edith finds a photograph of a baby, Enola says the poison is in the tea, Edith coughs blood onto her sleeve and as she runs away from the recording, Enola asks the listener to bring her body home. Edith runs through the snow in the hallway towards the front door into the	Yellow, golden,; Edith’s hair. White: Edith’s clothing.	Wheel- chair. Dog Tea.
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						snowstorm, only to return to the house once she begins to cough heavily and sits down on the stairs.		
7	55	1:20:00 — 1:22:23	Third person (objective).	Edith, Lucille, Thomas.	Allerdale Hall: bedroom.	Edith awakes in bed to find Lucille bringing her tea, but Edith refuses to drink and asks for a doctor. Lucille says they are snowed in and feeds Edith porridge. Lucille says she tented her mother in this bed and that Carter was a brute and broke her leg. As Lucille is about to force feed Edith the tea, Thomas enters and asks for a moment alone with his wife. Lucille promises Edith she will be out of this bed soon. Thomas brings the wheelchair in and tells Edith never to drink the tea.	Black/dark blue: Lucille's clothing.	Wheelchair. Tea (Thomas tells Edith never to drink the tea).
7	56	1:22:23 — 1:23:31	Third person (objective).	Thomas, Lucille.	Allerdale Hall: piano room.	Thomas says Edith is dying and Lucille says Edith is dying because she knows everything. Lucille says she put the poison in the porridge because Edith stopped drinking the tea. Thomas tells Lucille to stop and asks if they must do "this" (murder Edith). Lucille says yes, because she would be locked and Thomas would be hanged if they do not. They vow to stay together and never apart, Thomas says he cannot leave Lucille and Lucille kisses Thomas' cheek as they both shed a tear.	Black: Thomas' clothing, Lucille's clothing.	

7	57	1:23:31 — 1:24:01	Third person (objective).	Alan, clerks at the Cumberland depot.	Cumberland depot.	Alan arrives at the Cumberland depot, asks for directions to Allerdale Hall, cannot lend a horse and decides to walk four hours through the snowstorm to find Edith's new home.	Dark: interior. White: snow.	Snow.
7	58	1:24:01 — 1:25:01	Third person (objective).	Edith, ghosts of Enola and her baby, Lucille, Thomas.	Allerdale Hall: bathroom, central hallway, hallways.	Edith coughs blood into the sink and then wheels herself down the hallway in the wheelchair. As she hears the sound of a crying baby coming from the hallway, she there finds a red ghost cradling the ghost of a baby in the center of the hallway. Edith stands up and walks towards the edge of the balcony, tells the ghost she knows her name is Enola Sciotti and asks Enola what she wants from her. Edith hears Lucille's singing voice.	Yellow, golden: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing. Red: Edith's blood, wallpaper, ring, floor.	Ghosts.



7	59	1:25:01 — 1:26:56	Third person (objective).	Edith, Lucille, Thomas.	Allerdale Hall: hallway, attic bedroom.	Edith follows the sound of Lucille singing and walks through a hallway with many moths on its walls. She opens the door to the room the singing is coming from, which has red wallpaper and contains taxidermy butterflies under a glass dome next to the door. Edith finds Thomas and Lucille on the bed, being intimate with each other, looks at them with disgust and sadness, and walks backwards into the hallway then Thomas and Lucille look up at her. Edith walks through the hallways and Lucille follows her, saying it is all out on the open now. As Thomas begs Lucille not to do it and says there is someone at the door, Lucille pulls the ring off of Edith's finger and pushes her over the balcony. Edith falls onto another balcony and ultimately onto the central hallway floor, into the piled up snow under the hole in the roof. Thomas looks down at Edith's body, Lucille places the ring on her own finger and pounding on the front door is being heard. Edith lies in the white snow on the red floor as snowflakes continue to fall down on her.	Yellow, golden: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing. Red: Edith's blood, wallpaper, ring, floor. White: snow.	Moths: on the walls Butterfly: taxidermy butterflies under a glass dome. Snow.
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<p>8 1:26:56 — 1:46:51</p>	<p>60</p>	<p>1:26:56 — 1:28:29.</p>	<p>Third person (objective).</p>	<p>Edith, Alan, Lucille, Thomas.</p>	<p>Allerdale Hall: fireplace room.</p>	<p>Edith awakes in a chair to find Alan attending her wounded leg. Alan says he had to heavily sedate Edith to set her leg. Lucille pretends Edith is sick and fell down that stairs and that Alan is a heaven-sent. Edith tells Alan her mother spoke to her to warn her about 'Crimson Peak'. Alan tries to get Edith to drink the tea but she refuses. Lucille touches Alan's arm with the hand she carries the ring on and asks Alan to stay with them. When Lucille and Thomas leave them alone, Alan tells Edith he is here to take her away.</p>	<p>Yellow, golden: Edith's hair and clothing. Red: Edith's blood. Black: Thomas' clothing, Lucille's clothing. Red: ghosts.</p>	
<p>8</p>	<p>61</p>	<p>1:28:29 — 1:28:42</p>	<p>Third person (objective).</p>	<p>Thomas, Lucille.</p>	<p>Allerdale Hall: kitchen.</p>	<p>Lucille says someone has to stop Alan, hands Thomas a knife and asks him if it is going to be him this time (who does the killing).</p>	<p>Yellow, golden: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing. Red: Edith's blood. White: snow.</p>	

