

Submission for Doctorate of Philosophy in Architecture by Research and Thesis
Kent School of Architecture
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Literary Language as a Tool for Design:
An Architectural Study of the Spaces of Mervyn Peake's
The Gormenghast Trilogy and 'Boy in Darkness'

Appendices I - IX

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Appendix I: Architectural (Un)Words

Problematic 'Architectural' Words

Archispeak is defined by the Urban dictionary (2013) as 'Large, made-up words that architects and designers use to make themselves sound smarter than you (you being the client or the confused observer of design). It does nothing to inform or enlighten the consumer of architecture and mostly serves to numb them into obedience or self-doubt.'

The term has also been used more formally. The ongoing podcast called Archispeak: The podcast about all things architecture (03.02. 2013 – present) created by Troxel, Pann and Phalen who are at varying stages of architectural careers and the book Archispeak: An Illustrated Guide to Architectural Terms: An Illustrated Guide to Architectural Design Terms by the academic Tom Porter (2004) are two such examples.

The following words have very little documentation about their meaning or origins, and knowledge of their usage is therefore based on personal experience or anecdotal evidence. This uncertain nature requires the use of less than reliable sources (not included in the formal bibliography). These sources may not be reliable but they do provide indications of use and their uncertain linguistic status. Spelling, punctuation and typing errors are not corrected.

Archimatrix:

Etymology : Architecture + Matrix

Mathematical implementation in architecture to build a new dimension of rules followed by some logics of math. [sic]. Some architectural elements can perform a certain rules and produce a specific function

<http://iaac-readings.wikidot.com/words:archimatrix> [accessed 15.02.2013]

Archimetrics:

Etymology : Architecture + Arithmetic

Using mathematical rules to produce design. Scripting in architectural design. Combination of design and mathematics.

<http://iaac-readings.wikidot.com/words:archimetrics> [accessed 15.02.2013]

Archimutation:

Etymology: Architecture + Mutation

Kind of form derived from change of the primal form with the use of computer generated software. A parametrical production of form that mutated from the original base form. A symbol of change of form in architecture.

<http://iaac-readings.wikidot.com/words:archimutation> [accessed 15.02.2013]

Archimetrics

Etymology : Architecture + Metric

No specific definition available. Similar or identical to archimetrics: related to building performance. It is used as the title of several architectural projects, programmes and papers including:

The *National Institute of Advances studies in Architecture*, Pune, India, held a training program on ArchiMetrics from 10.10.2012 to 14.10.2012.

The training programme covers topics from Building Performance Monitoring to Performance Excellence including variables of Space Measuring, Indexing, Syntaxing, Annexing, Monitoring and Hibernating.

<http://www.niasa.org/www/LinkClick.aspx?fileticket=HhiuqDRVZQ8%3D&tabid=41&mid=383>
[accessed 5.02.2013]

A project on the Open Architecture Network: This project aims 'to spread the new knowledge of how to fabricate and make architectural models with the pictured Archimetric architectural element.' [No pictures available at the time of access]

<http://openarchitecturenetwork.org/node/593> [accessed 15.02.2013]

The *Architexturez Network in South Asia* has a conference paper abstract (presented 9th International Conference on Computer-Aided Architectural Design Research in Asia 2004) by Somen Chakraborty on its website:

it has become imperative now to develop new methods or borrow methods from other disciplines like statistics and psychometrics so that this kind of transformation can be done effectively. It appears that this may form a distinct discipline by itself which may be termed as "archimetrics" keeping parity with similar terms like psychometrics, econometrics, anthropometrics etc.

<http://www.architexturez.net/doc/cdf1e60a-2f38-4439-8498-ff869b4f4d7b> [accessed 15.02.2013]

Architexture

Etymology : Architecture + Texture / Context

From *Writing London, Volume 1: The Trace of the Urban Text from Blake to Dickens* by Julian Wolfrey (1998:141-80). Chapter 4 is entitled 'Dickensian Architextures or, the city and the ineffable'. Wolfrey gives no definition for this word and it is unclear whether he has coined it himself or has taken it from another source. He does provide some clues to his meaning of the word in relation to a description of a window taken from *Bleak House* by Charles Dickens:

Thus the perceived architecture of the window is opened up to the architexture of the event of encountering the window and its contents. Textual randomness confronts the desire for order on the part of the subject.

Hence my use of the term 'architexture' in the title of this chapter, which suggests, among many other things, the desire to shake the solidarity of the monumental, which desire is always present in Dickens. The history of meaning which the term 'architecture' puts into place and into operation every time it is used is so overdetermined that, like the phrase, 'Dickens's London', it cannot be evoked or announced without there being a certain return to particular understandings, a certain monumentalization. Architexture, on the other hand, speaks of architecture without speaking of it, privileging the narrative over the monumental, movement over the static, and informing us through the possible homology of the structural resemblances between architecture and narrative, form and content. (Wolfrey 1998:148-9).

This definition allows the reader room for interpretation. It also appears in *Writing London, Volume 2: Materiality, Memory, Spectrality* (Wolfreys 2004), with no additional explanation. There is no dictionary definition or online definition at the time of writing.

Lateralisms

Etymology : Lateral + -ism

This word has a definition within law. Within architecture it has not been clearly defined. There was, for several years, a studio unit at the University of Nottingham with the heading *Lateralisms*. In 2011 year the book produced by the unit was entitled *Lateralisms Volume iii: the recovery of meaning*, yet the meaning of lateralism remains obscure.

We have referred to the double movement of architectural meaning in terms of lateral space, i.e. situations where human settings open up to address and incorporate inhuman dimensions of material life (sublime forces of nature, destructive patterns of erosion and so on). These settings, called "intense-immense rooms" (the warmth of the congregational pew in the cold luminous expanse of the nave) led to theoretical explorations of picturesque space (measured places bordering on sublime destruction). (Gauthaman, Harrison & Deane 2011: 5)

Whilst *Lateralisms Volume II: Praxis* (2010) provides a slightly different 'clarification' of the term in *Lateralisms Volume One: Intense-Immense Rooms* (2009):

Lateral can refer to many things including peripheral field, overlooked surfaces and 'edge-programme'. It can also point to qualities which fall below the radar of a prevailing 'scopic regime'. Our pursuit of non-retinal architecture goes beyond visual spectacle in order to develop a subtle yet powerful material language. (Deane 2009: 7)

Performatism

Etymology : Form + Performance + -ism

The suffix denotes that it has been formed from a verb, which here would be performalise /performalize. It contains *form* twice. It is used in the book title *Performatism: Form and Performance in Digital Architecture* (2012):

the book does not only map out attitudes in architectural production today, but it also proposes a way of looking into architectural realities existing in the interstice between form and function, object and subject, space and flesh, perception and cognition, politics and ideologies and defining these realities as a modality for performance architectural existence today. (Grobman & Neuman 2012)

The awareness of performance through the book ranges from the technical to the abstract, thus this word is able to cover a vast range of ideas and themes without adhering to specifics.

Whether the meaning of this word is directed at the efficiency, technological connotations of the word performance or at the artistic display end remains unclear.

In April 2009 Professor Susannah Hagan presented a paper entitled '*Performatism: Environmental Metrics and Urban Design*'. This discusses 'ecological urbanism' and the environmental performance of the evolving city 'metabolism' in relation to metric analysis and the generation of parametrics in order to improve the design of these metabolic cities.

'Speak Like an Architect'

The website *Speak Like an Architect* (Coyote Productions 2013) is a coded phrase generator which produces randomly generated phrases intended to 'sound like an architect'. Whilst intended in jest it illustrates the perceived incomprehensibility of the profession. For example:

With sensitive respect for human scale the introduction of brutalism adds overriding three dimensional constraints to the philosophy of commonality and standardization.

Beyond the horizon of the human intellect the treatment of the main facade must utilize and be functionally interwoven with the anticipated degree of human ambiance.

In the final rationalization the internal use adjacencies and circulation is further compounded by taking into account the sophisticated design solution.

'Archi-' Words

The following examples have been taken from the website *Urban Dictionary*. This is an edited website but contributed to by the public. It is not a serious website but the words below are of interest due to its informal irreverent existence.

Architect

1. An overworked and underpaid employee - of a pretentious registered practitioner of the arts (a prat). Many years in tertiary education have left the 'architect' bitter and in debt - and unable to relate to the remainder of society.
2. A (state licensed) diverse designer extending themselves beyond 'art' to the realm of building. Blending scientific knowledge with artistic creativity to fulfil [sic] a desire to build.
3. A person who works in the design field whose job is seriously underrated and under appreciated. Though they go through more schooling than most people, they earn a fraction of the pay and usually die in debt. However, the sheer joy of knowing they made a difference in the world is enough to sustain them and make every CEO, Lawyer and Stockbroker wish they had done something better with their lives.

Architecture

1. A course where students slave over countless hours of work to hopefully receive a C. It is also expected that most of the students will switch into a more fulfilling major that is easier.
2. The practice of designing buildings and environments that transforms OCD into a superpower.
3. Architecture is the study of building design, as well as the practice of designing buildings. The field of architecture does not require as much mathematical knowledge as engineering; instead, a greater emphasis is placed on creativity and artistry. The average salary for architects is within the 70-80 thousand [US dollars] margin, while "rookie" architects may start off making around 40 thousand. It is very possible to become very wealthy as an architect, though it is uncommon. Someone who becomes famous for their designs and is very sought after is known as a "starchitect."

Architorture

1. Slang term for the major of "Architecture" at most universities that offer the degree in the united states.
2. The bad bad thing that will happen to you should you wish to go to architecture school
3. According to Ryerson's University's ACU bulletin board:
 - 1) "The study of building and design - while testing the limits of the mind, body, and soul"
 - 2) Combining two words that comprise your studying experience to becoming an architect:
Architecture and Torture
 - 3) When you're stressing out on assignments, essays, tests, and let's not forget - STUDIO --->
ALL AT THE SAME TIME
 - 4) When you're "charette-ing" all night in studio

Appendix II: Manuscript Images with Copy of Peake's Text

Below are reproduced manuscript pages with a typed copy of the text for clarification. Formatting has been as closely followed as possible. Some words are crossed out and remain indistinguishable.

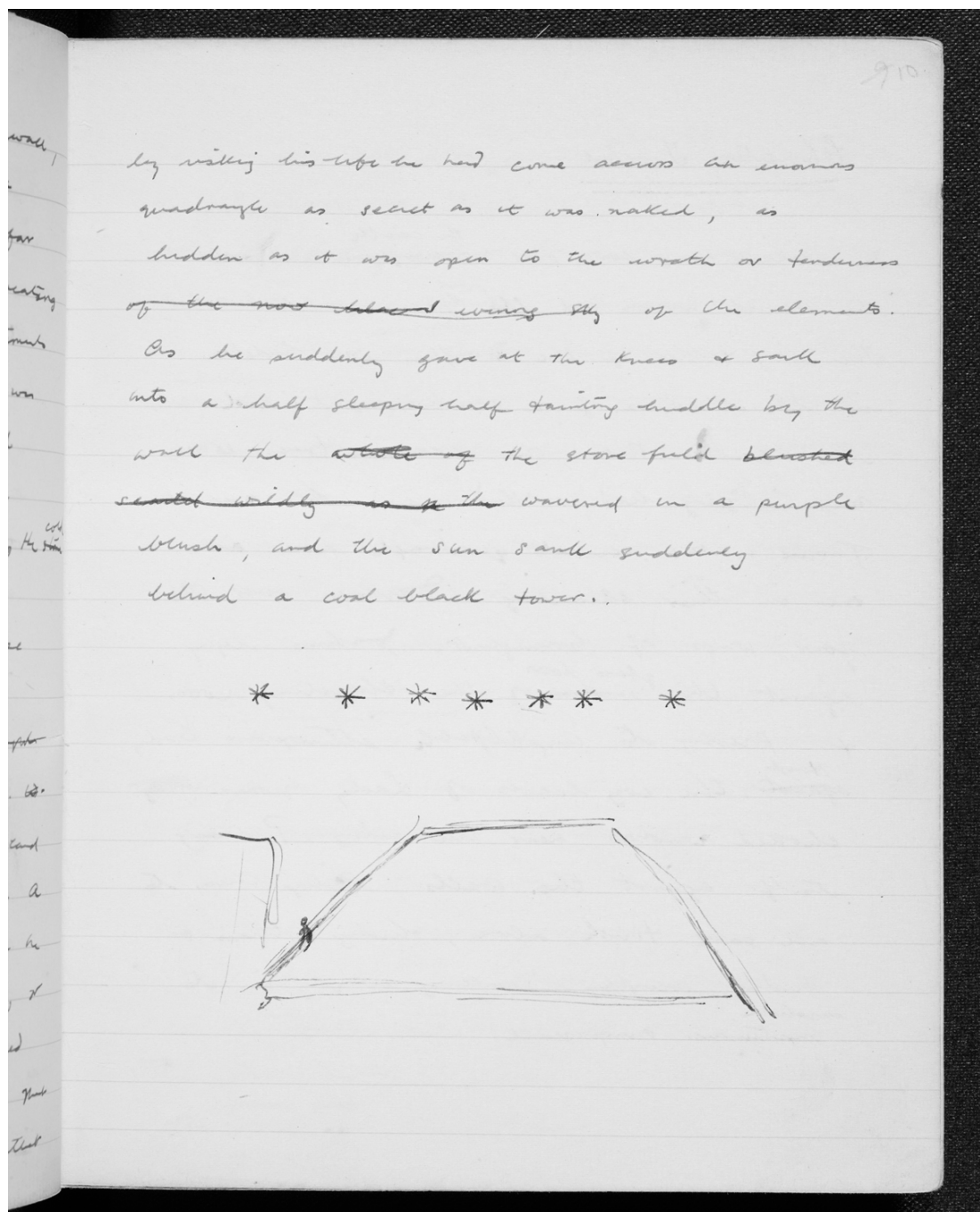


Figure 1: Perspective of the Stone Sky-Field. Black ink. Add MS 88931/1/3/2, folio 10r. Original size: 40mm tall, 100mm wide.

The text of Figure 1, starting from the previous page:

only that

Now he knew

[Page Break]

by risking his life he has come across an enormous quadrangle as secret as it was naked, as hidden as it was open to the wrath or tenderness of the now lilaced evening sky of the elements as he suddenly gave at the knees and sank into a half sleeping half fainting huddle by the wall the whole of the stone field blushed scarlet wildly as on the wavered in a purple blush, and the sun sank suddenly behind a coal black tower.

* * * * *

[Image]

[Page Break]

Chapter Twelve
the castle

The darkness came down over Gormenghast and — the twisted woods and the over Gormenghast mountain.

The text of Figure 2, starting from the previous page:

and he conceived the idea suddenly of making a blind circuit of the stone filed, keeping one hand

low wall at his side

upon the parapet until he had returned to where he now stood. Taking his cap off his head he laid it on the parapet and began to find his way along to the right, his right hand rubbing along the rough stone surface just below the level of his shoulders. At first he began to count his steps so that on his return he might wile away a portion more of the night be working out the area of the quadrangle, but

the study the labour — of his

he had soon lost count in his concentration upon slow progress.

As far as he would remember there were no obstacles to the expected, nor any breaks in the parapet, but his memories of the climb

[Page Break]

[Image]

and his first view of the sky field were — and XXXXX and jumbled up together and he could not in the inky darkness rely on his impression. Therefore he felt for every

impeded

step, sometimes feeling that he was about to be stopped by a wall or a break in the stone flags, and he would stop and move forward inch by inch only to find that his imagination had been wrong and that

monotonous endless

the —, even, course of his dark circuit was — empty before him.

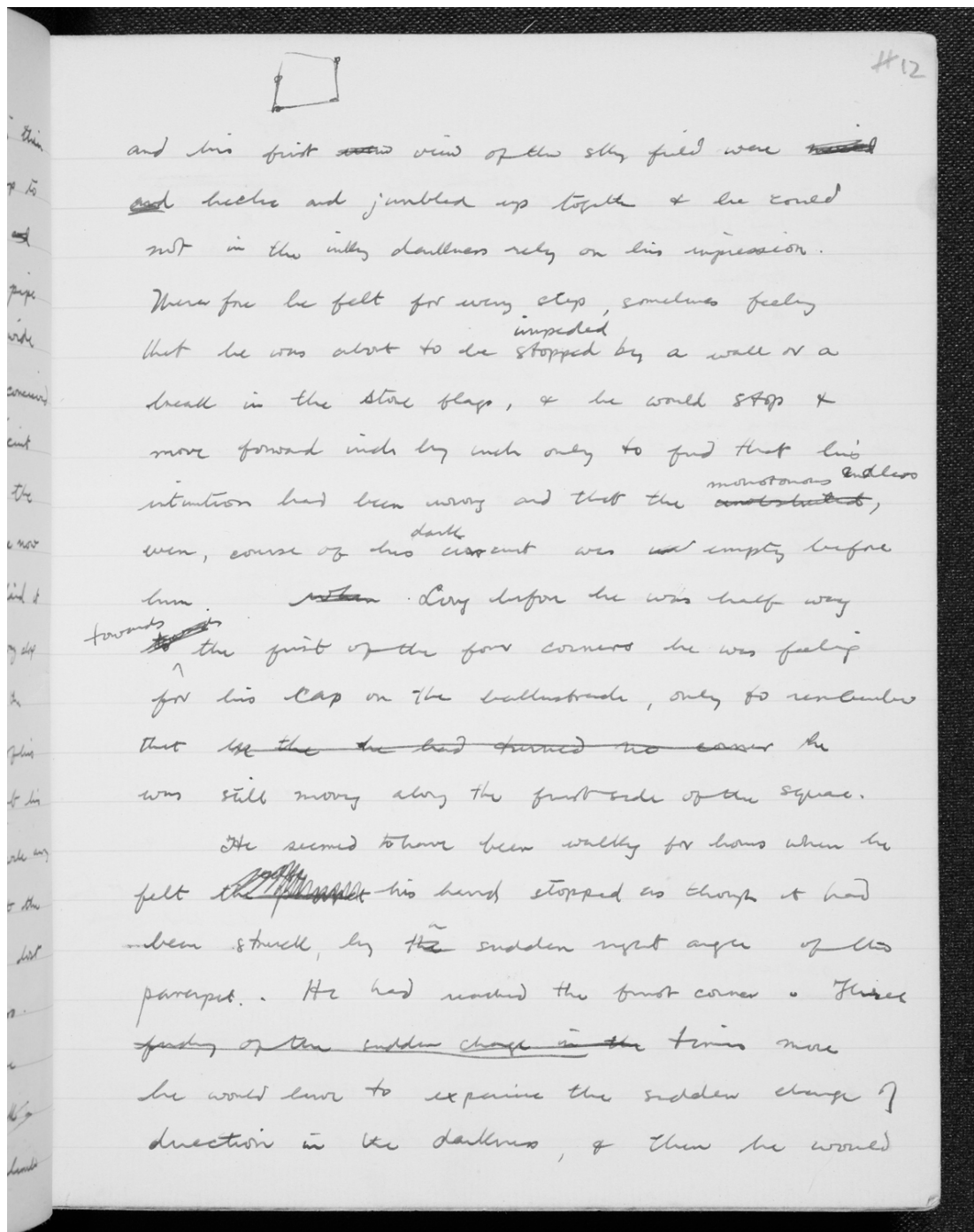


Figure 2: Plan of the Stone Sky-Field. Black ink. Add MS 88931/1/3/2, folio 12r. Original size: 11mm tall, 10mm wide.

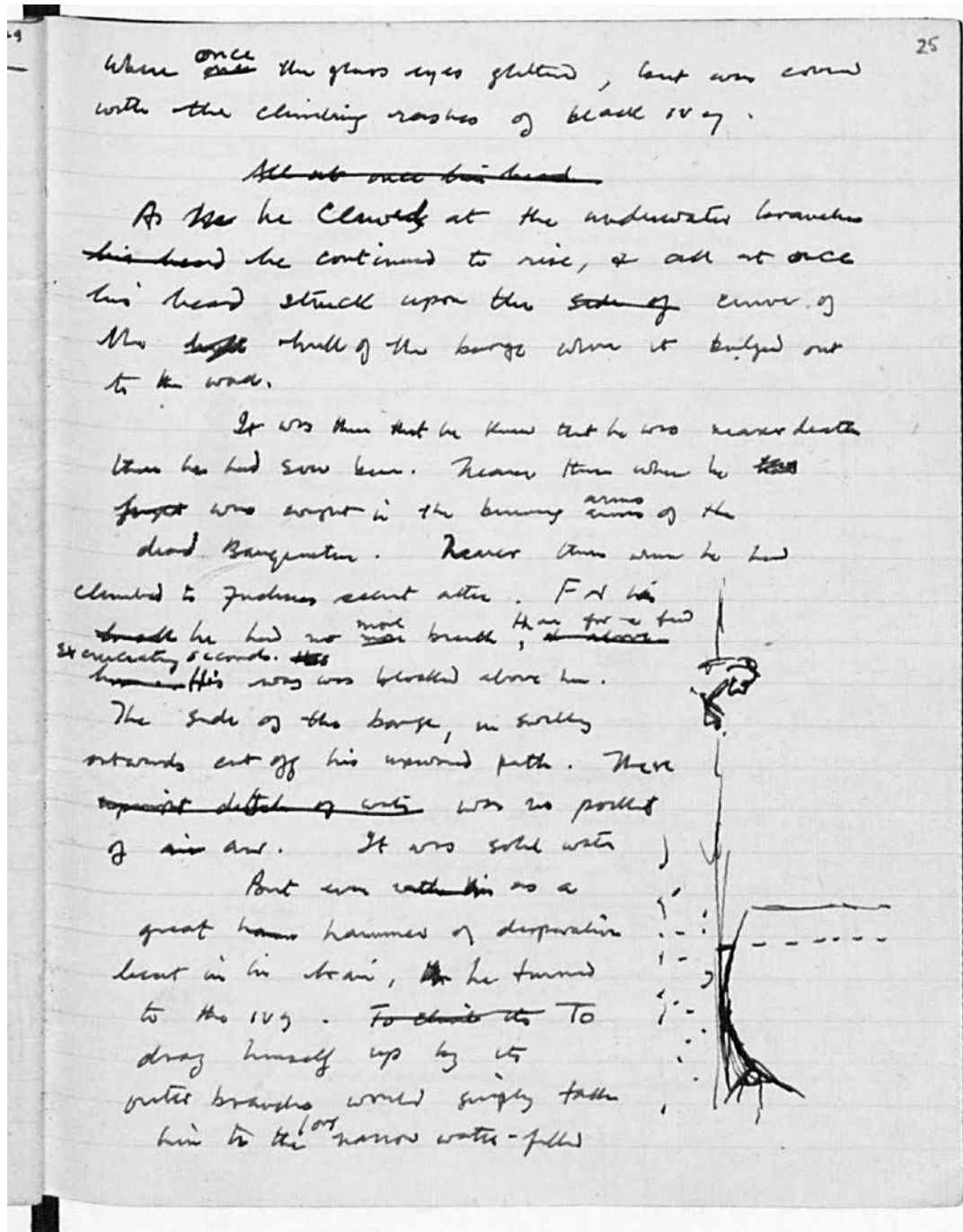


Figure 3: Steerpike hiding beneath a boat as Titus looks out of a window above. Sepia ink. Add MS 88931/1/3/22, folio 25r. Original size: 95mm tall, 45mm wide.