8	62	1:28:42 — 1:32:14	Third person (objective).	Edith, Alan, Lucille, Thomas.	Allerdale Hall: fireplace room.	<p>Alan tries to get Edith to stand, lifts her up and carries her to the front door, where the dog is waiting. Lucille and Thomas stop them. Alan says he will take Edith to a hospital, Lucille says that will not be necessary, Alan says it is because they have been poisoning Edith. Alan hands Edith the paper with the article about the “savage murder” (lady Beatrice Sharpe in the bathtub, as the ghost Edith has seen). Alan says Thomas was only twelve at the time, but Lucille was fourteen and was sent to an institution. Alan says Thomas is already married to Pamela. Edith lists the names of Margaret and Enola too. When Alan says he and Edith are leaving, Lucille stabs him under the arm with the knife. Alan stumbles towards the front door and opens it to see the house surrounded by bright red stained snow. Lucille tells Thomas to murder Alan (“get your hands dirty”). The dog barks at Lucille and Lucille makes it stop. Thomas tells Alan that if he does not do it, “she” (Lucille) will. Thomas asks Alan where to stab him so that the wound will not be fatal. Thomas stabs Alan, who falls into the red snow, Edith cries and says they are monsters, Lucille says that is the</p>	<p>Yellow, golden: Edith’s hair and clothing. Black: Thomas’ clothing, Lucille’s clothing. Red: Alan’s blood, clay on the walls. White: snow.</p>	Article: truth about the Sharpes.
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8						last thing their mother said too. Allerdale Hall is shown surrounded by bright red snow.		
8	63	1:32:14 — 1:32:42	Third person (objective).	Thomas, Alan.	Allerdale Hall: forbidden level.	Thomas takes Alan to the forbidden floor by elevator. Thomas tells Alan he will rescue Edith from Lucille, who wants to murder her, and tells Alan to get out through the mine shaft.	Yellow, golden: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing. Red: Alan's blood, tanks, forbidden floor.	

8	64	1:32:42 — 1:39:07	Third person (objective).	Edith, Lucille, Thomas.	Allerdale Hall: room with oven (upstairs).	<p>Lucille is throwing Edith’s writing into a fireplace. Lucille tells Edith about the previous women they have killed, Edith asks asks about Enola and her baby, Lucille says it was her baby because none of the ever women ever slept with Thomas. The baby was born ‘wrong,’ Enola said she could save it but she could not. Lucille cuts a lock of Edith’s hair, places it underneath a glass container holding a live butterfly and braids it before putting it away in a drawer with other locks of hair (of other murder victims). Edith asks why they conducted this horror, Lucille says it is for love (“it is a monstrous love, and it makes monsters of us all”). Lucille says she protected Thomas from their mother (perhaps that is why she was eventually murdered). Lucille says the only love she and Thomas ever knew was from each other, Edith says that is not true and Lucille suffocates him. Lucille angrily threatens Edith with a knife to sign her name. Lucille confesses to murdering Edith’s father Carter. Edith signs her name and stabs Lucille in the chest. Edith flees to the elevator where Thomas finds her. Edith, covered in</p>	<p>Yellow, golden: Edith’s hair and clothing. Black: Thomas’ clothing, Lucille’s clothing. Red: Lucille’s blood, Edith’s blood, Thomas’ blood.</p>	<p>Butterflies: in ‘cages’ on Lucille’s desk, painting. Moths: on the hallway walls. Ghosts: in Edith’s stories that Lucille burns, Lucille and Thomas have been “dead for years”.</p>
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					<p>Lucille's blood, screams at Thomas and he admits he truly loves her. Thomas runs to the room Lucille is in and burns the papers Edith signed in the oven. Thomas tells Lucille, covered in her own blood, to leave Allerdale Hall so they can "all" be free together. Lucille asks Thomas if he loves Edith, Thomas says this day had to come because they (Lucille and Thomas) have been "dead for years". Lucille stabs Thomas in the chest twice and in the face once with her knife. Thomas pulls the knife out of his face, cries a tear of blood and dies. Lucille cries and cradles Thomas' dead body.</p>		
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8	65	1:39:07 — 1:42:16	Third person (objective).	Edith, Lucille, Alan, ghost of Thomas.	Allerdale Hall: hallway (upstairs), kitchen, forbidden level.	Edith hears crying and calls for Thomas. A covered in blood Lucille runs out with the knife, Edith quickly takes the elevator down to the kitchen and Lucille runs down the stairs. Edith takes a knife, flees from Lucille, steps into the elevator and avoids stabs from Lucille through the elevator fence. Edith cuts Lucille's fingers. Lucille slashes Edith's cheek. Downstairs, Edith finds Alan, helps him up, tells him to hide and promises to get them out of Allerdale Hall. Lucille arrives, removes a tile from the floor and takes out the butcher's knife she killed her mother with. Edith stands in front of Lucille with her kitchen knife, Lucille hisses at her and Edith runs up the blades of the mine mill.	Yellow, golden: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing. Red: Lucille's blood, Edith's blood, forbidden floor. White: snow.	Moths: on the walls. Snow. Ghost: Thomas (he is Lucille's past).
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8	66	1:42:16 — 1:45:50	Third person (subjective): Edith's thoughts: "ghosts are real, this much I know".	Edith.	Allerdale Hall: outside.	<p>At the top, Edith reaches the outside and sees the bright red snow and tight mist surrounding Allerdale Hall. Edith hides from Lucille behind the machine, as Lucille calls her name. Edith steps out and looks around, Lucille swings her butcher's knife behind Edith, Lucille runs away and Edith tries to follow Lucille. The clay harvester suddenly begins to work. Lucille attacks Edith from behind again and takes the knife from Edith, slashing her own fingers. Edith grabs a shovel to protect herself and Lucille says she will not stop until she kills Edith or Edith kills her. Edith says "help me," Lucille says there is no one to help, Edith says "yes, there is, turn around," and Lucille turns around to see the ghost of Thomas. Edith hits Lucille in the head with the shovel and Lucille falls to the ground. Lucille again says she will not stop until she kills Edith or Edith kills her, Edith kills Lucille by hitting her head with the shovel again and says "I heard you the first time". Edith walks towards the ghost of Thomas, touches his face and watches him vanish. Edith says "ghosts are real, this much I know" (1:45:32 — 1:45:50</p>	<p>Yellow, golden: Edith's hair and clothing. Black: Thomas' clothing, Lucille's clothing. Red: Lucille's blood, Edith's blood, forbidden floor. White: snow, Thomas' ghost.</p>	Snow. Ghost.
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						exactly the same fragment as the opening scene).		
8	67	1:45:50 — 1:46:00	Third person (subjective): Edith's thoughts: "there are things that tie them to a place, very much like they do us."	Edith, Alan.	Allerdale Hall: outside.	Edith and Alan walk through the snow and away from Allerdale Hall and the red snow. At the gate, a crowd carrying burning torches calls Edith's name as they Alan had told them to meet him at Allerdale Hall when he was at the depot and decided to walk there. Edith looks back at Allerdale Hall and says in her head "there are things that tie them to a place, very much like they do us."	Yellow, golden: Edith's hair and clothing. Red: Edith's blood, forbidden floor. White: snow.	Snow.
8	68	1:46:00 -- 1:46:51	Third person (subjective): Edith's thoughts: "Some remain tethered to a patch of land, and time and date. The spilling of blood. A terrible crime. But there are others. Others that hold onto emotion. A drive. Loss. Revenge. Or love. Those, they never go away."	The ghost of Lucille.	Allerdale Hall: outside.	Edith says in her mind "Some remain tethered to a patch of land, and time and date. The spilling of blood. A terrible crime. But there are others. Others that hold onto emotion. A drive. Loss. Revenge. Or love. Those, they never go away." The camera follows the red footsteps in the snow into the house. Lucille's ghost plays the piano.	Yellow, golden: Edith's hair and clothing. Red: snow. White: snow. Black: Lucille's ghost.	Snow. Ghost.