The text of Figure 3, connected with the diagram:

As ~~he~~ he clawed as the underwater branches ~~his hand~~ he continued to rise, and all at once his head struck upon the ~~side of~~ curves of the ~~hull~~ hull of the barge where it bulged out to the wall.

It was then that he knew that he was nearer death than he has ever been. Nearer than when he —

~~forget~~ was caught on the burning ^{arms} arms of the dead Barquentine. Nearer than then he had climbed to

more than for a few excruciating seconds. ~~His~~

Fuchsia's secret attic. For — ~~breath~~ he had no ~~more~~ breath, ~~and alone~~ —. His way was blocked above him. The side of the barge, in swelling outwards cut off his upward path. There ~~topmost defiles of water~~ was no pocket of ~~air~~ air. It was solid water

But even within his as a ~~h—~~ hammer of desperation beat in his brain, — he turned to the ivy. ~~To climb it.~~ To drag himself up by its outer branches would simply take him to the long narrow water-filled

[Page Break]

roof.

The text of Figure 4, next to Peake's drawing:

It was somehow before he opened his eyes. Only his face was above water. He was in a kind of ~~forest~~

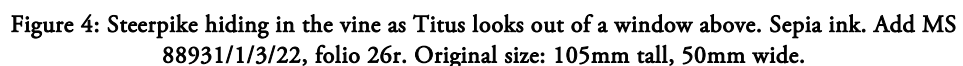
— a squat undergrowth that stood on end. He vertical forest. ~~They had his head~~ found that he was doing nothing to

He was cradled a drowned support himself. ~~there in the darkness~~. He was a fly in a web. But ~~his last~~ — ~~frustrations~~ the last spasms of his upward straining body had taken his face above the water. —

Slowly he turned his — eyes. He found that he was ~~part below the level of~~. A few feet below the

barge through level of the barge's — catwalk. He could see nothing of the ~~barge~~ itself, but ~~through~~ gaps in the ivy

torches shone like jewels giant the could see the torches shining. And as he lay in the arms of the ~~great~~ creeper he heard a voice far above.



Appendix III: An Example of a Locus Document

Colour coding applied for the thesis by I Lesser Woods for seasonal variations is as follows;

Day	Spring	Summer	Autumn	Winter
Night	Spring	Summer	Autumn	Winter

Page numbers relate to (Peake 1999).

Reference notes added to the text are in black and surrounded by [].

Cora and Clarice's Sitting Room

[The twins] They lived in a set of rooms in the southern wing [...] (TG 73)

'We've been in the south wing all the time, Gertrude,' replied Cora. (TG 79)

We're not allowed to be on top, except that our own room is high, oh, so high up in the castle wall, with our Tree – our own Tree that grows from the wall [...] (TG 155)

So Steerpike left them at the door of their apartments and bowed almost to the ground. Then as he retired along the oak passage, and was turning a corner to the left he glanced back at the door where he had left the twins. (TG160)

[...] Cora, laying down her embroidery on a table beside her chair. (TG 175)

[...] from her chair [...] (TG 176)

[...] and after walking to a long mirror in the wall [...] (TG 176)

A freshly burning fire flung their shadows disrespectfully to and fro across the ceiling and over the walls where samples of their embroidery were hung. The room was a fair size, some thirty feet by twenty. Opposite the entrance from the corridor was a small door. This gave upon the Room of Roots, in the shape of a half circle. On either side of this smaller opening were two large windows with diamond panes of thick glass, and on the two end walls of the room, in one of which was the small fireplace, were narrow doorways, one leading to the kitchen and the rooms of the two servants, and the other to the dining-room and the dark yellow bedroom of the twins. (TG 177)

[...] the panels of your door [...] (TG 178)

[...] an ugly green-and-red rabbit of intricate needlework. (TG 180)

He followed the two purple ninepins through the door, and after passing down a short passage, Cora opened a massive door at the far end whose hinges could have done with a gill of oil apiece, and followed by her sister entered the Room of Roots. (TG 181)

Once more in the comparatively sane living room where the tapers had been lit by the old woman, they sat before the fire [...]

Clarice had pulled at a bell-rope that hung by the wall, and now as they sat in a semi-circle about the blaze, Steerpike in the centre chair, a door opened to their right[...] (TG 183)

The embroideries flapped outwards in the draught this occasioned, and sank again limply against the walls. (TG 183)

[...] this South Wing [...] (TG 185)

[...] and leaned against the mantelpiece for a few moments [...] (TG 185)

[...] and at once he moved rapidly across the quadrangle. A fitful light was breaking through the clouds, and the arches circumscribing the quadrangle cast pale shadows that weakened or intensified as the clouds stole across the sun. Steerpike shuddered as he entered the sunless castle.

When he came to the door of the aunts' apartments he knocked, and entered at once. There was a fire burning in the ... the embroidered back of their couch, which had been pulled up to the fire. (TG 207)

Steerpike brushed an elegant green vase from the mantel with his elbow, which had the effect he had anticipated. The four eyes moved towards the fragments on the floor – the thread of their dialogue was as shattered as the vase. (TG 209)

And as she moved towards the bedroom door [...] (TG 210)

[...] with nuts from a china bowl and letting himself out of the room began the descent to the quadrangle. (TG 210)

As he descended the stone stairs [...] (TG 210) [Leaving the apartments]

He still lived at the Prunesquallors' but was making secret plans for moving into a long, spacious room with a window that let in the morning sun. It lay on the same floor as the aunts in the South Wing. (TG 243)

[...] Steerpike revisited the Aunts for the purpose of selecting a set of rooms on the same floor as their own apartments in the south wing. (TG 247)

There is another silence. Their voices have been so flat and expressionless that when they cease talking the silence seems no new thing in the room, but rather a continuation of flatness in another colour. (TG 279)

The door of their room had been left open and the three of them make their exit, the youth's thin black figure walking between the stiff purple bodies of the Aunts, who are gazing over his

head at each other, so that as they recede down the half-lit corridor and diminish in size as they move into the long perspective, the last that can be seen, long after Steerpike in his black and the purple of the twins has become swallowed in the depths, are the tiny, pallid pattern of the two identical profiles facing one another and floating, as it were, in the mid-air shadows, diminishing and diminishing as they drift away, until the last mote of light has crumbled from them. (*TG* 281)

[...] he escorts them through the door, down the corridor and all the way to their apartments, which he enters. The windows are streaming with the rain. The roof is loud with it. (*TG* 296)

The silence like space. (*TG* 347)

In their room the aunts sat holding each other by the empty grate. They had been waiting so long for the handle of the door to turn. [...] – the room ill lit – their brass clock ticking. And then, suddenly, through the gradually yawning fissure of the door the Thing entered, its head scraping the lintel... And the nine-foot length of sheet moved into the room. [...] Steerpike was able to hold it three feet above his own head... The white linen fell in long sculptural folds to the floor of the room.

[...] The Thing scraped the ceiling with its head and moved forward noiselessly in one piece. Having no human possibility of height, it had no height. (*TG* 347-8)

As soon as he had closed the door behind him he shed himself of the sheet and, wrapping the skull in its folds, hid it from view among some lumber that lay along the wall of the passage.

[...] As he turned the corner of a distant passageway, he suddenly stopped dead. It had begun. Dulled as it was by the distance and the closed doors, it was yet horrifying enough – the remote, flat, endless screaming of naked panic. (*TG* 349)

The room was brightly lit. (*TG* 350)

[...] the hush of the bright room. (*TG* 350)

Their quarters were no longer those spacious apartments where Steerpike first paid them his respects seven years ago. Far from them having a Room of Roots and a great tree leaning over space hundreds of feet above the earth, they were now on the ground level in an obscure precinct of the castle, a dead end, a promontory of dank stone, removed from even the less frequented routes. Not only was there no way through it, but it was shunned also for reason of its evil reputation. Unhealthy with noxious moisture, its very breath was double pneumonia. (*G* 402)

Appendix IV: The Loci

Location (Order of Appearance)	Book			
Castle General	TG	G	TA	
Outer Dwellings	TG	G		
Tower of Flints	TG	G	TA	
Courtyard of Carvings	TG	G		
Hall of the Bright Carvings	TG	G		
Castle North Wing	TG			
Lord Sepulcrave's Apartments	TG	G		
Kitchens	TG	G		
Great Kitchen	TG	G		
Stone Lanes	TG	G		
Cat Room & Staircase	TG	G		
Octagonal Room	TG			
Lady Groan's Apartments	TG	G		
Lady Groan's Bedchamber	TG	G		
Prison Room	TG			
Christening Room/ Cold Room/Cool Room	TG			
Refectory / Dining Room / Stone Hall	TG	G		
Fuchsia's Bedroom No.1	TG	G		
Castle West Wing	TG	G		
Outer Landscape Close to Gormenghast	TG	G	TA	BiD
Twisted Woods	TG	G		
Gormenghast Mountain	TG	G	TA	BiD
Fuchsia's Attics	TG	G		
Attic Staircase	TG			
Attic 1 – Lumber Room	TG			
Attic 2 – Acting Room	TG			
Attic 3 – Secret Attic	TG			
Servant's Quadrangle	TG			
Nannie Slagg's Room	TG	G		
Titus' Room	TG			BiD
Lawns	TG	G		
Orchard	TG			
Prunesquallors' Bathroom	TG	G		
Keda's Room	TG			
Cora and Clarice's Apartments	TG	G		
Castle South Wing	TG	G		
Lord Sepulcrave's Bedroom & Corridor	TG	G		
Groan Catacombs	TG	G		
Rooftops	TG	G		
Stone Sky-Field	TG			
Castle East Wing	TG			
Dead Tree	TG	G		

Poet's Room	TG	G		
Heron Room	TG	G		
The Lake	TG			BiD
Armoury	TG	G		
East / South Quadrangle	TG	G		
Prunesquallor's House	TG	G		
Prunesquallors' Hallway	TG	G		
Prunesquallors' Sitting Room	TG	G		
Irma's Bedroom	TG	G		
Dr Prunesquallor's Dispensary	TG	G		
Steerpike's Room No.1 – Prunesquallors House	TG			
Valley of Graves	TG	G		
Library	TG	G		
Derelict Architectural Experiments	TG			
Pine Woods	TG			
Swelter's Room	TG			
Square of the Black Rider	TG			
Rantel's House	TG			
Grassy Hollow	TG			
Cora and Clarice's Sitting Room	TG	G		
Room of Roots	TG	G		
Heart of the Castle / Central Hall & Long Corridor	TG	G		
Stone Grotto	TG			
Prunesquallors' Garden	TG	G		
Wasteland Swamp	TG	G		
Wasteland	TG	G	TA	
Barquentine's Room	TG	G		
Steerpike's Room No.2 – South Wing	TG	G		
Servant's Graveyard	TG	G		
Cemetery of the Esteemed	TG	G		
Outer Landscape Far from Gormenghast	TG	G	TA	BiD
House of the Brown Father	TG			
Graveyard of the Outcasts	TG			
Dr Prunesquallor's Bedroom	TG	G		
Above Lord Sepulcrave's Bedroom	TG			
Hall of Spiders	TG			
Roof Terrace Lake	TG			
Flay's Caves	TG	G	TA	
Flay's Shack	TG			
Steerpike's Room No.3 – Between Cool Room and Prunesquallor's House	TG	G		
Room of Documents / Central Library	TG	G		
Steerpike's Room No.4 – Mirror Room		G		
Steerpike's Room No.5 – Secret Bedroom		G		
School Dormitories		G		

School		G		
North Cloisters / South Quadrangle		G		
Rooftops etc. from Fuschia's Room No.1		G		
Dr Prunesquallor's Study		G		
Lady Groan's Sitting Room		G		
Cora and Clarice's Prison		G		
Silent Halls / Lifeless Halls / Hollow Halls		G		
Forgotten Landing		G		
Professors' Common Room / Leather Room		G		
School Yard		G		
Flannelcat's School Room		G		
Philosopher's Room		G		
Bellgrove's School Room		G		
Opus Fluke's School Room		G		
Perch-Prism's School Room		G		
Masters' Hall		G		
Professors' Quarters		G		
Turnstile Room		G		
Professors' Quadrangle		G		
Headmaster's Living Quarters		G		
Long Hall		G		
Lichen Fort		G		
Eating Rooms		G		
Cutflower's School Room		G		
Corridor of Statues		G		
Glade		G		
Tunnel to Flay's Cave		G		
Headmaster's Study		G		
Prunesquallors' Salon		G		
Irma's Writing Room		G		
Steerpike's Room No.6 – Known to the Castle		G		
Steerpike's Room No.7 – Convalescent Room		G		
Flay's Secret Room		G		
Fuchsia's Bedroom No.2		G		
Playroom		G		
Man-made Lake		G		

Titus' Secret Way Out				BiD
Breathless Wastes				BiD
Mine				BiD
Lamb's Vault				BiD

Steerpike's Room No.8 – Fuchsia's Rendezvous		G		
Castle General Flooded		G		
Carvers' Wing Flooded		G		
Flooded North Wing		G		

Flood Bay		G		
Steerpike's Flood Rooms		G		
Flood Hospital		G		
Flooded Ballroom		G		
Headmaster's Flood Rooms		G		
Steerpike's Flooded Hideaway		G		
Above Steerpike's Flooded Hideaway		G		
Castle General After the Flood		G		
Fuchsia's Grave		G		
City Forest			TA	
City			TA	
Waterfront			TA	
Muzzlehatch's Courtyard			TA	
Muzzlehatch's House			TA	
Moth Room			TA	
Zoo / Animal Yard			TA	
City Structures			TA	
Marble Desert			TA	
Olive Palace			TA	
Palace Lift			TA	
Palace Roofscape			TA	
Palace Salon			TA	
Palace Apartment			TA	
Juno's House			TA	
Juno's Hallway			TA	
Cell / Prison / Honeycomb			TA	
Courtroom			TA	
Juno's Sitting Room			TA	
Juno's Garden			TA	
Juno's Library			TA	
Titus' Bedroom in Juno's House			TA	
Muzzlehatch's Favourite Room			TA	
Under-River			TA	
Mr Crabcalf's Room			TA	
Room of Six Lamps			TA	
Arena / Circus			TA	
Distant Town			TA	
Sunset Viewpoint			TA	
Cheeta's House			TA	
Titus' Bedroom in Cheeta's House			TA	
Factory			TA	
Cheeta's Dressing Room			TA	
Cheeta's Studio			TA	
Black House			TA	
Unknown Place in an Unknown City			TA	

Other Locations with no Details				
Balcony Room	TG	G		
Battlements	TG	G	TA	
Flat Pastures	TG			
Poor District	TG			
Walled Garden	TG			
Unknown Quadrangle	TG			
Plateau	TG			
Gormenghast River	TG			BiD
Salt Marshes	TG			
Quicksands	TG			
Tideless Sea	TG			
Knuckles of Endless Rock	TG			
Craggmire's Room		G		
School Room		G		
South Classroom		G		
Spinneys		G		
School Central Hall		G		
Professors' Bedrooms		G		
Unknown River				BiD
Steerpike's Rooms Nos. 9, 10, 11		G		
Flood Kitchens		G		
City River			TA	
Palace Servants' Quarters			TA	
Muzzlehatch's Wine Cellars			TA	
Four Inch Deep Lake			TA	
Butcher's Room			TA	
Secret Tunnel			TA	
Cheeta's Outhouses			TA	
Cheeta's Stables			TA	

Appendix V: Reference Points, Points of Note, Measurement

Calculations and Contradictions

Reference Points and Points of Note

These points of information can be found within the text, and are worth noting for architectural purposes:

- Titus Groan begins on the 8th of August. This is Titus' birthday (*TG* 11).
- Gormenghast starts with Titus aged seven (*G* 373).
- Titus Alone starts with Titus aged seventeen or eighteen (*G* 678).
- Boy in Darkness begins on Titus' 14th Birthday (8th August) (*BiD* 23). These events occur during Gormenghast during the years and months mentioned on page (*G* 623)
- The Carvings Ceremony occurs annually on the 1st June (*TG* 7).
- The Library is burned down on the 17th of October in Titus' first year (*TG* 221).
- The Dark Breakfast occurs on Titus' first birthday.
- The castle has been in construction for at least 77 generations of the Groan family. Titus becomes the 77th Lord of Gormenghast (*TG* 360). Assuming there was no other previous ruling family and following conventional generation gaps of twenty to twenty-five years, this gives the age of Gormenghast to be between 1540 – 1925 years old. It was therefore certainly not built in its entirety in one phase of construction. Whilst the general reader may not calculate the age of the castle it is easily understood from the text that the structures have been continually added to, repaired or demolished within the unwritten past of the place (*TG* 144-5).
- Flay's stride is either four or five feet in length. Presumably this depends on his speed. (*TG* 25 & *G* 642).
- The sun sets between the angles of 231° and 307° approximately.
- Keda's Journey: she leaves in the 16th of October (*TG* 253) the night before the library is burned (*TG* 221) and she returns on Titus' first birthday (*TG* 297-8). This a little over 42 weeks, so her baby must have been born late as she is back at the Outer Dwellings when it is born.

The following conversions were used in the calculations of measurement:

1 inch	=	25.4 mm	
1 foot	=	305 mm	
1 yard	=	914 mm	
1 fathom	=	1.83m	
1 furlong	=	201 m	
1 mile	=	1.61 km	
1 league	=	3.48 km	(land)
1 league	=	5.56 km	(nautical)
1 acre	=	4050 m ²	= 0.405 hectares
1 gill	=	142 ml	

Calculated Measurements

Examples of measurement inference are as follows:

- The length of the corridor leading to the Christening room (*TG* 81). Nanny Slagg can walk ten feet in 2-3 seconds. If the corridor should take 30 seconds to walk down then it is approximately 100-150 feet long (30.5 - 45.75m)
- The Library to the base of Gormenghast Mountain is 1 day's horse ride away. (*TG* 194). Assuming that this is at a walk or with some trot then this would give an approximate speed of between 4mph and 8mph. If a day's ride is 6 hours then the approximate distance would be between 16 and 48 miles (25.8 – 77.3 km).
- The distance from the castle to the Stone Grotto, over an hour's walk, minus a short walk back. (*TG* 197- 8). This is Fuchsia so an assumed walking pace of 2.5-3.5mph and a maximum walk time of 1.5 hours. This would give a distance of approximately 2.5-5.25 miles (4.02 – 8.45km).
- Keda's Journey (*TG* 252-3). Gormenghast Mountain is in the west for 7 days of walking. Assuming a distance of 15-20 miles a day she walks 105-140 miles (169-225 km) with the mountain on her left. She spends 2 days with a hill on her right, a distance of 30-40 miles (48.3-64.4 km).
- The distance between the cloisters below Lord Sepulcrave's bedchamber and the twisted woods, 1 hour's rapid walking (*TG* 303). This is Flay walking, as he has a very long stride of 4 or 5 feet (*TG* 25 & *G* 642), a speed of 4– 5mph could be assumed. This would give a distance of 4 or 5 miles (6.44 - 8.05 km).
- The height of Cora and Clarice's Sitting room (*TG* 347- 8). This is the height of the skull on the stick held by Steerpike as it scrapes the ceiling. The sheet is 9ft long and the skull is held 3ft above his head. The tallest the room can be is 9ft (2745mm) as Steerpike's feet do not show. A little leeway would prevent his feet showing so was assumed the height of the room is 2740mm. This implies Steerpike is around 6ft tall.
- The height of the Corridor of Statues (*G* 497). Titus is aged 8 or 9. An average 9 year old is approximately 4ft 7inches tall (1397mm). The plinths are taller than him and were estimated to be at least 5ft tall (1525mm). If the plinth is roughly 2/5 to 1/3 of the height of the full statue, then the whole would stand at 12.5ft to 15ft (3812 – 4575mm). Therefore the Corridor of Carvings is at least 18ft (5490mm) tall.
- The height of Cora and Clarice's Prison Room. The axe hangs a dozen feet above Steerpike's head (*G* 564). As Steerpike is a maximum of 6ft tall this would make the room over 18ft (5490mm) tall. It is not known how far the axe is from the ceiling.
- The distance from the Playroom to the Man-made Lake (*G* 608-14). The distance run by four men carrying a bamboo chair with a ten year old boy (Titus) sat upon it over rough ground in around 4 hours. This allows for time taken to set off and for Titus to get into position before the performance starts. If they run somewhere between 5 and 7 miles per hour then the distance travelled is between 20 and 28 miles (32.2 – 45.0 km).
- The length of the Long Corridor through which Titus leaves the castle (*BiD* 32). If the distant square of light (assumed to be 2000mm x 2000mm) is the size of a fingernail (assumed 15mm x 15mm). If the fingernail was held at a distance of 400mm from the eye then lines projected from it until it reached a height of 2000mm then the distance to the door would be 66767mm. This was rounded to 70000mm allowing for errors and approximations.
- The distance Titus travels in *Boy in Darkness* (*Bid* 29). Titus leaves the castle shortly after sunset. On the 8th August that would be around 9pm. He arrives at the wooded hills at midday the next day (45). Assuming he has been moving constantly for approximately 9 hours (he sleeps for an estimated 6 hours) - this includes some periods

of running or being carried at a run - for an average of 4mph this would give a distance of 36 miles (57.96km).

- Gormenghast castle-city is more than a mile across (*G* 673).
- The Marble Desert is 1000 acres (*TA* 778). This is 4046856.42 m², giving a radius of 1135000 mm.
- The height of the Cell in the Honeycomb (*TA* 806-7). The height of each cell is low enough that Old Crime can reach up and lift the slab 5 inches from below and also get his head high enough to poke through – it is assumed that he stands on the bed to do this. If Old Crime is a man of average height he stands at approximately 1740mm with a full reach of 2120mm and a shoulder height of 1430mm (Baden-Powell 2003: 64). He might have short legs but the description implies he has a large chest and body. If the bed is 550mm high then the room must be in the region of 1980mm high and the slab thickness less than 200mm.
- The Distance from Muzzlehatch's Wine Cellars to the Under-River (*TA* 836-7). Titus walks for over an hour to a gate, then for another 40 minutes down a shallow gradient. Some of this is slow going as parts of the tunnel require him to walk doubled up and he has only candle light to see by. Assuming a slow walking pace of 2.5 mph (4.02 kmph) and a walking time of 2 hours, he walks approximately 5 miles (8.04 km).