	69	1:46:51 — 1:48:48 (Credit Sequence) .				Moths, books, butterflies, paintings, pinned down butterflies, the red ring, the Enola key, a keyhole/lock, the tea set, the tins, captured butterflies, writing materials, typewriter, hallways, Allerdale Hall, drawings of Allerdale Hall and finally the book <i>Crimson Peak</i> by Edith Cushing.	Yellow, golden, red, white, black, green.	Moths, books <i>Crimson Peak</i> by Edith Cushing), butter- flies, ring, keys, tea set, writing materials, type- writer, hallways, Allerdale Hall.
	70	1:48:48 — 1:53:48 (Credit Sequence) .						

### 7.3.1. APPENDIX C.1. DOMINANT COLOR RED IN *CRIMSON PEAK*



Image 1. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 2. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 3. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 4. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

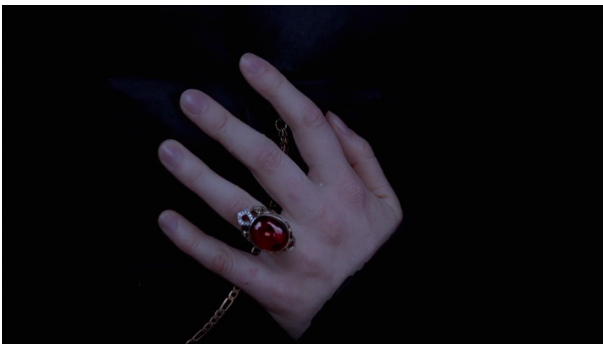


Image 5. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 6. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 7. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 8. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 9. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 10. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 11. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 12. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 13. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 14. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 15. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 16. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 17. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

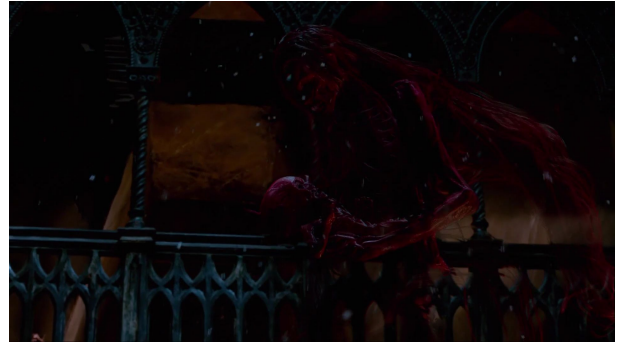


Image 18. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 19. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 20. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 21. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 22. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 23. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 24. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 25. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 26. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 27. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 28. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 29. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 29. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 31. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 32. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 33. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 34. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 35. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 36. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 37. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

7.3.2. APPENDIX C.2. DOMINANT COLOR WHITE IN *CRIMSON PEAK*

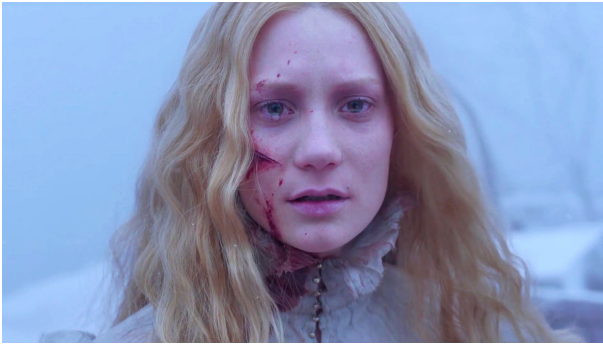


Image 38. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 39. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 40. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 41. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 42. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



### 7.3.3. APPENDIX C.3. DOMINANT COLOR YELLOW IN *CRIMSON PEAK*



Image 43. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 44. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 45. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 46. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 47. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 48. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 49. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 50. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 51. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

### 7.3.4. APPENDIX C.4. PUZZLE PIECES



Image 52. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 53. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 54. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