Contradictions

For the purposes of this research the contradictions of the spaces within the castle-city have not been mapped, however they have been noted. For the purposes of drawing the detailed map of the castle-city the most likely or logical positioning of each space has been assumed in order to allow a position to be indicated. Of course this is one of the limitations of this mapping process as spaces are assumed to be fixed in space, whereas in the imagination this is not the case. Other noted contradictions are as follows:

- The Courtyard of Carvings: location of the shelf which holds the carvings for the ceremony.
- The shelf runs east to west along the inside of the Outer surrounding the castle-city. The ceremony is held on the 1st of June so the sun would be close to the solstice path. The shadows are described as being behind the carvings on the wall (*TG* 7). This indicates that the shelf faces south and that it is a northerly section of the Outer Wall. This wall is later referred to as '[t]he high southern wall' on several occasions (*G* 667 & 669) yet the shadows are still described as being cast onto the wall.
- The Library is located in the in the East Wing beyond the Tower of Flints (*TG* 145)
- However, as Flay is walking from the Library to the main body of the castle he is able to 'sense the spine of the Western Wing' (*TG* 148). This is suspected to be a typing or editing error. Other explanations involve the West Wing being located to the east of the East Wing or a circular universe in which in order to go towards the castle-city one must walk away from it. If it is beyond the Tower of Flints it should be more easterly, however, the shadow of the Tower falls over the Library in the morning, which would make it to the west of the tower (*TG* 287). As Sepulcrave spent most of his time in the library during the evening and it is assumed he experienced this shadow regularly, it was assumed that the Tower of Flints is to the west of the Library.
- Nanny Slagg's Room is known to be in the West Wing (*TG* 152). Keda's Room is known to be in the North Wing (*TG* 70). However, they are also known to be next to each other (*TG* 136). As there are more instances, both direct and indirect, of the

location of Nanny Slagg's Room it was assumed that both are located in the West Wing of the castle-city.

- In Titus Groan the Prunesquallors' House is in the East Quadrangle (*TG* 267). In *Gormenghast* it is stated as being in the South Quadrangle (*G* 527).
- This also conflicts with the flowing point about the North Cloisters as it is clear that the Quadrangle with the house in is not the same as that of the North Cloisters. It was assumed that the Quadrangle is in the South East and could therefore be referred to by either name. It is generally be referred to as the East Quadrangle for the sake of clarity.
- Rooms are listed as being directly on top of each other when they have clearly been described elsewhere as being in different wings. This is assumed to be poetic licence. This also conflicts with the flowing point about the North Cloisters as it is clear that the Quadrangle with the house in is not the same as that of the North Cloisters (*G* 379-81).
- There are either one or two pictures on the wall in Barquentine's Room.
- The first is described as an oil portrait painting of a horse and rider on the right-hand wall (*G* 380). The second is described as a large engraving of the Tower of Flints and in this passage the number of images on the walls is clearly stated as one (*G* 694). This room is understood to be unchanging and filthy so it is unlikely that the images have been changed. Both images have cut away portions so that Steerpike can observe the room, a system that is understood to have been in place for a significant period of time.
- The South Quadrangle and North Cloisters appear to be the same locus in different locations.
- They can be seen from Fuchsia's Bedroom No.1, which faces north (*G* 384), and is also named as the South Quadrangle (*G* 496) which would indicate that it is in a southern section of the castle. As it is most often referred to as the North Cloisters this is the primary location.
- The Room of Documents is also referred to as the Central Library, this makes locating it difficult. It is known to be next to the moat and is therefore unlikely to be in a central position within the castle complex (*G* 694).
- The Outer Dwellings to surround the Castle, but the surrounding landscape is specifically noted to be dry and arid with little vegetation, this conflicts with the moat. Nanny Slagg walks North to their eating place, and but the wall of the city-castle faces south. Fuchsia can see their battlements from her north facing window, but they are also stated as being seen from a southern wall (*TG* 8). '[...] these men [Carvers] to walk the battlements above their cantonment at the full moon of each alternate month. On these particular nights, from a window in the southern wall of Gormenghast, an observer might watch the minute figures...moving to and fro along the battlements. 'And now this sunlit morning of late autumn gave to it a mood which she responded to. But as she watched its sunny surface sparkling after a night of heavy rain [...]' (*TG* 172)
- The Lawns appear to be visible from both sides of the North Wing
- This may not be a contradiction but an indication that there are more than one set of lawns. However, this is difficult to ascertain from the text and in most occurrences it appears that it is the same area of lawn that Peake is describing.

Appendix VI: Nesting Diagrams

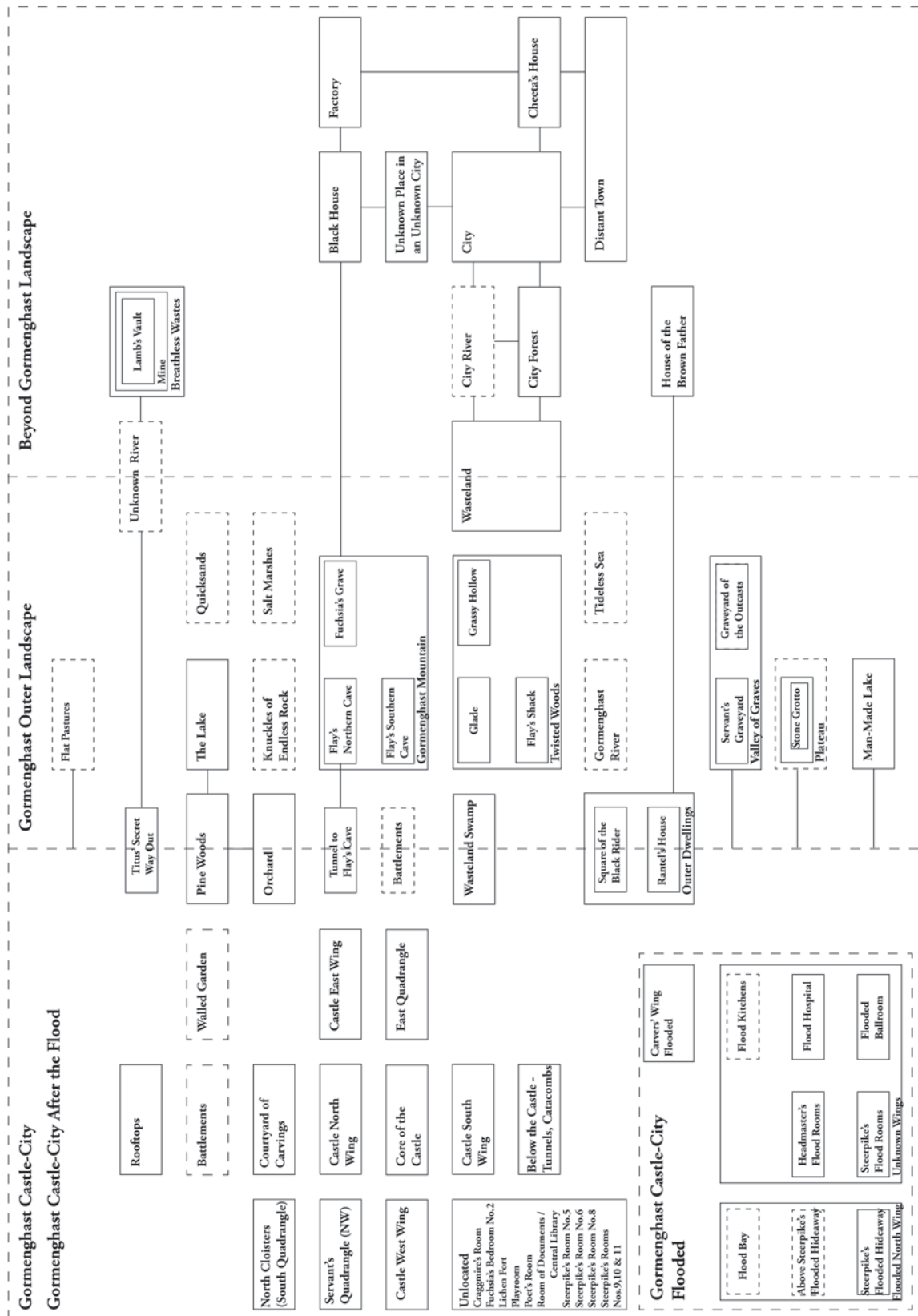


Figure 5: Nesting Diagram 1. The Landscapes of Gormenghast and Beyond

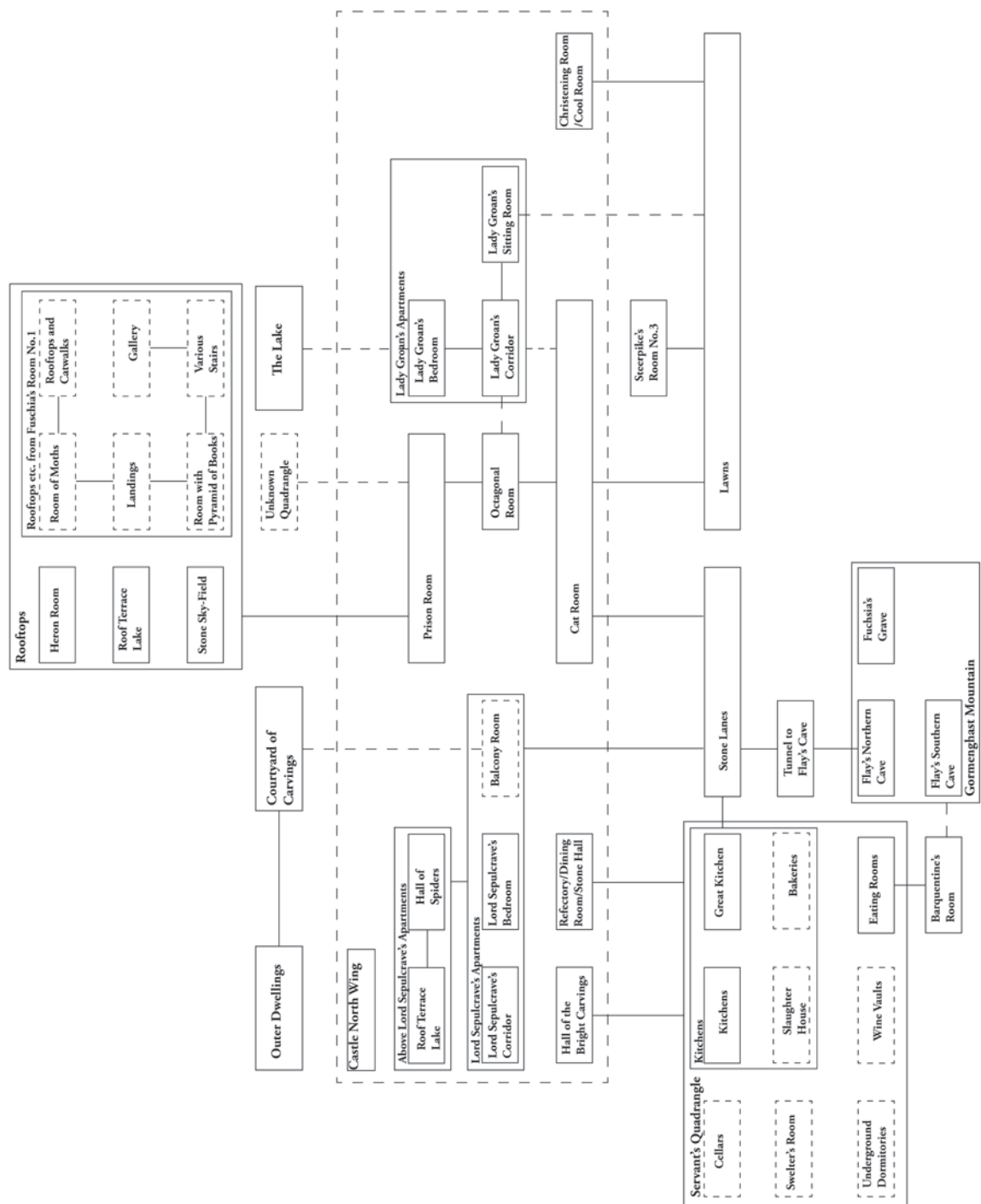


Figure 6: Nesting Diagram 2. Loci of the North Wing of Gormenghast

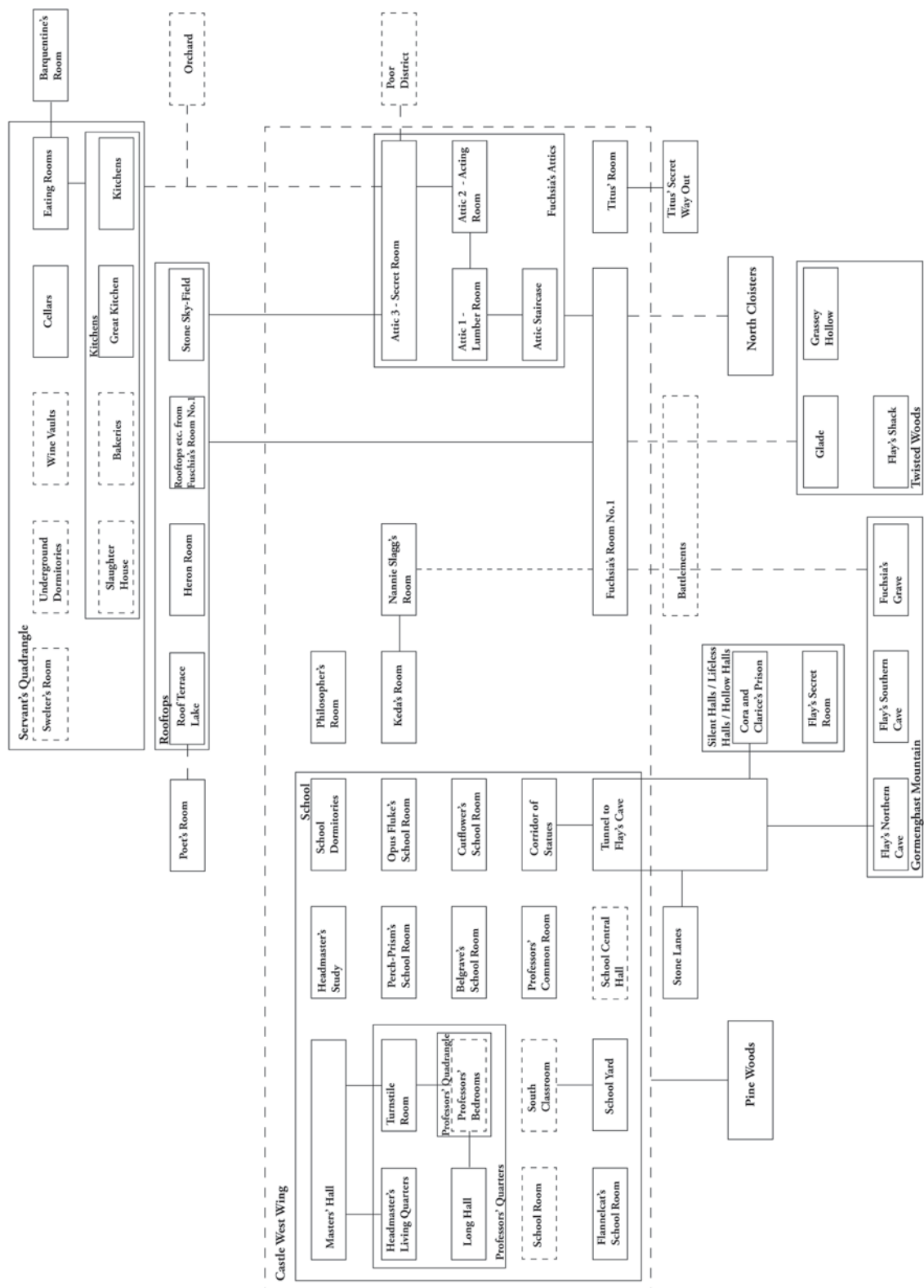


Figure 7: Nesting Diagram 3. Loci of the West Wing of Gormenghast

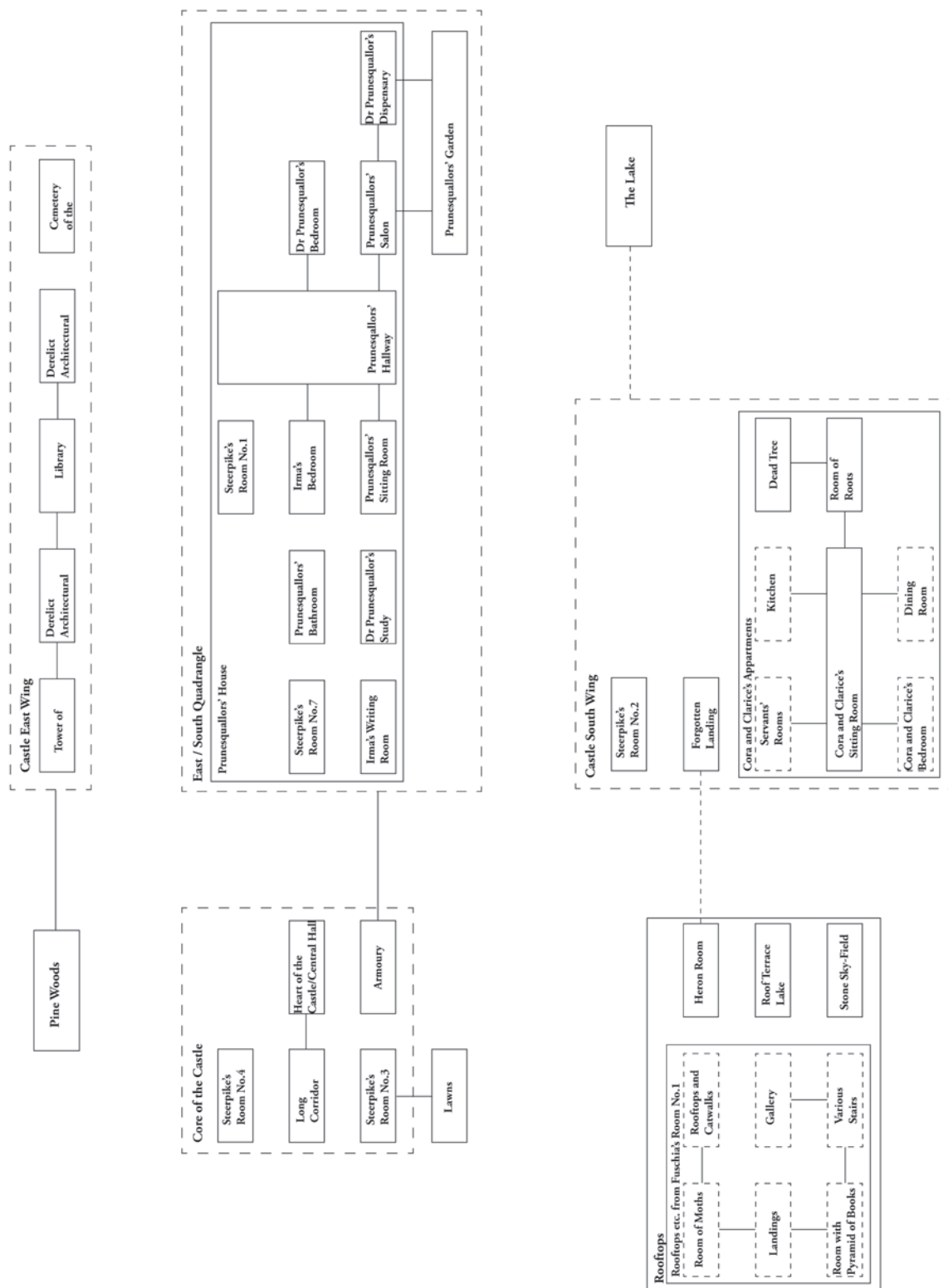


Figure 8: Nesting Diagram 4. Loci of the East Wing, the East/South Quadrangle and the South Wing

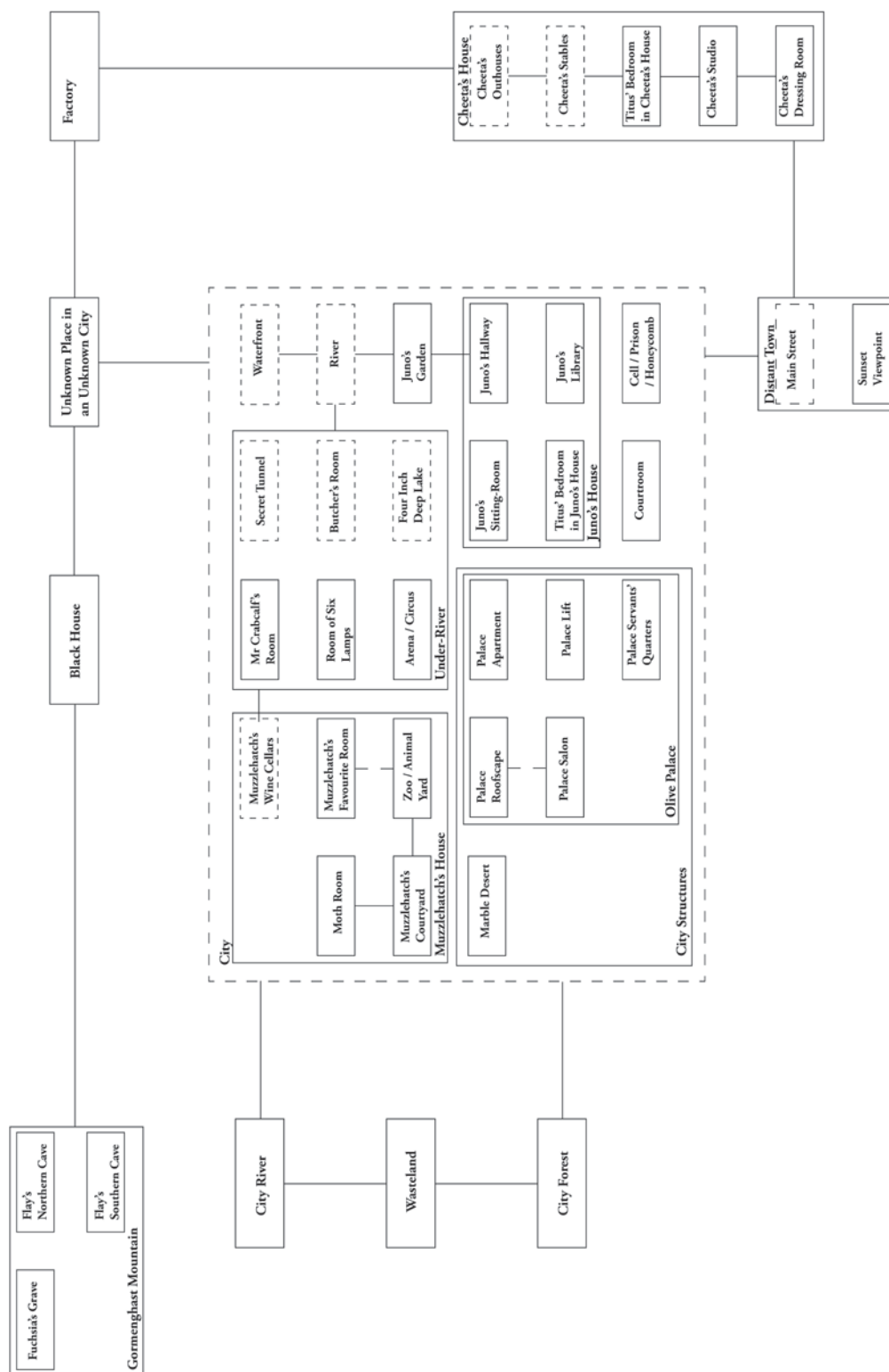


Figure 9: Nesting Diagram 5. Loci of Titus Alone

Appendix VII: Decisions made whilst Mapping

Notes

- Areas shown are probability boundaries.
- The Drawings shown in this Appendix are working drawings and are therefore inherently diagrammatic and lacking in clarity.
- For early stages also see section 2.3.