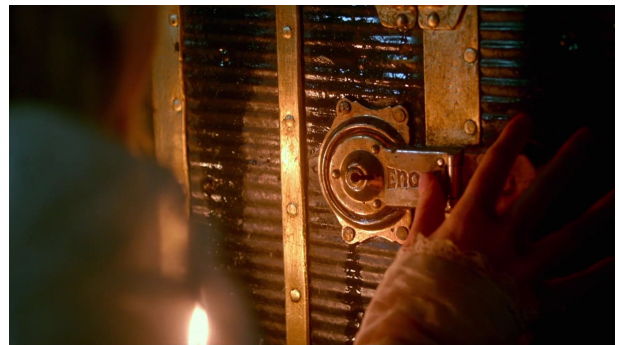


Image 55. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

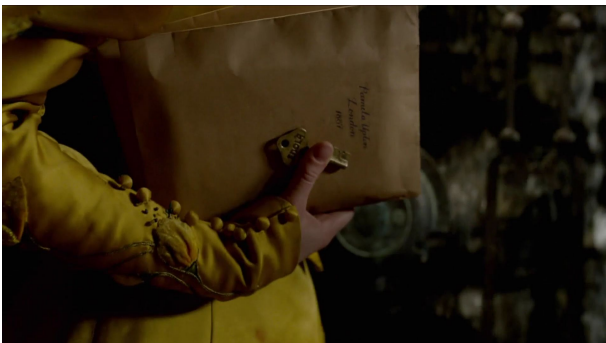


Image 56. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 57. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 58. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 59. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

7.4. APPENDIX D. GHOSTS IN *CRIMSON PEAK*



Image 60. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 61. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 62. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 63. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

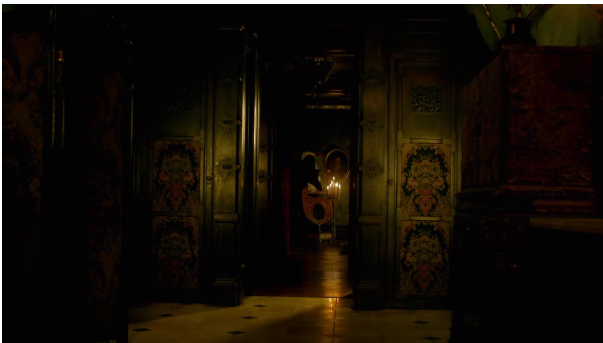


Image 64. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

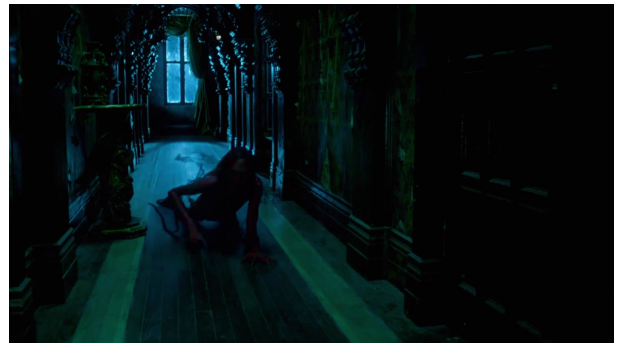


Image 65. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 66. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 67. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 68. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

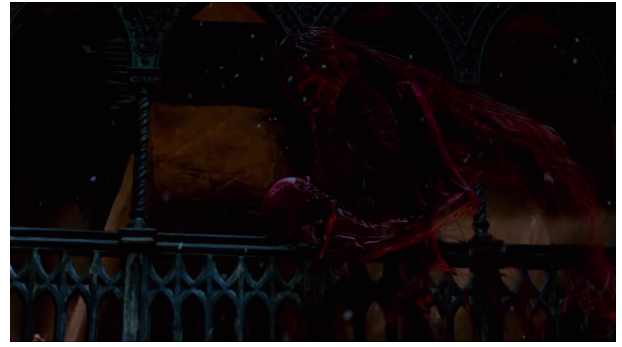


Image 69. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 70. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 71. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