1. *Gormenghast Mountain*

Figure 9

(Peake 1999: *TG* 47) – [...]a radiant jagged triangle[...]

(*TG* 60) – As she hurried along, the sun was setting behind Gormenghast Mountain [...]

(*TG* 194) – Although its base appeared to struggle from a blanket of trees within a few miles of the castle, it was in reality a day's journey on horseback.

(*TG* 260) – [...]the finger of rock.

(*TG* 322) – [...]the northernmost of the main crags of Gormenghast Mountain.

(*TG* 323) – [...]the steep sides of this crag[...]

(*TG* 324) – [...]the crag's edge that she stood upon[...]How tall?[...]A thousand feet?

(*G* 403) – [...]the ravines of Gormenghast Mountain.

(*G* 422) – [...]the claw-shaped head of Gormenghast Mountain[...]

(*G* 442) – [...]the high, bare summit[...]

(*G* 444) – [...]the hazel woods that led to the foothills of Gormenghast Mountain[...]

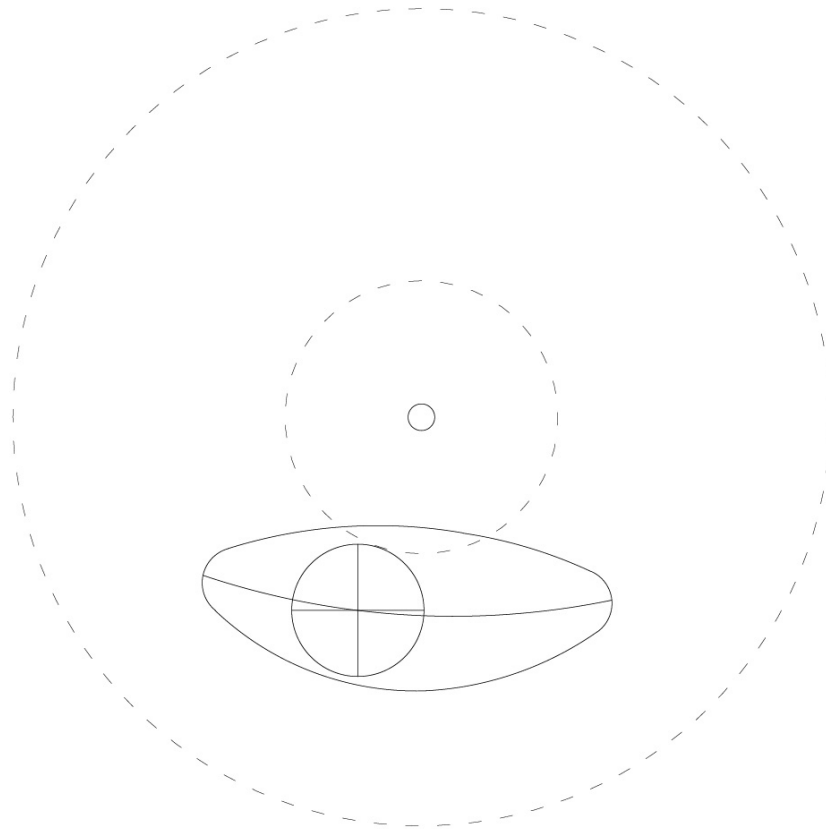
(*G* 445) – [...] the massives of the mountains

(BiD 30) [...]steep-sided mountain[...]

(*G* 691) – Gormenghast Mountain which had become an island of dramatic beauty[...]

(*G* 746) – The high and jagged cone grew bigger every day [...]

The mountain is 1 day's horse ride away; approximately distance would be between 16 and 48 miles (25.8 – 77.3 km). As the mountain generally appears to take less than a day to get to it will be assumed that the shorter distance is more likely. Assumed a low mountain range / foothills with one prominent conical peak with a claw or finger like top. The range/massives are large enough that the sun sets behind some portion of it all year round but low enough that they are submerged in the flood. The sizes of the guides drawn are based very loosely on sizes of conical mountains on Earth: Taranaki, Mauna Loa and Sri Pada. Known to have a single prominent peak – described as a finger – this is visible from Fuchsia's Room No.1. The sun rises in the east (*TG* 41), so therefore it can be assumed to set in the west (between the angles of 231° and 307° approx.). To the west of the Castle – Sunset. North rather than south - Seen from Fuchsia's room in the WestWing (*TG* 46). Twisted woods are to the north and are east of the mountain.



Gormenghast Outer Landscape
Scale 1:1 000 000 at A4
1

Figure 10: Stage 1. Gormenghast Outer Landscape. Not to Scale

2. *General Landscape*

Figure 11Figure 11

(*TG* 196) – Between the castle and Gormenghast Mountain the land was desolate, for the main part empty wasteland, with large areas of swamp [...]

(*TG* 196) – To the west [of the Mountain] the unkempt acres [...]

(*TG* 196-7) – Between this dreary province [the Unkept Acres] and the pine wood that surrounded the West Wing of the castle, a dark, shelving plateau rose to a height of about a hundred to two hundred feet – an irregular tableland [...]

(*TG* 197) – It was beyond these cold escarpments [of the Plateau] that the river wound its way about the base of the Mountain and fed the swamps where the wild fowl lived.

(*TG* 221) – [...] in the North to the wastelands, in the South to the grey salt marshes, in the East to the quicksands and the tideless sea, and in the West to knuckles of endless rock.

Assumed that the Plateau is part of the same geological feature as the foothills of Gormenghast Mountain (volcanic) – perhaps an old eruption point – the lava from the second eruption would flow around the previous eruptions and form the river valley.

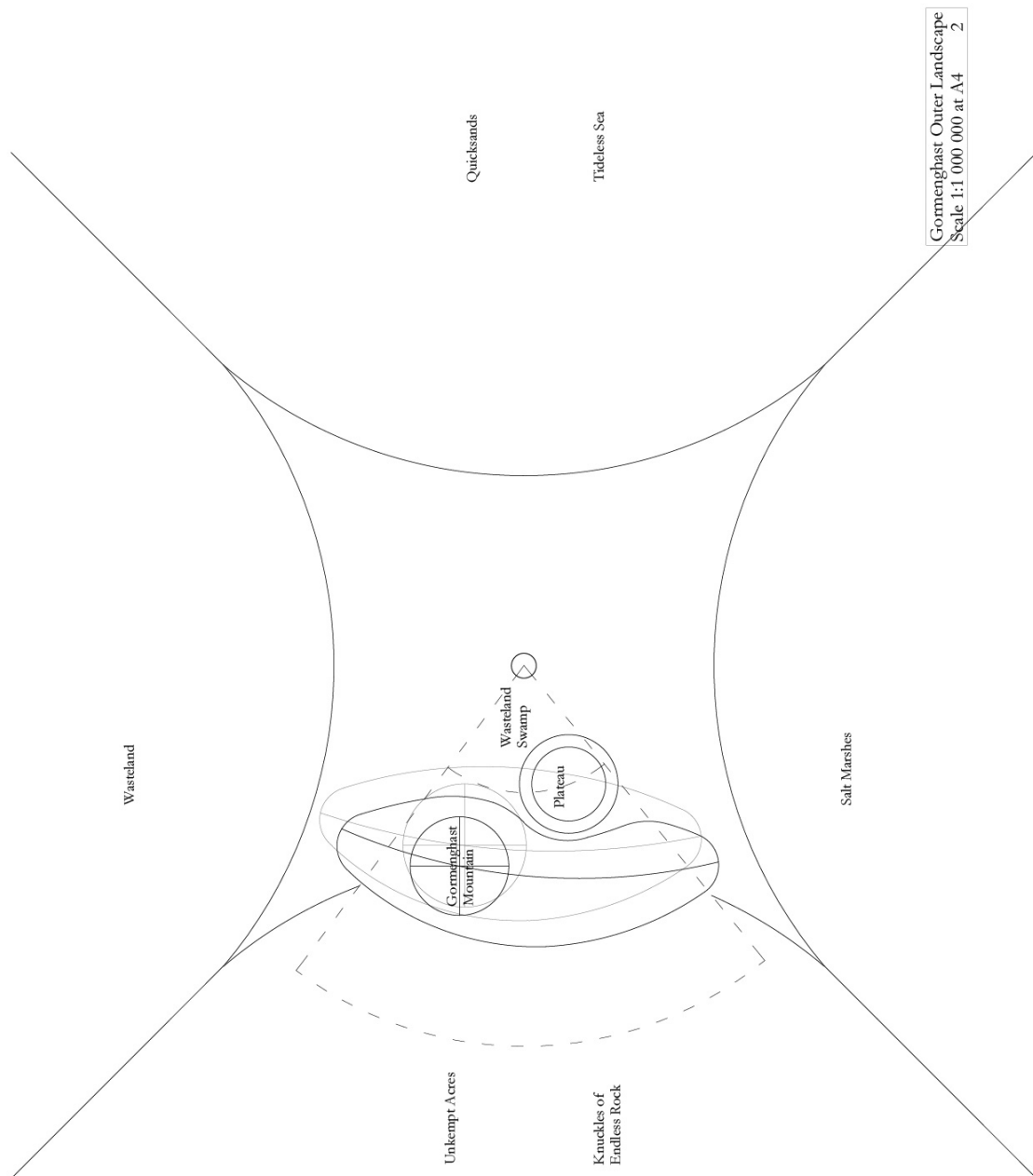


Figure 11: Stage 2 Gormenghast Outer Landscape. Not to Scale

3. General Landscape

Figure 12, Figure 13

(TG 46) – Beyond the battlements [from Fuschsa's Room No.1] the flat pastures spread and beyond the pastures were the Twisted Woods of thorn that climbed the ever steepening sides of Gormenghast Mountain.

(TG 174) – The grass hollow where the Twisted Woods descend.

(TG 194) – [...] he moved rapidly along the edge of the wood. In the rough landscape away to his left, the tiny figure [...] Ahead lay Gormenghast Mountain [...]

(TG 196) – [...] the dreary moors and the rocky tracts of country about Gormenghast.

(TG 196) – Fuchsia could see three short stretches of the river from her window [No.1]. [...] the central portion and that to its right were black with the reflection of the Mountain, and the third, away to the west beyond the rocky plateau, was a shadowy white strip [...]

(TG 197) – She had been walking for over an hour.

(TG 199) – At the base of the steep decline [...]

(TG 203) – [...]the hollow at the hem of the Twisted Woods [...]

(TG 303) – To reach the cloisters would take him an hour of rapid walking [from the Twisted Woods].

(TG 303) – The trees were left behind and the long slopes where the juniper bushes [...] He had skirted the river [...]

(TG 322) – It took Flay another hour of walking to reach his northern cave [...]

(G 588) – [...] except for the last mile where the tunnel comes out[...]

The Stone Grotto is over an hour's walk, minus a short walk back. (TG 197-8) and not yet halfway down a slope. It is either on the slopes of Gormenghast Mountain or of the Plateau, as the mountain is too far away it must be part of the Plateau.

The Grassy Hollow is at the edge of the Twisted Woods and in sight of Gormenghast Mountain. Assumed to be on the same side of the Twisted Woods as the castle and therefore the Outer Dwellings. It is assumed that the land slopes from the mountains towards the castle (although the castle itself may be on a hill); the hollow is a part of this slope and is therefore more likely to be closer to the mountain than further from it.

The Twisted woods are 1 hour's rapid walk, for Flay, from the castle.

Flay's Cave (North) is approximately a 2 hour walk from the point at which he views the castle on (TG 321).

100 of Flay's Steps would be 400 or 500 feet (122 – 152m)

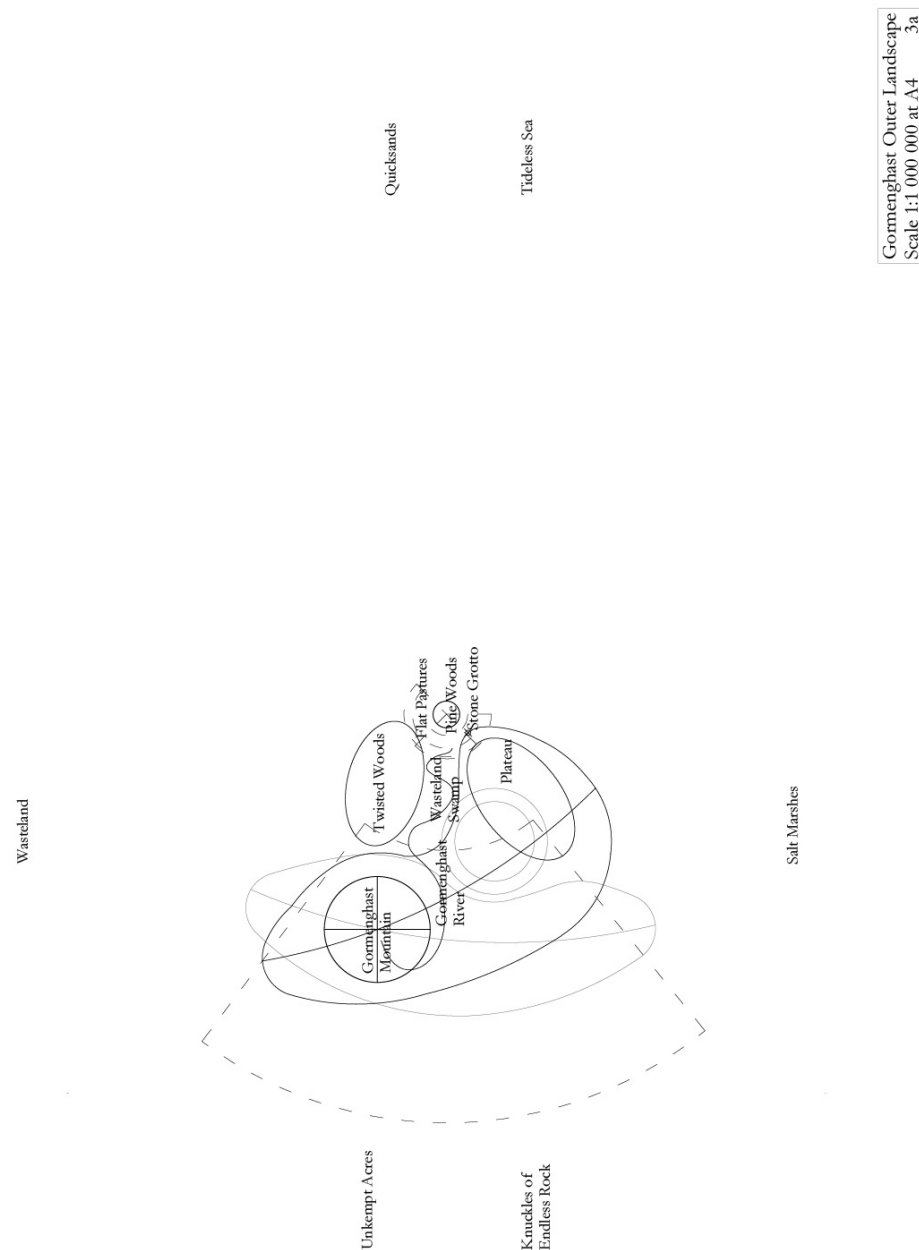


Figure 12: Stage 3a. Gormenghast Outer Landscape. Not to Scale

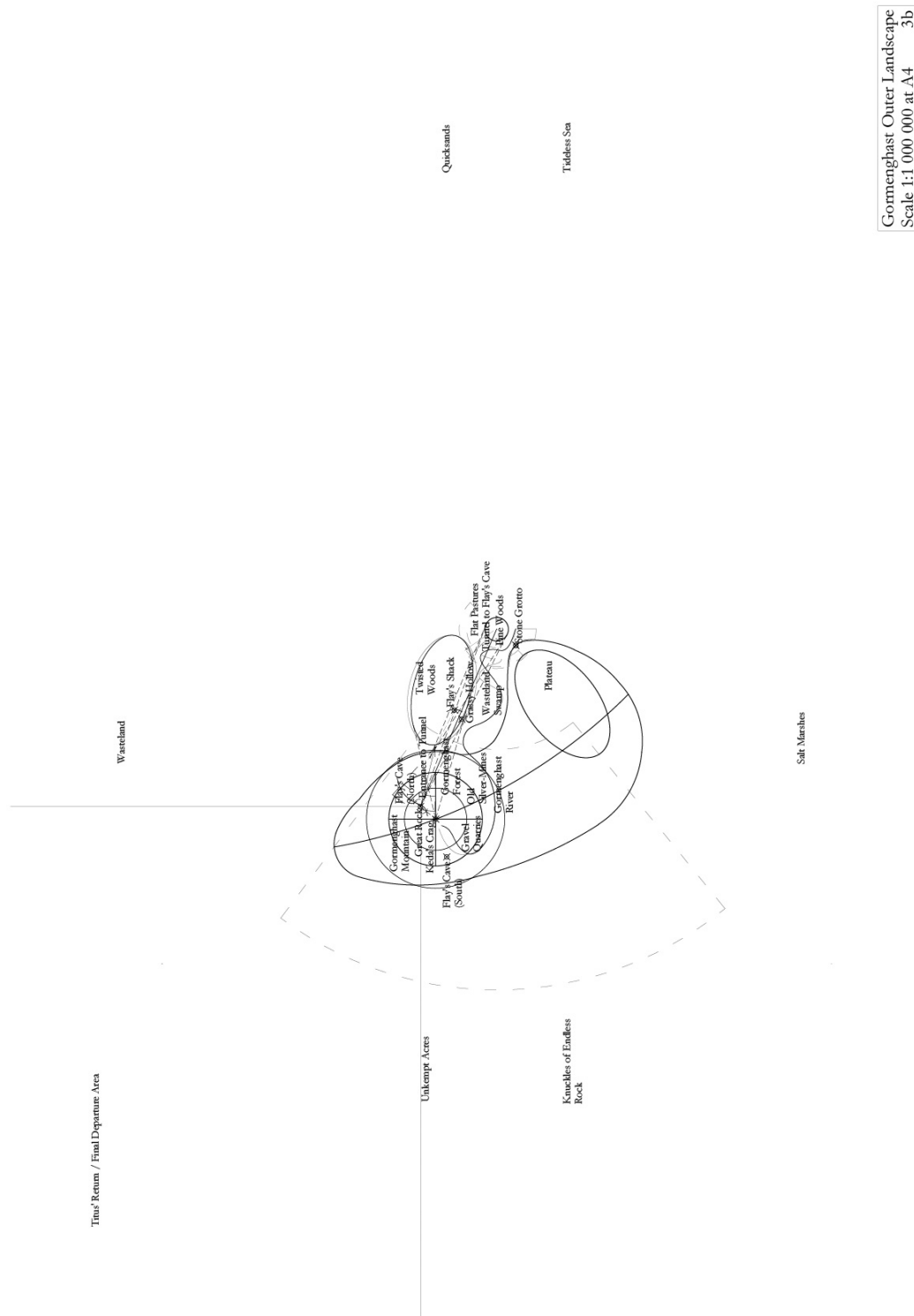


Figure 13: Stage 3b. Gormenghast Outer Landscape. Not to Scale

4. General Landscape (from 3b)

Figure 14

(TG 103) – [...] she found herself in the open, and beyond the shadows of the castle walls. She ran on in the evening sunshine. At last, after skirting Pentecost's orchard and climbing to the edge of a small pine wood [...] where a lake lay motionless.

(TG 297) – The crags of the mountain for all their jaggedness were draped in so innocent a veil of milk and rose as to wholly belie their nature. The marshlands spread to the North in tranquil stretches of rush-pricked water.

(TG 331) – But there was one small area of lake to which the gusts could not penetrate [...] a shallow creek [...] It lay at the opposite end of the lake to the steep hanger and the castle, from which direction the little breeze blew. It basked in the northerly corner of the lake's eastern extremity.

(TG 364) – [...] the narrow, sand-coloured path which led from the castle's outhouses to the northern woods.

(G 514) – [...] saw Fuchsia emerge from a door in the west wing and make her way across the stubble of what had once been a great lawn [...] the servants' burial ground [...]

(G 611) – [...] to carry him shoulder-high along forest tracks, across precarious fords and over stony slopes of mountains [...] [to the Man-Made Lake].

(BiD33) – By now he was several miles from the Castle itself [...]

(BiD35) – [...] to urge him eastwards to the bank of the great river.

The Marshlands are assumed to be north of Gormenghast Mountain, as it is known that the Dusty Plain is north of the castle. They are also assumed to be a part of or the same as the Shining Flats.

Assumed The Lake is within an hour and a half slow walk, 2.5mph (4.02kmph) it is within 3.75m (6.03km), probably much closer. It is known to be east of the castle in the northern Woods.

The orchard is assumed to be of a traditional size and rectangular in plan to make the maximum use of space. The average size of a traditional orchard in the UK is 1ha (Johnson 2010).

The Valley of the Graves is assumed to contain both the Servants' Graveyard and the Graveyard of the Outcasts. It is known to be dusty, therefore is not in any area with large volumes of water. It is therefore assumed to be in the direction of the Outer Dwellings.

It is likely that the most important graves in the Valley of the Graves are closer to Gormenghast and that the Valley is within walking distance to the castle-city

It is assumed the Man-Made Lake is in a westerly or south-westerly Direction – within the known mountainous area. It is to be between 20 miles and 28 miles (32.2 – 45.0 km) away.

It is assumed that the Breathless Wastes are a part of the Wasteland and therefore that Titus' journey in Boy in Darkness is in a broadly northerly direction. 'Several miles' is assumed to mean between 3 and 10.



Figure 14: Stage 4. Gormenghast Outer Landscape. Not to Scale

5. General Landscape

Figure 15, Figure 16, Figure 17, Figure 18

(TG 7) – [...] the circumfusion of those mean dwellings that swarmed like an epidemic around its outer walls. They sprawled over the sloping earth, each one half way over its neighbour until, held back by the castle ramparts, the innermost of these hovels laid hold on the great walls, clamping themselves thereto like limpets to a rock.

(TG 46) – The two triangular windows [of Fuchsia's Room No. 1] [...] gave upon the battlements where the master sculptors from the mud huts moved in silhouette across the sunset at the full moon of the alternate months. Beyond the battlements the flat pastures spread and beyond the pastures were the Twisted Woods of thorn that climbed the ever steepening sides of Gormenghast mountain.

(TG 47) – The sunlight was streaming through the eastern turrets and was lighting the Carvers' Battlement and touching the sides of the mountain beyond.

(TG 60) – [...] from the castle down the long drive and then northwards along the acacia avenue [...]

(TG 61) – [...] The acacia trees, silhouetted on her right, cut patterns against the mountain and on her left glowed dimly with a sort of subterranean light. [...] This avenue lasted for some considerable distance, and [...] at its northern end she was welcomed by the cold light of the rising moon. The outer wall of Gormenghast had suddenly reared above her. She passed through an archway.

(TG 61) – Following the gradual decline of a scarred green that sloped from the arch in the wall and petered out into the dust upon which the hovels were built, she saw suddenly, on raising her eyes from the path, one of these cactus trees.

(TG 65) – Before they descended the dry knoll towards the archway in the wall [...]

(TG 67) – Then she turned to the window [Nanny Slagg's Room]. She could see the great wall that held in Gormenghast. The wall that cut her own people away, as though to keep out a plague; the walls that barred from her view the stretches of arid earth beyond the mud huts where her child had so recently been buried.

(TG 168) – Upon the flat roof of many of the dwellings a carving would be placed, and on evenings of sunset the easterly line of those wooden forms would smoulder and burn and the westerly line against the light in the sky would stand in jet-black silhouette [...]

(TG 172) – And now this sunlit morning of late autumn gave to it [the Outer Wall] a mood which she responded to. But as she watched its sunny surface sparkling after a night of heavy rain [...]

(TG 298) – [...] the undulations of the region [...] it was about to reach the ridge of the last stretch of upland before its descent to the invisible plain.

(G 491) – This engraving, a large and meticulous affair, was of the Tower of Flints. The artist must have stood to the south of the tower as he worked or as he studied the edifice, for beyond the irregularity of turrets and buttresses that backed it and spread almost to the sky like a seascape of stormy roofage, could be seen the lower slopes of Gormenghast Mountain, mottled with clumps of shrub and conifer.

(G 655) – There was a part of the outer wall which was so deeply hidden with canopies of creeper that [...] overlooked a certain lane which lay so close to the outerwall of Gormenghast [...] It was a narrow way, in deep shadow for most of the day. Only in the late evening [...] beams would slant along the alley [...] sunbeams never failed to be at his accustomed place at sundown.

(G 698) – As they neared the castle the water became deeper; for on every side of Gormenghast the landscape shelved gradually downward, the widespread mazes of rambling masonry lying at the centre in a measureless basin.

As the Tower is part of a wing it is likely to have only two accessible faces to paint, a north and a south. The south side may not face directly south but be generally southerly, thus allowing the edges of the mountain in the west to paint. As the artist would have to stand quite a distance from the Tower to capture it all it is likely that he or she had a broad view of the background. Although it is initially believed that the Outer Dwellings Surround the entire castle-city walls it is assumed that this is not entirely true, or that only one small area of the dwellings is described. It is known that there are woods that surround the West and East wings, contradicting the dry sparse environment of the Outer Dwellings.

The Outer Wall that blocks the view of the Outer Dwellings can be seen from Nanny Slagg's Room and Fuchsia's Room No.1 in the West Wing. Therefore the Dwellings are broadly in a north or south direction. Fuchsia's Room is known to look to the North Cloisters. Nanny Slagg is also known to walk north to get to the Outer Dwellings.

In order to place the Outer Dwellings the Walls of the castle-city need to be placed. Although it is known that the Groan family have been ruling for 77 generations, it is not known if there was a city or civilisation there before hand. It is likely that there was some form of city before the Groans. Assuming that it is an ancient city, one way of understanding the way it floods may lie in the city's constructions. It is known to be at the bottom of a basin, yet it does not flood from the centre. If the city itself were built on layer upon layer of buildings then it would form a tell-like structure (without the abandonment that causes the final hill). Thus the city would stand higher than the surrounding area. If this is assumed then it is likely that the geometry of the city is based upon an ancient development. It is described as an island (*TG* 301).

The geometry of Gormenghast can only be a guess; there are no clues within the text. For the purposes of this research the city will be very broadly based upon ancient Mesopotamian cities such as Nineveh, Ur, Uruk and Babylon. These cities were broadly rectangular in plan, with considerable diversions where geography required. They were oriented with the vertices of the city walls at the major compass points (due to winds) and covered from between 0.6km² to 16km² (Ur is substantially smaller than the others and Babylon varies considerably depending on which outer walls are chosen). An average area of 7km will be used for Gormenghast. For the sake of simplicity at this stage a regular shape shall be used.

It is assumed the Outer Dwellings do not extend further than half a mile from the castle walls. The place where the House of the Brown Father sits is west of Gormenghast Mountain and Gormenghast is in a generally east direction. However it is at the very least a long day's ride away on horseback – 48 miles (77.3 km). It is known that on her journey to the House of the Brown Father she can see Gormenghast Mountain for 7 days and that it is to her left, she is therefore walking broadly north. There is a right turn as she comes out of the ravine (she has been in the ravine for some time, probably 5 days, yet can still see the mountain). She is heading towards the Outer Dwellings but from the House of the Brown Father she leaves on a path that is north of his house and travels to the east. It has been assumed that there is some obstacle that causes this, rather than this being the direction for the whole of this section of her journey as otherwise the direction is impossible.

In BiD Titus leaves the castle shortly after sunset. On the 8th August this is around 9pm. He arrives at the wooded hills at midday the next day. Assuming he moves constantly for around 9 hours (sleeps for an estimated 6 hours) - including some periods of running or being carried at a run - for an average of 4mph this would give a distance of 36 miles (57.96km).

'Many miles' is assumed to be a number greater than 10.

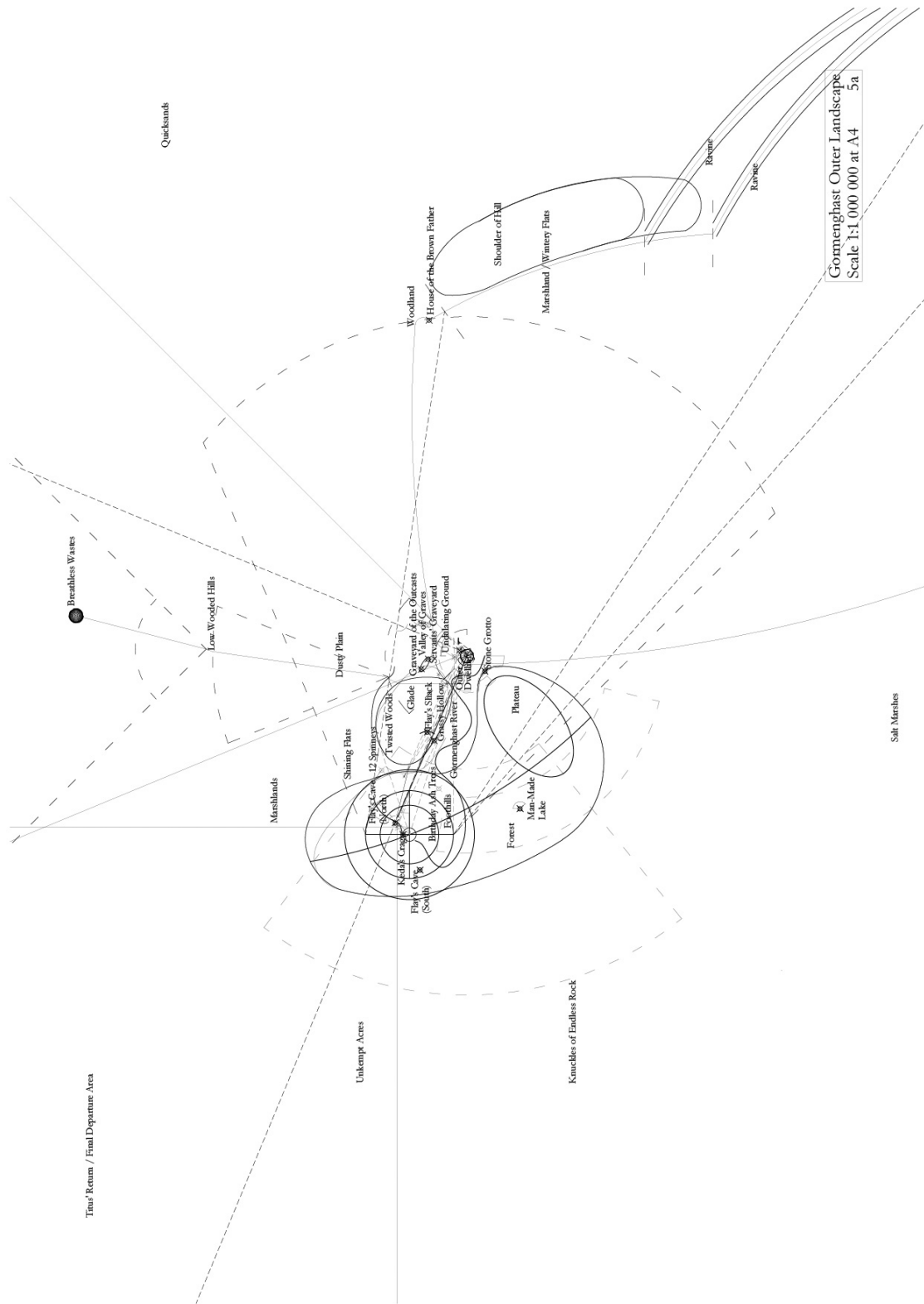


Figure 15: Stage 5a. Gormenghast Outer Landscape. Not to Scale

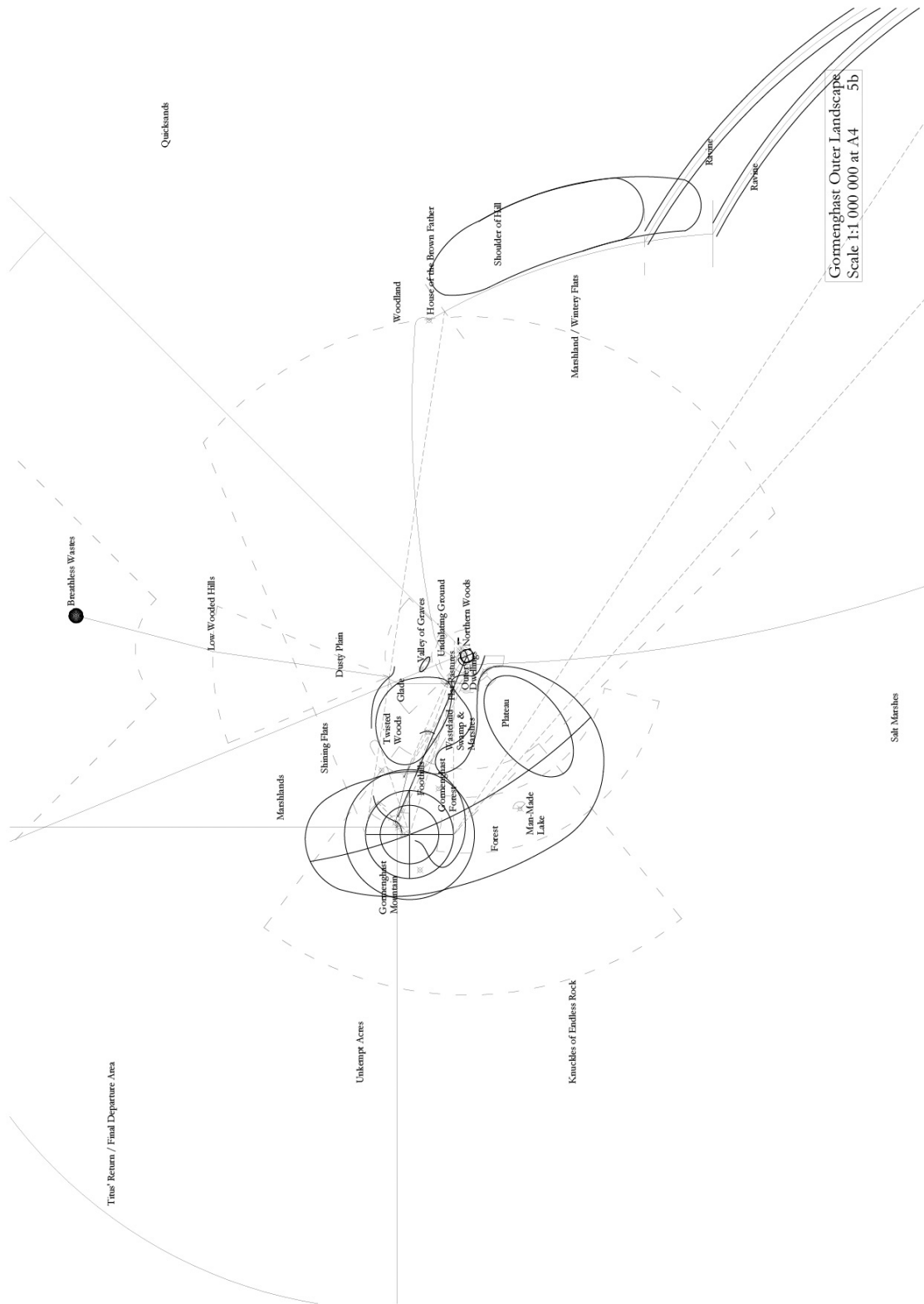


Figure 16: Stage 5a. Gormenghast Outer Landscape. Not to Scale

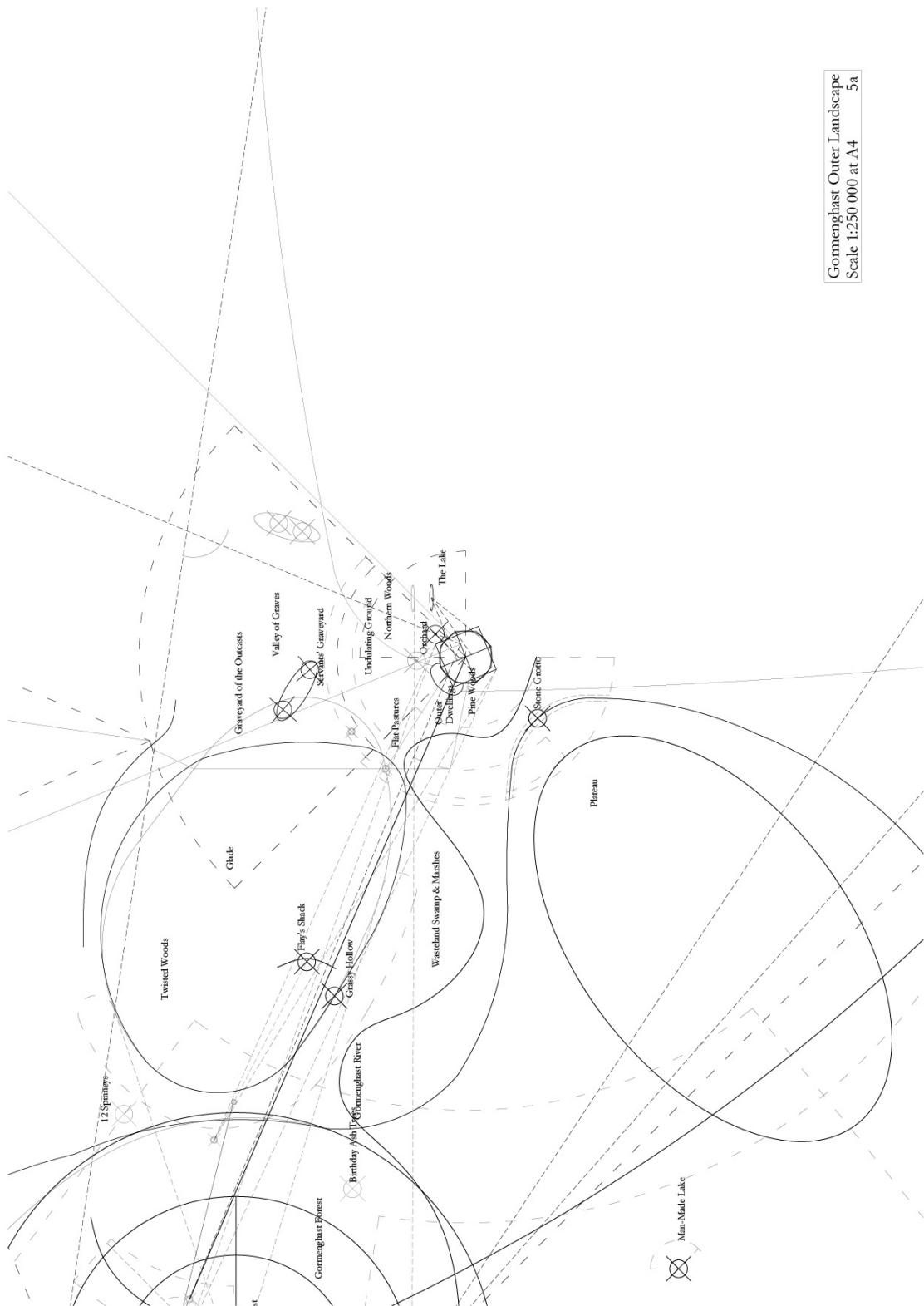


Figure 17: Stage 5b. Gormenghast Outer Landscape. Not to Scale

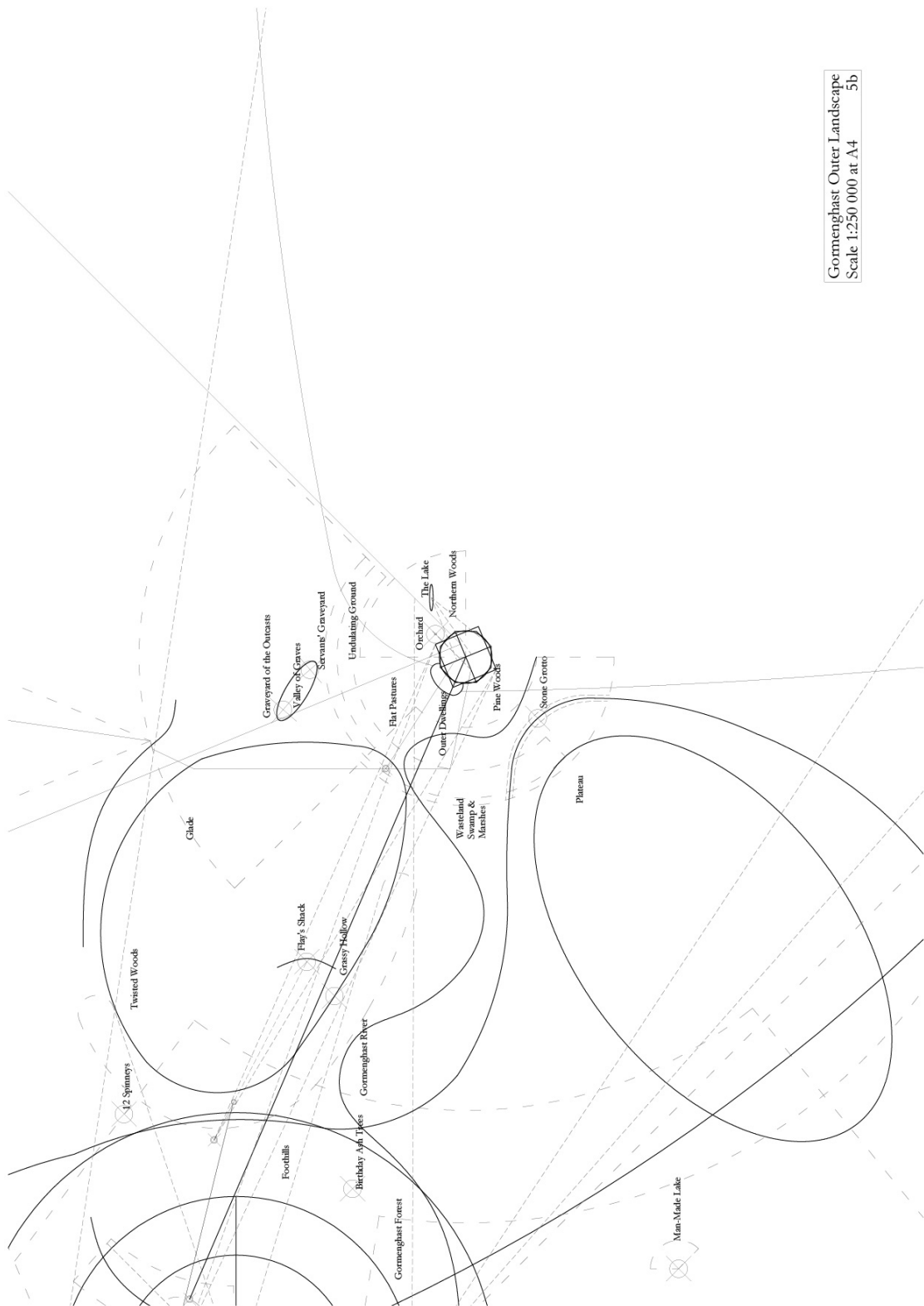


Figure 18: Stage 5b. Gormenghast Outer Landscape. Not to Scale

6. *Contradictions in the Gormenghast Landscape*

Figure 19, Figure 20

(*TG* 61) – The acacia trees, silhouetted on her right, cut patterns against the mountain and on her left glowed dimly with a sort of subterranean light. Her path was striped like the dim hide of a zebra from the shadows of the acacia trunks.

(*G* 444-5) – Away to the west the roofscape of his heavy home floated, as lightly as though every stone were a petal. Strung across the capstone jaws of its great head a hundred windows, the size of teeth, reflected the dawn.

(*G* 447) – Gormenghast was hidden behind a rise in the ground to the west. To the east and behind him the slopes of the mountain climbed in ugly shelves.

Gormenghast Mountain is described as being to the East of Gormenghast. In this case the Twisted Woods could not be to the east of the Mountain or they could not be seen from the castle, nor could they be close enough (see distance calculations). The relocation of the mountain does not make the route of Keda's journey any easier to plot – east is still the wrong way to go to the castle.

Only features that might be possible have been drawn as contradictions.