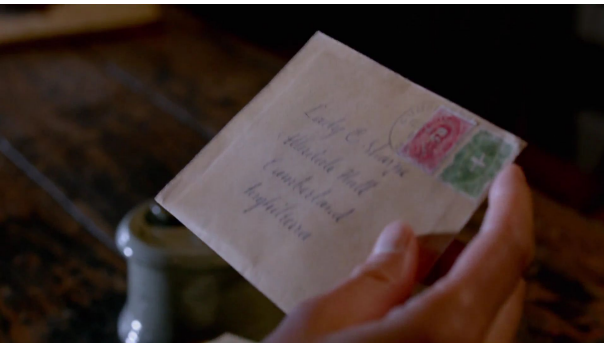


Image 72. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

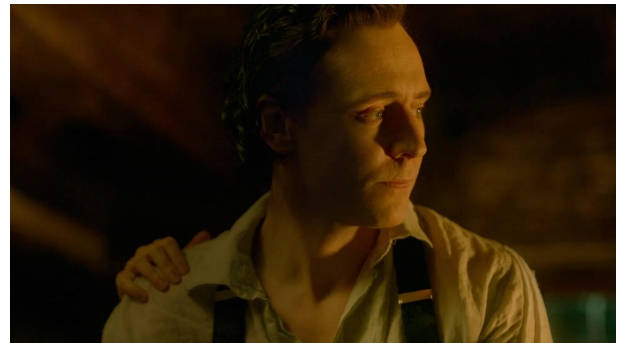


Image 73. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

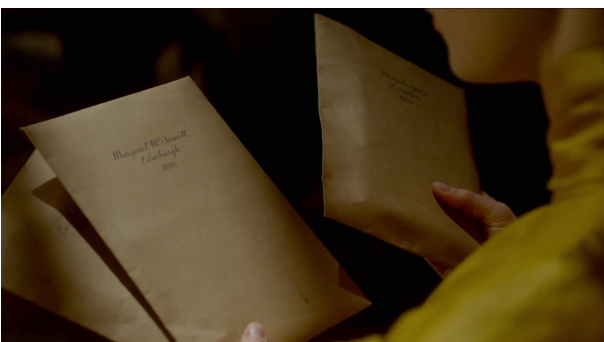


Image 74. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 75. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 76. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 77. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 78. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 79. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

7.5. APPENDIX E. ALCHEMY IN *CRIMSON PEAK*



Image 80. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 81. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

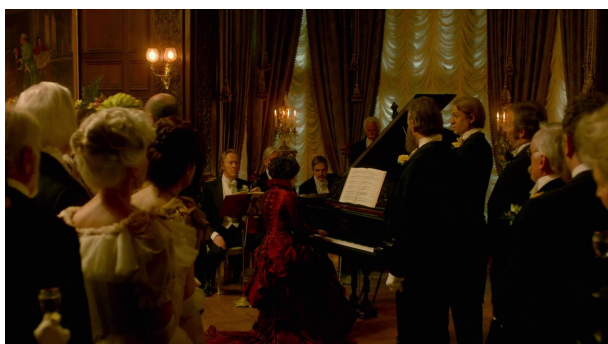


Image 82. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 83. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 84. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 85. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 86. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 87. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

## 7.6. APPENDIX F. CREDIT SEQUENCE



Image 88. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 89. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

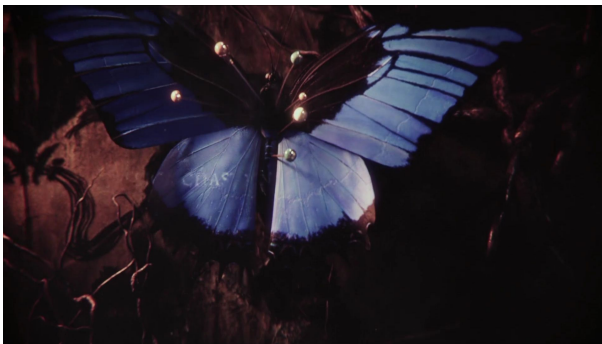


Image 90. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 91. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 92. Frame from *Crimson Peak*, Guillermo del Toro, 2015.



Image 93. Frame from *Crimson Peak*, Guillermo del Toro, 2015.

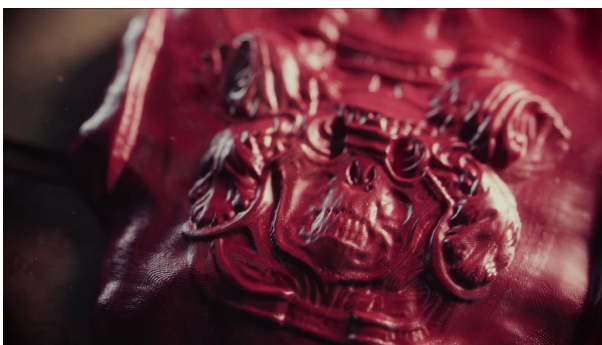


Image 94. Frame from *Crimson Peak*, Guillermo del Toro, 2015.