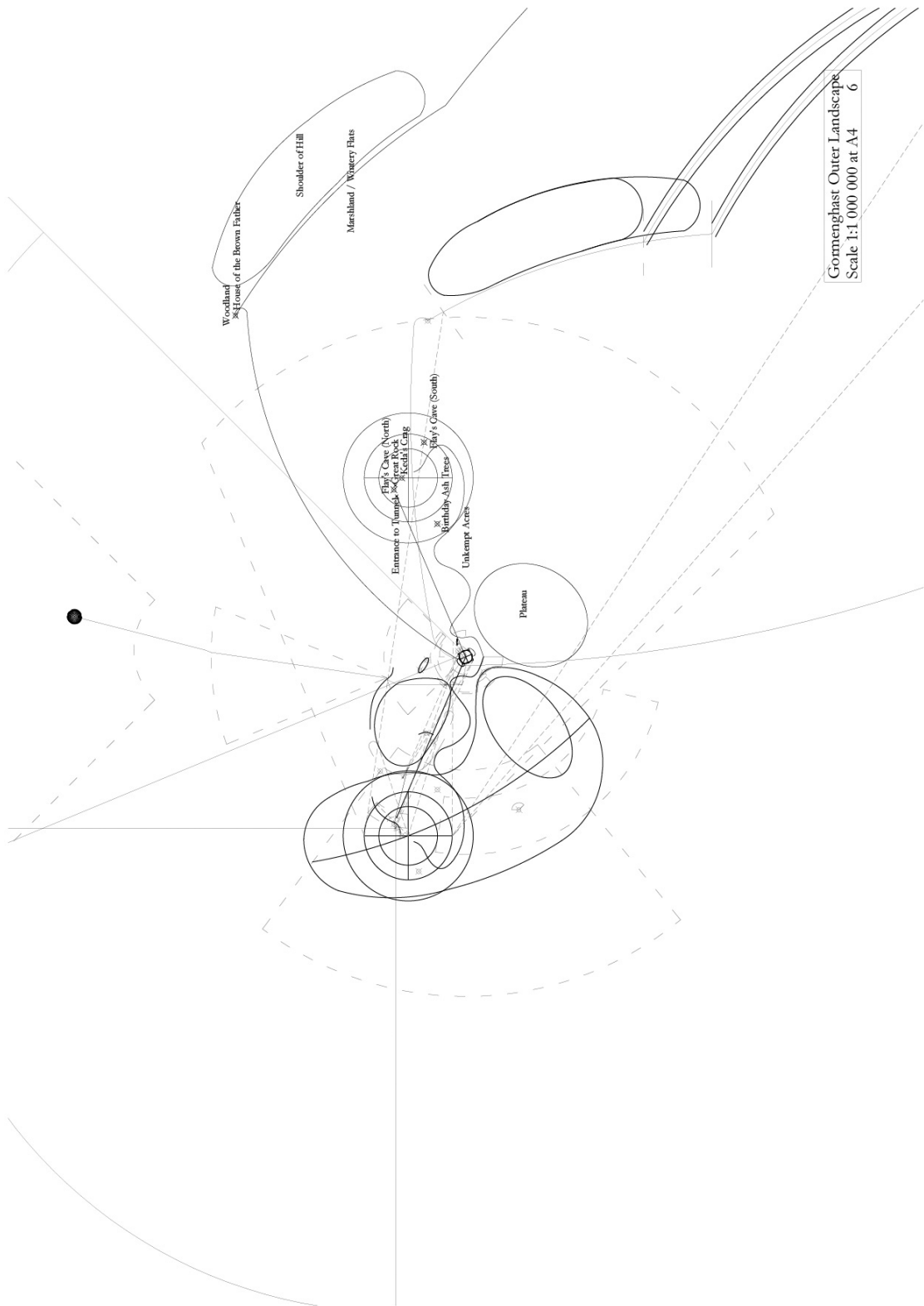
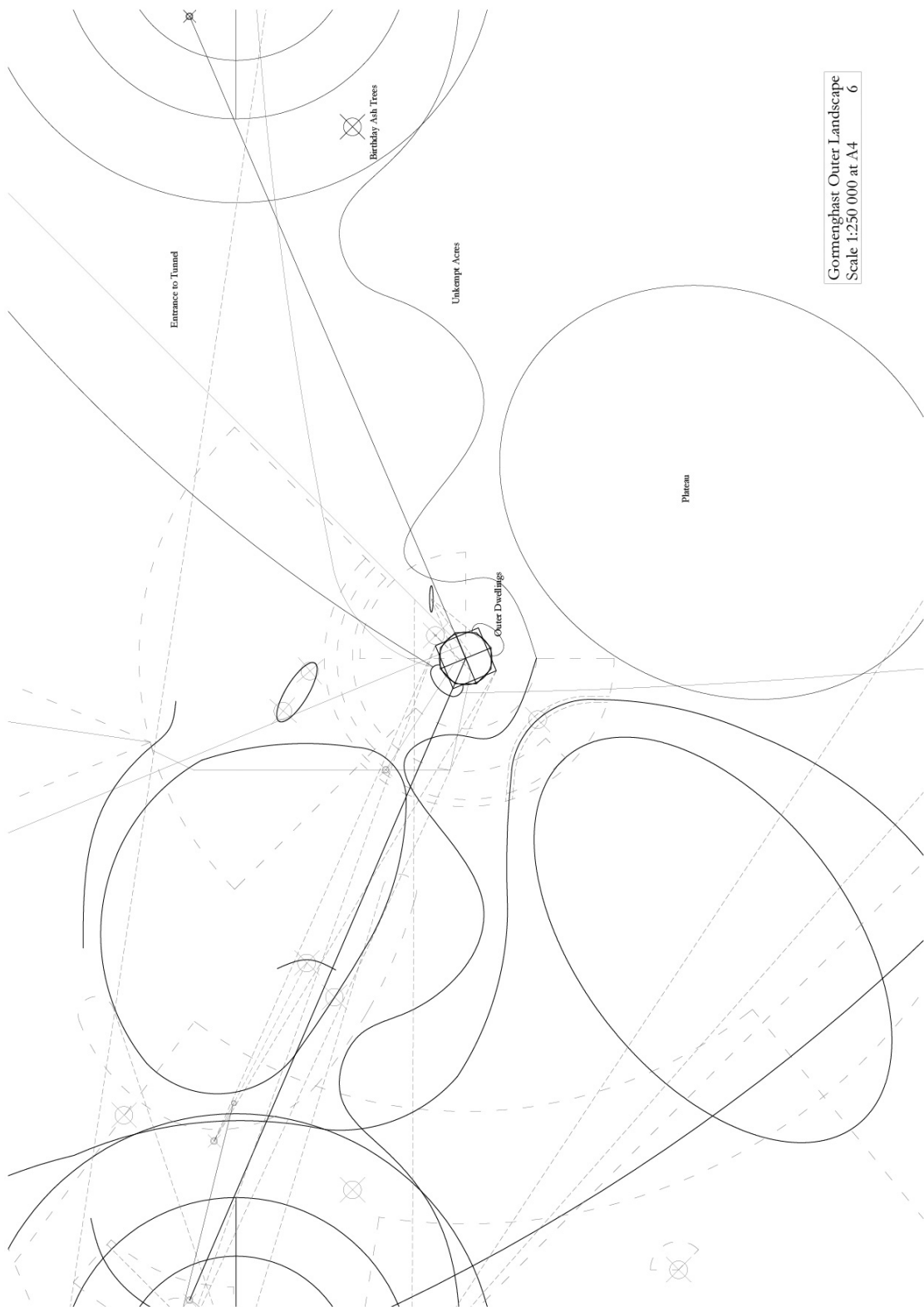


Figure 19: Stage 6. Gormenghast Outer Landscape. Not to Scale



Gormenghast Outer Landscape
Scale 1:250 000 at A4
6

Figure 20: Stage 6. Gormenghast Outer Landscape. Not to Scale

7. *The City and Surrounding Landscape*

Figure 21

There is no direct link between Gormenghast and the City; therefore these two landscapes have been mapped separately.

The greater distances involved in this book make mapping less precise.

(TA 761) – [...] his gaze wandered [...] wandered away to the north, across great phosphorescent slopes of oak and ilex until it came to rest upon a city.

(TA 761) – [...] filled his eyes with the domes and spires of silver; with shimmering slums; with parks and arches and a threading river. And all upon the flanks of a great mountain, hoary with forests. / But as he stared at the high slopes of the city [...]

(TA 867) – Muzzlehatch, by now a hundred miles from Juno [...]

(TA 886) – It was on a moonless, starless night that they escaped from the Under-River and headed north by east. Within a month they were on foreign soil. / It was under a bald hill [...]

(TA 902) – Juno has left her house by the river. She has left the town once haunted by Muzzlehatch. She is driving in a fast car along the rim of a valley.

(TA 904) – Shambling his way from the west, came Muzzlehatch.

The City and the Mountain it is on is north of the Grassy Hill Titus first sights it from. The river Titus travels by forms one of the boundaries to the city – south.

The Under-River is below the River adjacent to the City.

It is assumed that the three from the Under-River walk at a slow, 2.5mph (4.02kmph) for around 8-10 hours a day for a month (31 days). Therefore the bald hill is roughly 620 – 775 miles (964.8 – 1246.2 km) from the Under-River.

It is assumed that the three from the Under-River walk north-easterly for the majority of their journey to Cheeta's House.

The Distant Town is east of the City and west of Cheeta's House.

Assuming Juno is still in the City, the Distant Town is 100miles (161 km) from the City.

If Cheeta travels in a helicopter or light aircraft (at a speed of 150mph / 241.5kmph) to the Black House and it is assumed to take less than 1hour to get there the Black house is within 150m / 241.5km.

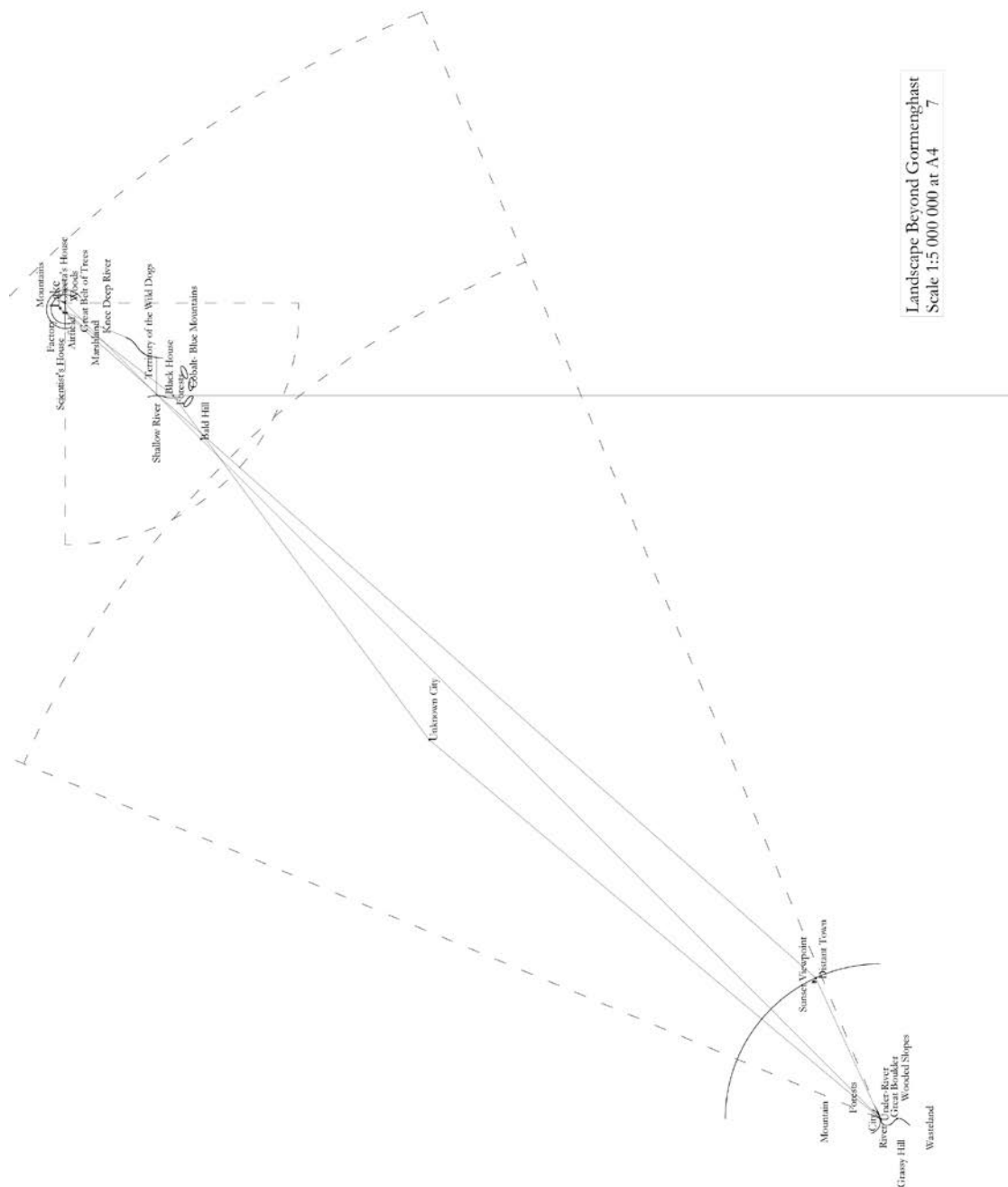


Figure 21: Stage 7. Gormenghast Outer Landscape. Not to Scale

8. *Locating Spaces within the castle-city of Gormenghast*

Figure 22, Figure 23, Figure 24

(TG 46) – [Fuchsia's Bedroom] lay in the centre of the western wing and upon the second floor. A walnut bed monopolized the inner wall in which stood the doorway.

(TG 46) – The door of the spiral staircase that ascended into darkness was immediately behind the bedstead [...]

(TG 46) – At the left extremity of this balcony a doorway, with its door hanging mutely by one hinge, led to the third of the three rooms that composed the attic.

(TG 54) – This high, narrow avenue wound down the centre of the first attic before suddenly turning at a sharp angle to the right.

(TG 54) – An infiltration of the morning's sun [...] [Attic No.1]

(TG 119) – Before them was a large courtyard and at the opposite corner was a three-storied building attached to the main bulk of the castle by a flying buttress.

(G 639) – In the centre of the quadrangle was a thorn tree [...]

The Heart of the Castle is assumed to be at the centre of the complex and its wings. It can be assumed that the named wings are not oriented directly due north, south, east or west. For example the West Wing is assumed to be on a SSW slant.

It is assumed that Attic No. 1 – Lumber Room runs along the axis of the West Wing. Attic No. 2 - Acting Room is at a sharp angle to the right of Attic No 1 and Attic No.3 is at the far end at the top of a ladder. The door between Attic No.3 and Attic no.2 has a view over Attic No.2 and is at the far left of the balcony. In order for the staircase to remain a secret the walls must be incredibly thick or contain other small rooms.

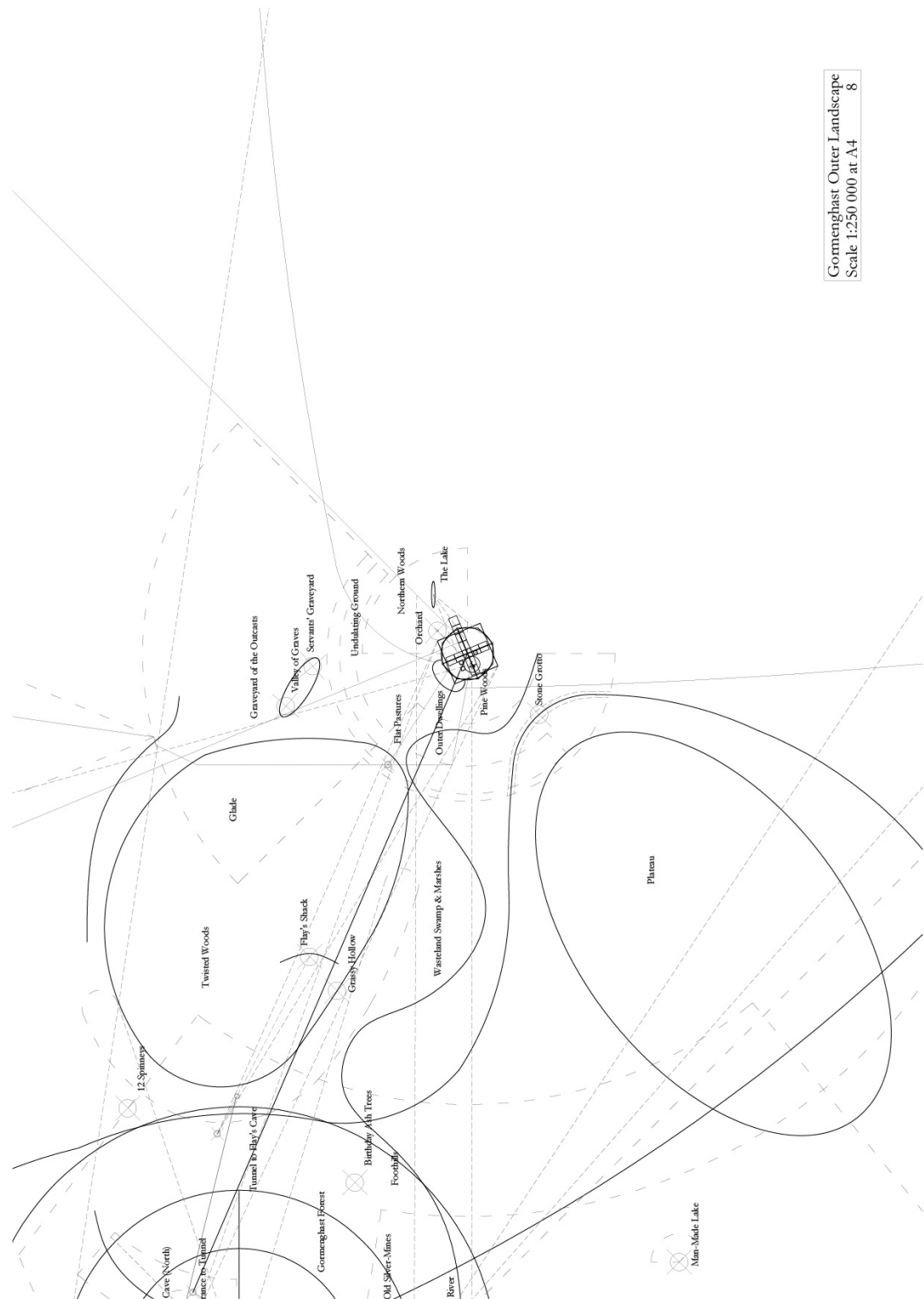
As Steerpike is able to see the window of Attic No.3 from the Rooftops on his journey from the North Wing and there is a view of the Orchard from the window.

As Fuchsia's Bedroom No.1 has a prominent view of Gormenghast Mountain it is assumed to be on a different angle to the general direction of the West Wing.

Links between Nanny Slaggs's Room and the East/South Quadrangle through the Armoury.

The entry to the Quadrangle used here is opposite to the Prunesquallor's House. This is assumed to be diagonally opposite and not opposite along one side. There is a tree in the centre of the quadrangle.

The North Cloisters and the Servant's Quadrangle are known to be between the North Wing and the West Wing due to the views of them from other locations, such as Fuchsia's Attic No.3 and Fuchsia's Bedroom No.1.



Gormenghast Outer Landscape
Scale 1:250 000 at A4 8

Figure 22: Stage 8. Gormenghast Outer Landscape. Not to Scale

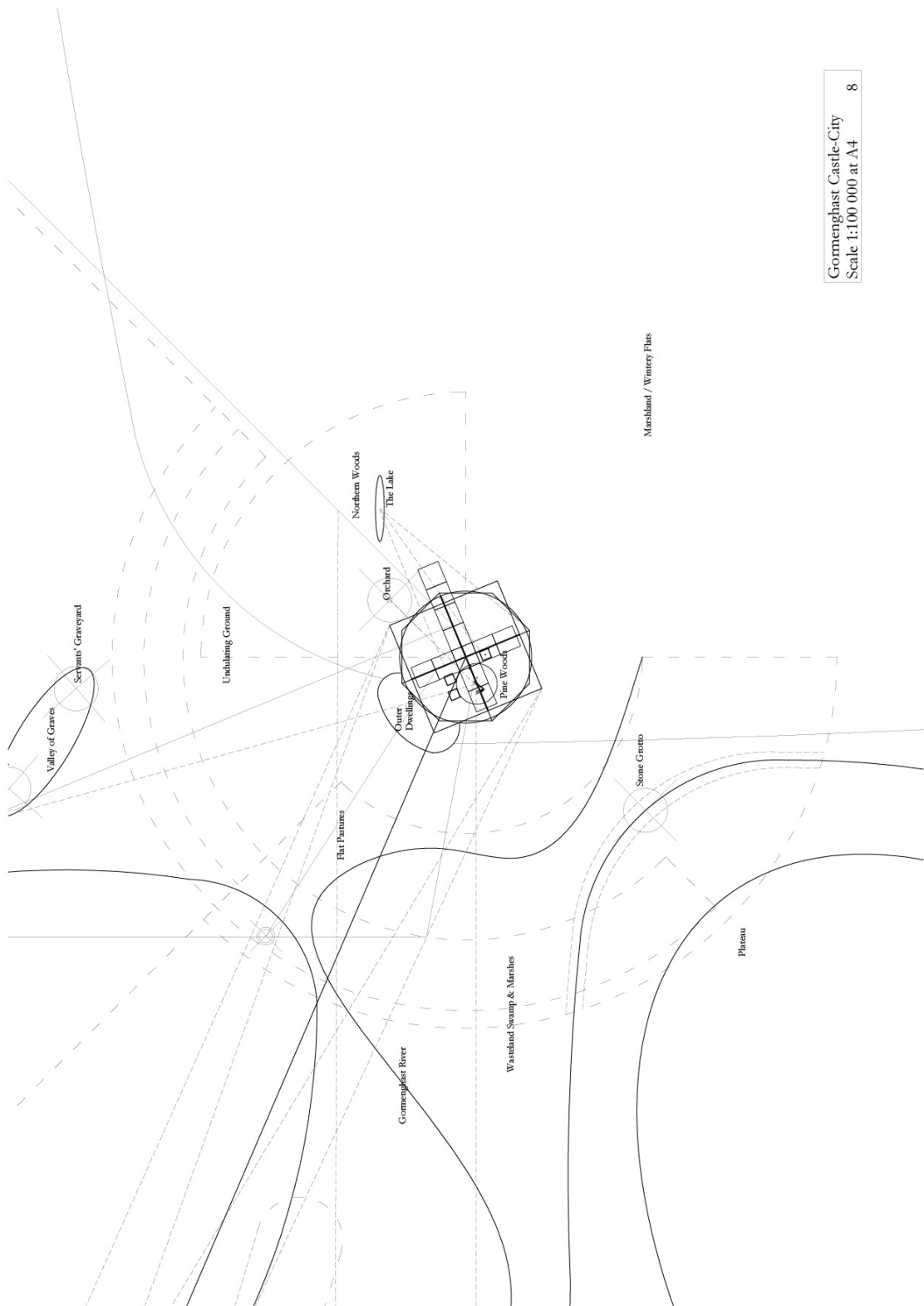


Figure 23: Stage 8. Gormenghast Castle-City. Not to Scale

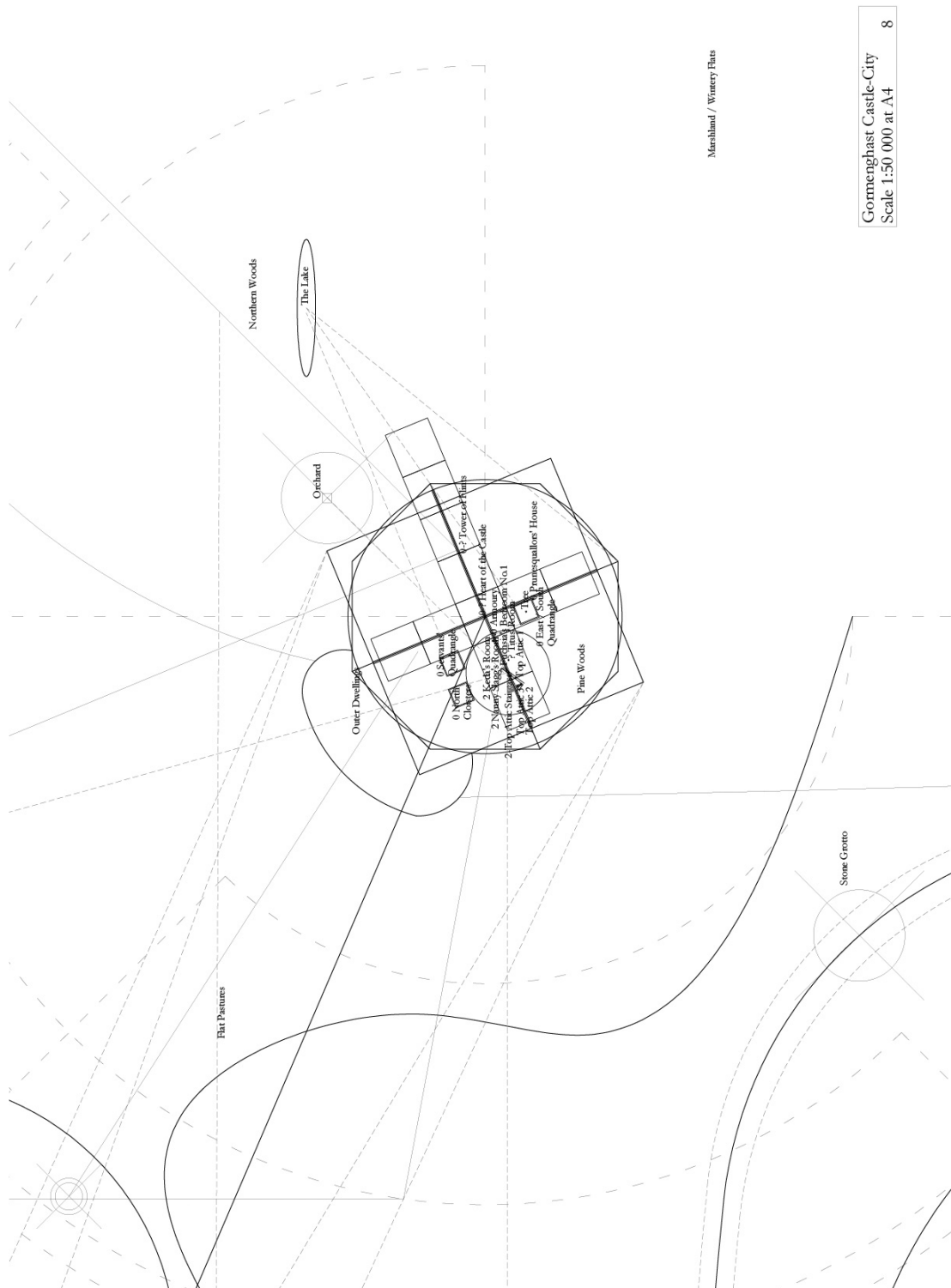


Figure 24: Stage 8. Gormenghast Castle-City. Not to Scale

9. Locating Spaces and Plotting Rooms within the castle-city of Gormenghast

Figure 25, Figure 26

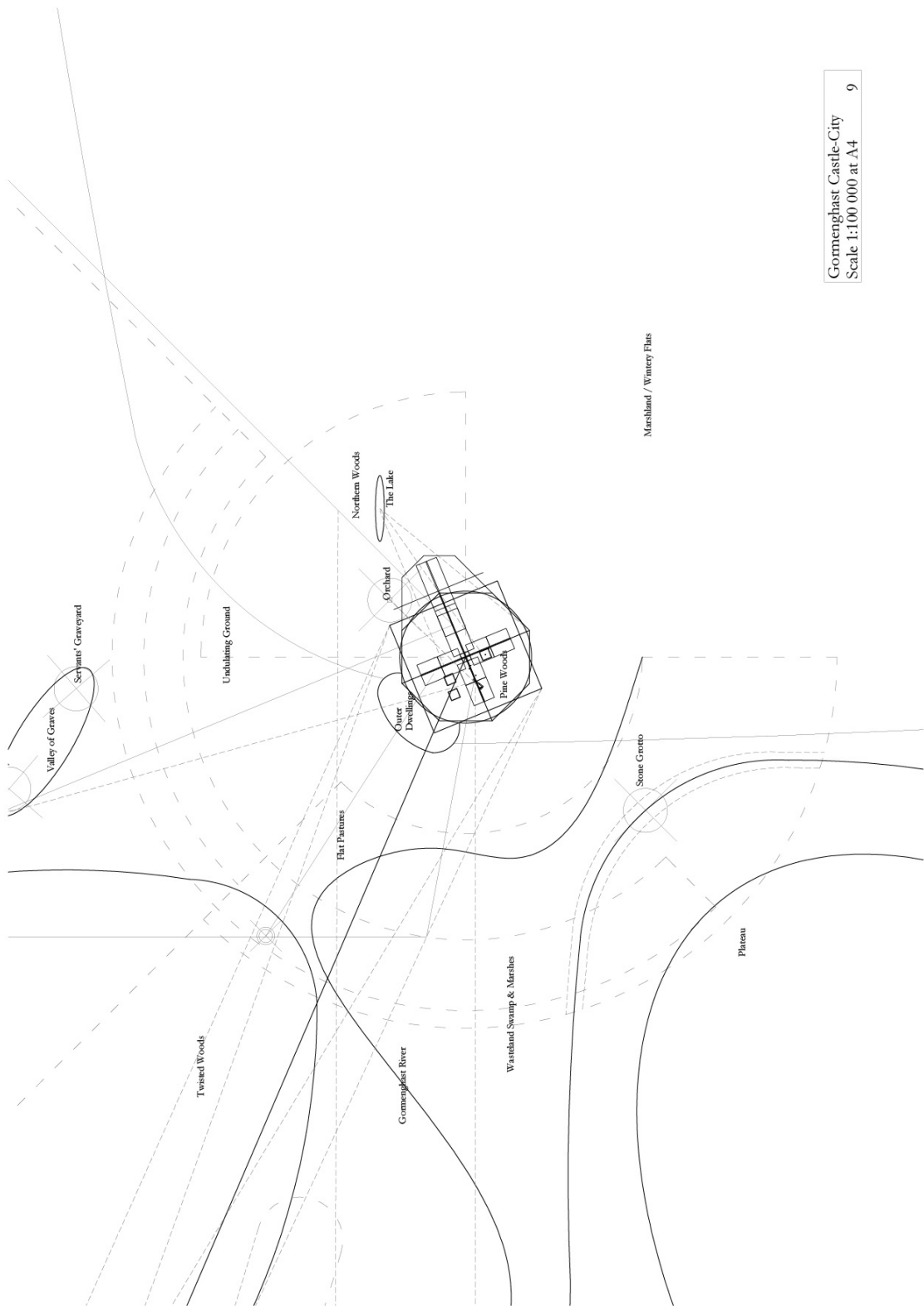
(*TG* 144) – [...] the castle's Eastern wing which protruded like a narrow peninsula for a distance out of all proportion to the grey hinterland of buildings from which it grew. It was from about midway along this attenuated East wing that the Tower of Flints arose in scarred and lofty sovereignty over all the towers of Gormenghast.

(*TG* 699) – This wall, which formed the blunt nose of a long stone headland, had a counterpart a mile to the east.

The Tower of Flints is known to be at the central point of the East Wing. It was once the termination of the Wing and it can therefore be assumed that the East Wing is approximately twice as long as the other wings.

The East Wing is stated as being disproportionality long in comparison to the other wings of the Castle. It is assumed that the Outer Wall encompasses the whole wing and therefore the boundary line is an irregular polygon.

There is another projection of buildings parallel to and a mile away to the East from the North Wing. This requires the Outer Wall to be reconsidered.



Gormenghast Castle-City
Scale 1:100 000 at A4 9

Figure 25: Stage 9. Gormenghast Castle-City. Not to Scale

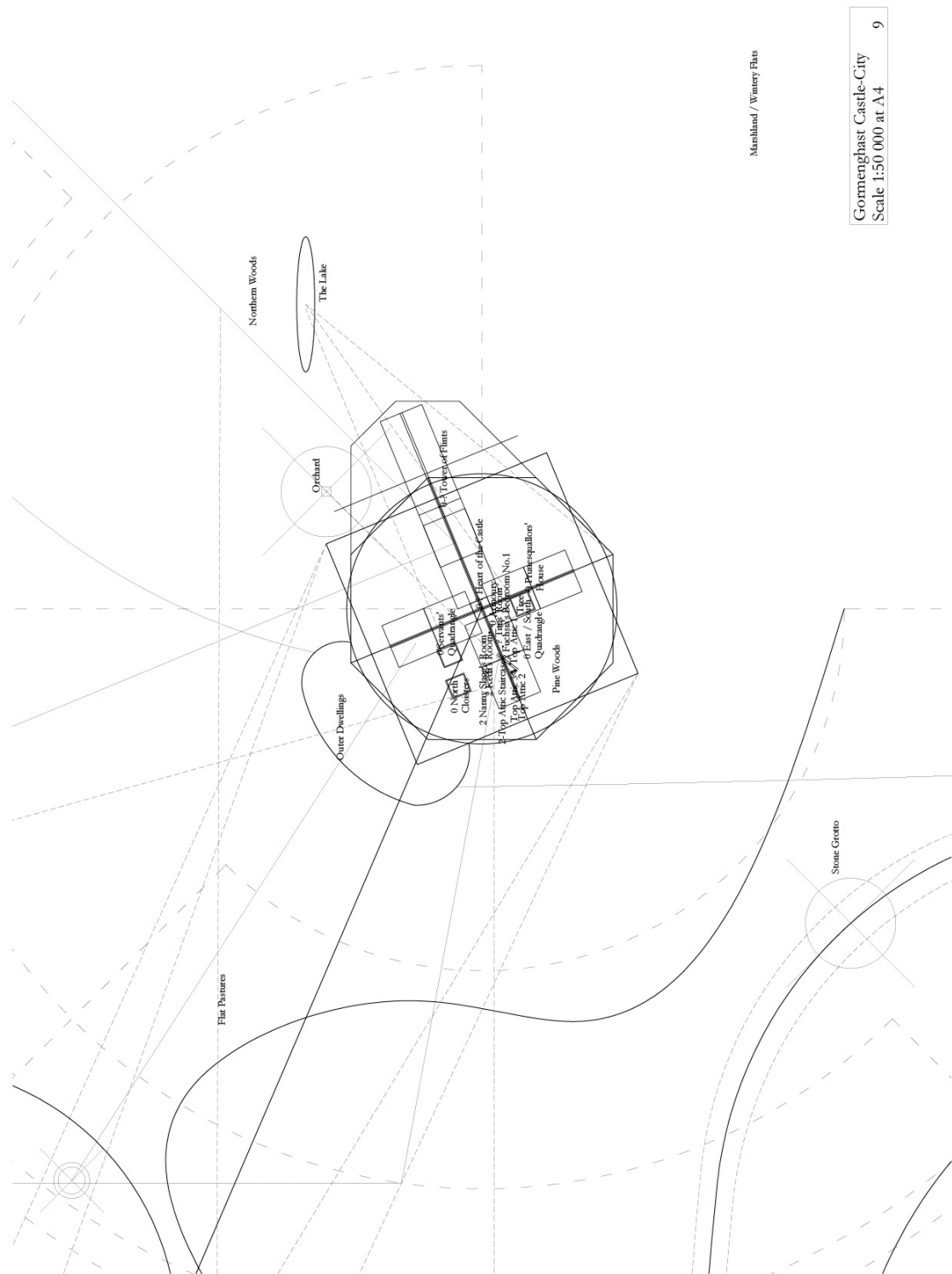


Figure 26: Stage 9. Gormenghast Castle-City. Not to Scale

10. Locating Spaces and Plotting Rooms within the castle-city of Gormenghast

Figure 27, Figure 28

(TG 46) – The two triangular windows in the opposite wall gave upon the battlements where the master sculptors from the mud huts moved in silhouette across the sunset at the full moon of the alternate months.

(TG 56) – [...] in the corner of one of the diminished quadrangles far below her an unusually large gathering of what she could just make out to be servants from the kitchen quarters.

(TG 57) – Through a flying buttress to the left of her she could command a view of four distant alleys in a poor district of Gormenghast.

(TG 67) – Titus, under care of Nannie Slagg and Keda, developed hourly in the western wing.

(TG 73) – [Cora and Clarice] They lived in a set of rooms in the southern wing [...]

(TG 91) – He could see how the ridge on which he sat led in a wide curve to where in the west it was broken by the first of four towers. Beyond them the swoop of roof continued to complete a half circle far to his right.

(TG 91) – [...] the stone sky-field itself, lying as it did a league away and well above his eye level, but as the main massing of Gormenghast arose to the west, he began to crawl in that direction along the sweep of the ridge.

(TG 96) – The tree was dead, but having grown from the south side of the wall [...]

The South/East Quadrangle has been relocated to better fit its name and therefore assumed location between the South Wing and the East Wing. This comes with a brief study of the Prunesquallor's House in terms of layout (not shown on the mapping diagrams). This also affects the route from Nanny Slagg's Room through the Armoury to the quadrangle.

Titus' Room is known to be in the West Wing but there is no indication as to where. It is assumed to be between Nanny Slagg's Room and Fuchsia's Bedroom No. 1

The Poor Quarter can be seen from Attic No. 3 and the Carver's Battlements can be seen from Fuchsia's Bedroom No. 1.

Cora and Clarice's Apartments are in the South Wing. The Dead Tree which is part of this complex is stated to be protruding from a south facing wall. This means that there must be a deviation from the general orientation of the wing (although this must be the case in order for the tree to protrude from a blank wall at all).

Prison Room is located in the North Wing; it is known to be in the same wing as Lady Groan's Bedchamber and down the corridor from the Octagonal Room.

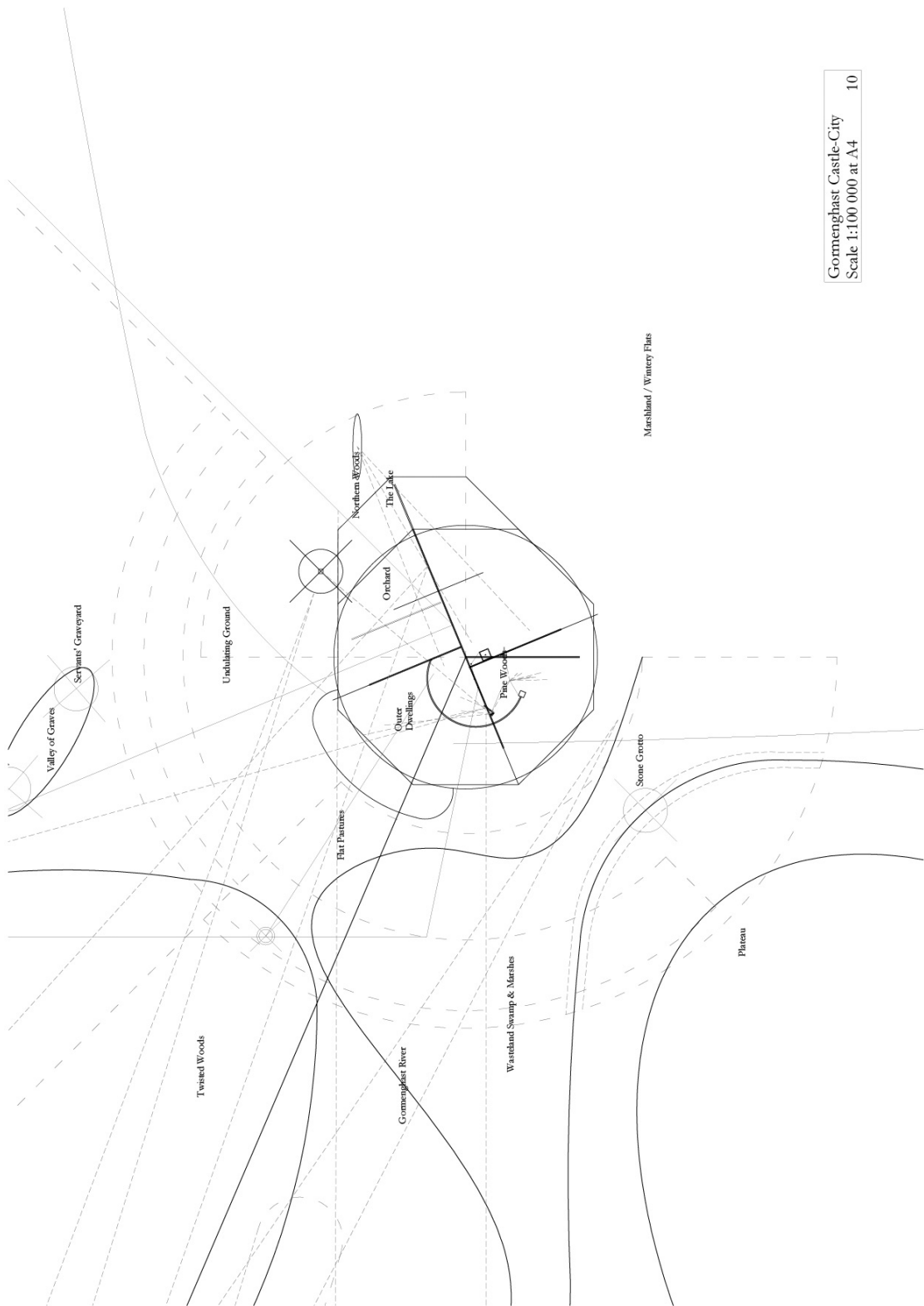
The semi-circle of rooftop Steerpike moves over begins immediately above the Prison Room.

The stone sky-field is known to be a league away at the opposite end of the Semi-circle of Rooftops. The arc is assumed here to be in a clockwise direction, west, from the point of origin. Resizing necessary due to lengths involved. The Outer Walls need to comfortably contain a semi-circle with an arc length of 1 league (3.48 km)

The main mass of Gormenghast is stated to be in the West. Suggesting that the East has more trees and is more derelict, this correlates with other information given by Peake. In order to reinforce this massing the North and South Wings have been offset.

The Stone sky-field has a route over the Rooftops to Attic No. 3 at one point along this route the Dead Tree, Attic No.3 Poet's Room, Heron Room, Black Moss Dome, Green and Black Checked Wall, Lizard Wall, Smoking Terrace and Tower with Swimming Horse can be seen. Their locations are not specified.

The octagonal perimeter has become more prominent and is based on the advice Vitruvius gives in his chapter on The Winds and City-Planning (Vitruvius Pollio 2009: 27-34).



Gormenghast Castle-City
Scale 1:100 000 at A4 10

Figure 27: Stage 10. Gormenghast Castle-City. Not to Scale

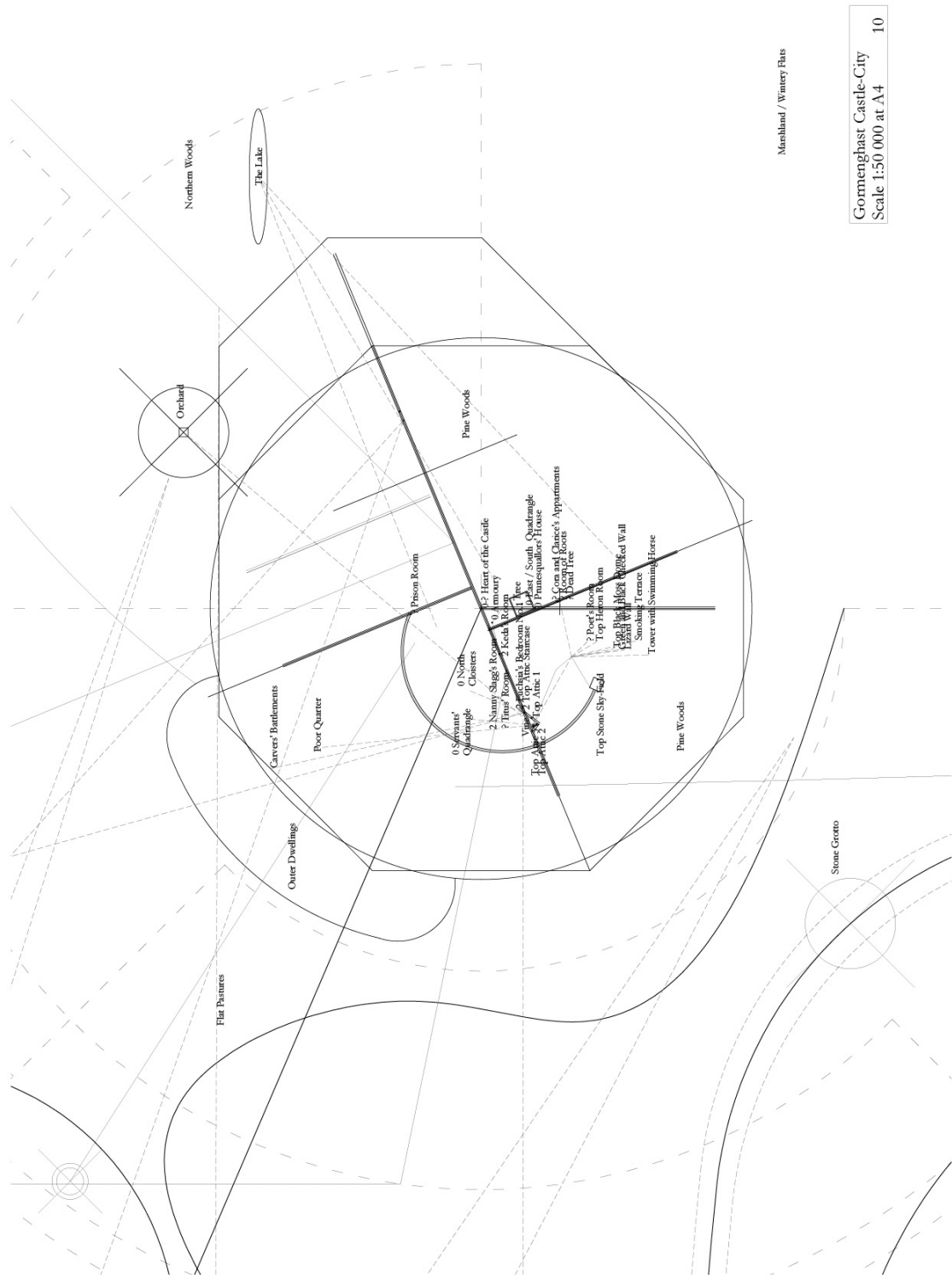


Figure 28: Stage 10. Gormenghast Castle-City. Not to Scale

11. Locating Spaces and Plotting Rooms within the castle-city of Gormenghast

Figure 29, Figure 30, Figure 31, Figure 32

(TG 7) – [...] the circumfusion of those mean dwellings that swarmed like an epidemic around its outer walls.

(TG 8-9) – This hall [of the Bright Carvings] which ran along the top story of the north wing was presided over by the curator [...] along the length of the north wing [...]

(TG 12) – Bedchamber of Ladyship, that's where he is. Lordship is beside himself: won't have me, won't let me in to see the New One. The New One. He's come. He's downstairs. [From the Hall of the Bright Carvings, North Wing]

(TG 14) – [...] moved along the passages of the north wing and down the curve of stone steps that led to the stone quadrangle [...]

(TG 14) – As Flay passed through the servants' archway and descended the twelve steps that led into the main corridor of the kitchen quarters [...]

(TG 25) – [From Great Kitchen] He had never before been through that particular door, but he imagined he would soon find his way into the open and to some spot where he could be on his own. Turning this was and that he found that he was lost in a labyrinth of stone corridors [...]

(TG 60) – [...] putting on of her best hat at nine o'clock at night with the idea of sallying forth from the castle down the long drive and then northwards along the acacia avenue [...]

Remembering, as she turned through the main doorway of the west wing [...]

(TG 135) – [...] the lawn sixty feet below her [Lady Groan's] room [...]

(TG 144) – At one time this Tower had formed the termination of the Eastern wing, but succeeding generations had added to it. On its further side the additions had begun a long tradition and had created the president for Experiment [...]

(TG 148) – Why he did not enter it at once and climb the stairs to find Nannie Slagg he did not know. That he could see through the archway and across the darkness of the servants' quadrangle a dim light in a high window of one of the kitchen buildings was in itself nothing unusual [Swelter's Room].

(TG 172) – She had known that the outer wall of Gormenghast would face her as she did so. [...] / And now this sunlit morning of late autumn gave to it a mood which she responded to. But as she watched its sunny surface sparkling after a night of heavy rain [...]

(TG 243) – He still lived at the Prunesquallors' but was making secret plans for moving into a long, spacious room with a window that let in the morning sun. It lay on the same floor as the aunts in the South Wing.

(TG 301) – To the cloisters in whose northern shadows was an entrance to the stairhead of the wine vaults and the kitchens.

(G 401) – 'He is nearly eight.' Prunesquallor raised his eyebrows. 'Have you not seen him?' / 'From my window,' said the Countess, 'when he rides along the South Wall.'

(G 659) – [...] the graveyard of the Elect Retainers, a small space of nettle-covered ground. At evening the long shadow of the Tower of Flints lay across this simple boneyard with its conical heaps of stones to show where not more than a dozen servants of exceptional loyalty lay silently under the tall weeds.

11a.

The Servants' Quadrangle is located so that Flay taking a route to Nanny Slagg's Room from the Library could be likely. As it is a servant's area it is not likely to be too close to the Heart of the Castle or other important locations but it is known to be close to the North Wing.

The Stone lanes connect the Kitchens, specifically the Great Kitchen, to the Cat Room and the spaces connected in the North Wing. The Wine Vaults and Swelter's Room are known to be adjacent to the Servants' Quadrangle and the Servants' Corridor connects to the Quadrangle. The Great Kitchen known to be entered from the Servants' Corridor. Eating Rooms assumed to be near Kitchens. Barquentine's Room connects to one Eating Room vertically.

The Cat Room, Octagonal Room and Lady Groan's Apartments are known to be in the North Wing due to their connections to each other. As the Lawns are visible from Lady Groan's Sitting Room, from which the South Wall is visible, and are sunlit in the afternoon they are located on the west side of the North Wing and thus locate the Christening Room on the same side.

The Hall of the Bright Carvings is described as running the length of the North Wing. This is a very great distance so unlikely to be literally true.

Pine Woods surround West Wing and adjacent to East Wing (assumed at least on south side).

The Derelict Architectural Experiments are beyond of the Tower of Flints from the castle-city.

The cemetery of the Esteemed lies under the shadow of the Tower of Flints in the evening. It is assumed to be within the Outer Walls due to its status.

The Outer Dwellings are described as surrounding Gormenghast; this is assumed to not be entirely accurate as there are features in the landscape, such as trees and the Lake that appear to contradict this. However there are places which have direct sunlight in the early morning (the Outer Wall outside Rantel's House) and Nanny Slagg goes north to get to the Dwellers' Tables, leaving by the main entrance to the West Wing. The general boundary has been extended.

Steerpike's Room No.2 is known to be on the same floor as Cora and Clarice's Apartments and assumed to be convenient to the central portion of the castle and the Prunesquallor's House.

The Moat has been temporarily located by the Outer Wall, this is not yet satisfactory.

The Poor Quarter has been relocated, assuming that the South Wing, or part of it, is lower than the window of Attic No.3 as it clashed with the location of the Lawns.

Rotation of semi-circular roof to find more symmetry and keep views to Attic No.3 and Dead Tree.

Relocation of the Poet's Room, Heron Room, Black Moss Dome, Green and Black Checked Wall, Lizard Wall, Smoking Terrace and Tower with Swimming Horse.

11b.

A testing of an adjustment of the semi-circular roofline to improve symmetry and subsequent moving of the Stone Sky-Field and path to Attic No.3, this appears to be the best solution.

11c.

Adjustment test of the semi-circular roofline to improve symmetry and subsequent moving of the Stone Sky-Field and path to Attic No.3: involving the re-aligning of the North and South Wings and the possibility that the indicated distance is not wholly covered by Steerpike. This involves the idea that and he starts part of the way along the ridge, which is not entirely satisfactory. The centre of the circle is located on the Heart of the Castle.

11d.

Adjustment test of the semi-circular roofline to improve symmetry and subsequent moving of the Stone Sky-Field and path to Attic No.3: involving the re-aligning of the North and South Wings and the possibility that indicated distance is not wholly covered by Steerpike. This means he starts part of the way along the ridge, not entirely satisfactory. The centre of the circle is located on the Heart of the Castle and ends of the arc oriented north-south.



Figure 29: Stage 11a. Gormenghast Castle-City. Not to Scale



Figure 30: Stage 11b. Gormenghast Castle-City. Not to Scale

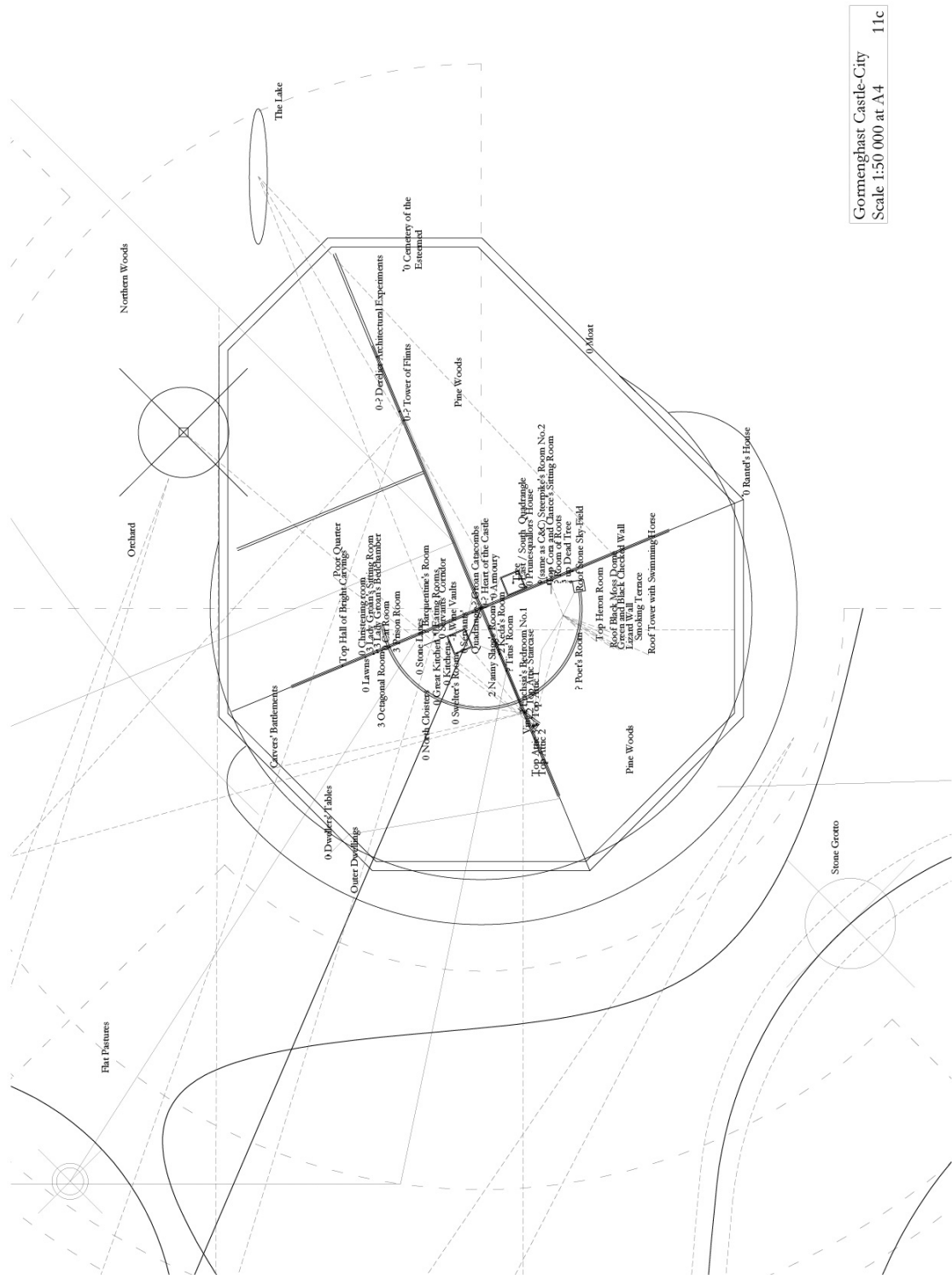
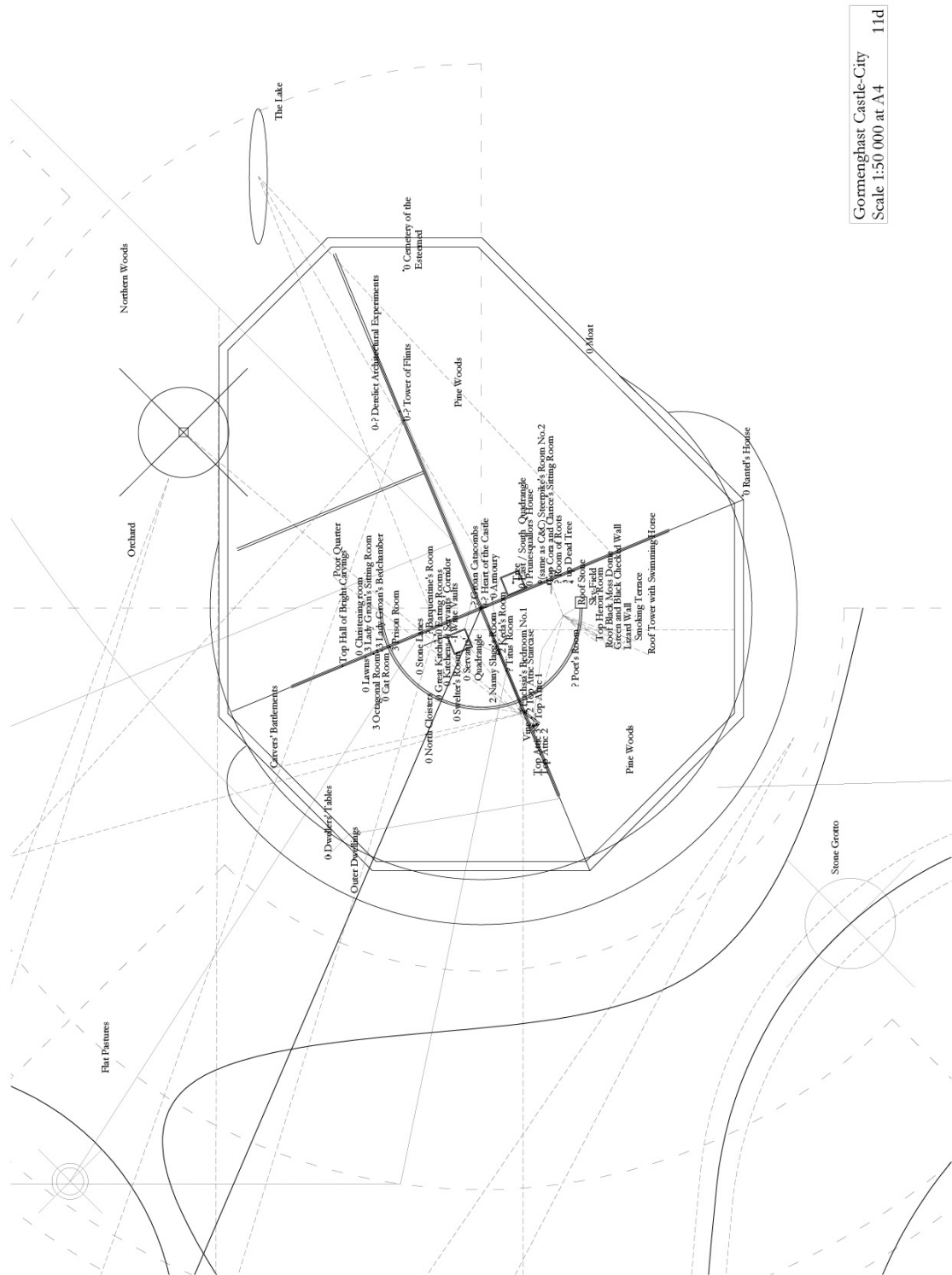


Figure 31: Stage 11c. Gormenghast Castle-City. Not to Scale



Gormenghast Castle-City
 Scale 1:50 000 at A4 11d

Figure 32: Stage 11d. Gormenghast Castle-City. Not to Scale

12. Locating Spaces and Plotting Rooms within the castle-city of Gormenghast

(from 11b)

Figure 33

(TG 8) – The carvings that were left unselected were burned the same evening in the courtyard below Lord Groan's western balcony [...]

(TG 145) – Except for the library, the Eastern wing, from the Tower of Flints onwards, was now but a procession of forgotten and desolate relics, an Ichabod of masonry that filed silently along an avenue of dreary pine whose needles held the sky.

(TG 262) – At the northern extremity of this chill province [of the Refectory] the gold plate of the Groans, pranked across the shining black of the long table...

(G 575,) – [...] to the far end of the room – to where the night was a square of darkness. [...] Steerpike hurdled the window-sill and had fallen with his virulent burden into the black waters of the moat below.

The Courtyard of Carvings is located somewhere in the north-west of the castle city complex in order that it is accessible by the carvers.

An additional Moat has been located within the Outer Walls in the assumption that there was an original castle that was later expanded and re-contained. This allows explanation of the Room of Documents alternative name of the Central Library and its connection with the Moat. The previous Moat has been located within two boundary walls making up the Outer Wall in an attempt to explain the dry nature of the walls which the Outer Dwellings come up to. The Library is known to be past the Tower of Flints within the section made up of the Derelict Architectural Experiments.

The refectory is assumed to be fairly close to the Kitchens and is oriented north-south.



Figure 33: Stage 12. Gormenghast Castle-City. Not to Scale

13. Locating Spaces and Plotting Rooms within the castle-city of Gormenghast

13a. Figure 34, Figure 35

(TG 7) – At one point within the Outer Wall, a few feet from the earth, the great stones of which the wall itself was constructed, jutted forward in the form of a massive shelf stretching from east to west for about two hundred to three hundred feet.

The Courtyard of Carvings is located known to be adjacent to the Outer Wall and for that section to face south.

13b. Figure 36, Figure 37

(TG 8) – The carvings that were left unselected were burned the same evening in the courtyard below Lord Groan's western balcony [...]

(TG 110) – Fuchsia suddenly remembered when she had seen her aunt Cora faint, a very long time ago, in the central hall of the East Wing [...]

(G 379-80) – [Steerpike's Room No. 4] He had entered a disused chimney at the ground level. It was very dark, and this darkness was not so much mitigated as intensified by a series of little shining mirrors that held the terminal reflections of what was going on in those rooms which, one above the other, flanked the high chimney-like funnel that rose from where the young man stood in the darkness to where the high air meandered over the weather-broken roofs, which, rough and cracked as stale bread, blushed horribly in the prying rays of sundown.

(G 383) – The ostler entered the hall, slow, shuffling, hissing gently, a perpetual habit of his whether grooming a horse or not, and the grey pony was at once led away in the direction of the school-rooms to the west. (G 383)

(G 383-4) – Fuchsia was leaning on her window-sill and staring out over the rough roofs below her. [...] She stared down, out of this picture, at the world below her – at the north cloisters [...]

(G 402) – Their quarters were no longer those spacious apartments [...] they were now on the ground level in an obscure precinct of the castle, a dead end, a promontory of dank stone, removed from even the less frequented routes. Not only was there no way through it, but it was shunned also for reason of its evil reputation. Unhealthy with noxious moisture, its very breath was double pneumonia.

(G 405) – There was an all but forgotten landing high in the southern wing, a landing taken over for many a decade by succeeding generations of dove-grey mice...

(G 423-4) – But now the terrace was empty. [...] /The dead quality of the air between the clouds and the earth was strangely portentous. The green, penumbral light played over all things. It had crept into the open mouth of the hall where the silence was. / [...] a zephyr had broken through the wall of moribund air and run like a gay and tameless thing over the gaunt, harsh spine of Gormenghast's body. [...] it sang its way past seven storeys and was, all at once, in a hall of dove-grey light[...]

(G 477) – Titus was to be kept in the Lichen Fort for a week. It was a round, squat edifice, its rough square stones obliterated by the unbroken blanket of the parasitic lichen which gave it its name.

(G 575) – [...] to the far end of the room [of Documents] – to where the night was a square of darkness. [...] Steerpike hurdled the window-sill and had fallen with his virulent burden into the black waters of the moat below.

(G 588) – 'Where did the passage start from within the castle? Had they been seen in the corridor of statues? Could they find their way back to this corridor when the tunnel opened out into that silent and lifeless world of halls and passageways?

(G 604) – One dark morning, Titus and his sister sat together on the wide window-seat of one of Fuchsia's three rooms that overlooked the South Spinneys. [...] Fuchsia had moved [...] to a more handsome district – and to a set of rooms which, in comparison with her old untidy bedroom of many memories, were full of light and space.

(G 621-2) – [...] he traces for himself the path he proposes to follow. It takes a northward course sweeping in a number of arcs before it zig-zags through a veritable cross-hatching of narrow alleys to reappear as a twelve foot corridor with a worn pavement on either side. This corridor heads undeviatingly to the north and fades out in a series of small, hesitant dots that part of Mr Flay's paper that has all but overlapped the table. It had reached the margin of his knowledge to the north.

(G 641) – [...] [Flay] he lived in secret among the Hollow Halls.

(G 668) – On the following morning the gates in the Outer Wall were opened and the Bright Carvers began the three miles trail to the Carver's Courtyard.

(G 747) – The traditional catacomb of the Groan family, with its effigies of local stone had been fathoms under water [...]

Size reduced as the castle-city complex was too large. The Outer Dwellings and other internal features have been moved accordingly.

Locations already placed with other spaces within have been expanded.

The Square of the Black Rider has been located at a point which is 3 miles (4.83km) from the gate to the Courtyard of Carvings. As the Outer Dwellings are so large there must be a central or important place from which they start.

The Western Balcony has been located in the North Wing overlooking the Courtyard of Carvings. It is assumed it faces west rather than being the most westerly balcony.

The inner Moat has been reduced in diameter in the assumption that it follows the line of the arc of buildings along which Steerpike travels over by rooftop. It has also been assumed that in the majority of places this moat is no longer in use and has dried up, been filled or been covered over with other structures. The Room of Documents has been located adjacent to a section of the Moat that still has some water in it.

Fuchsia's Bedroom No.2 has been located in the curved portion of the castle due to its abundance of light and views over trees. There is a courtyard below her window and the South Spinneys can be seen from her window.

In the South Wing the Heron Room and Forgotten Landing have been placed. There is not much information regarding their exact location but they are connected by the movement of air.

The Lichen Fort has no information about its location. It has therefore been assumed that it is in a remote part of the castle grounds within the Pine Woods between the South and East Wings, somewhere where lichen would grow.

The Central Hall has been located in the place which was once the central point of the wing before the Derelict Architectural Experiments were added. This is the halfway point between the Tower of Flints and the central section of the castle.

Steerpike's Room No. 4 and No.8 are assumed to be within the central section of the castle for his convenience and to allow the presence of the mirrors in No.4 (with some poetic licence). His Room No.6 is also assumed to be central but in the North Wing.

The Groan Catacombs are assumed to be under a large portion of the castle-city but with an access in the central section of the complex due to their importance.

The School is known to be in the west of the castle-city and has been located at the end of the West Wing. The Corridor of Statues is within the School and is linked to the Tunnel to Flay's Cave.

The Philosopher's Room is assumed to be located near to the School due to his following by some of the professors.

The Silent Halls are known to connect to the Tunnel to Flay's Cave and are therefore placed in the north-west quadrant, they contain Cora and Clarice's Prison which is about an hour's brisk walk from Steerpike's Room No.6. Flay's Secret Room is also within the Silent Halls and is known to be generally south of Cora and Clarice's Prison.

The North Cloisters have been located within the semi-circular arc of the buildings.

Lord Sepulcrave's Apartments and the spaces above are assumed to be in the North Wing, like Lady Groan's Apartments. It is unknown if the Western Balcony is a part of this series of spaces (which would place them at the far end of the wing far removed from the important parts of the castle). It has been assumed that the Hall of Bright Carvings extends over the portion of the wing adjacent to the Courtyard of Carvings and therefore that the Western Balcony is separate. Additional evidence to this is that the kitchen scrubbers sleep nearby the Hall of Spiders, so it is presumably fairly close to the Kitchens. As the Hall of Spiders and Roof Terrace Lake are known to be on the top floor this also proves that the Hall of the Bright Carvings cannot actually be the whole length of the North Wing.

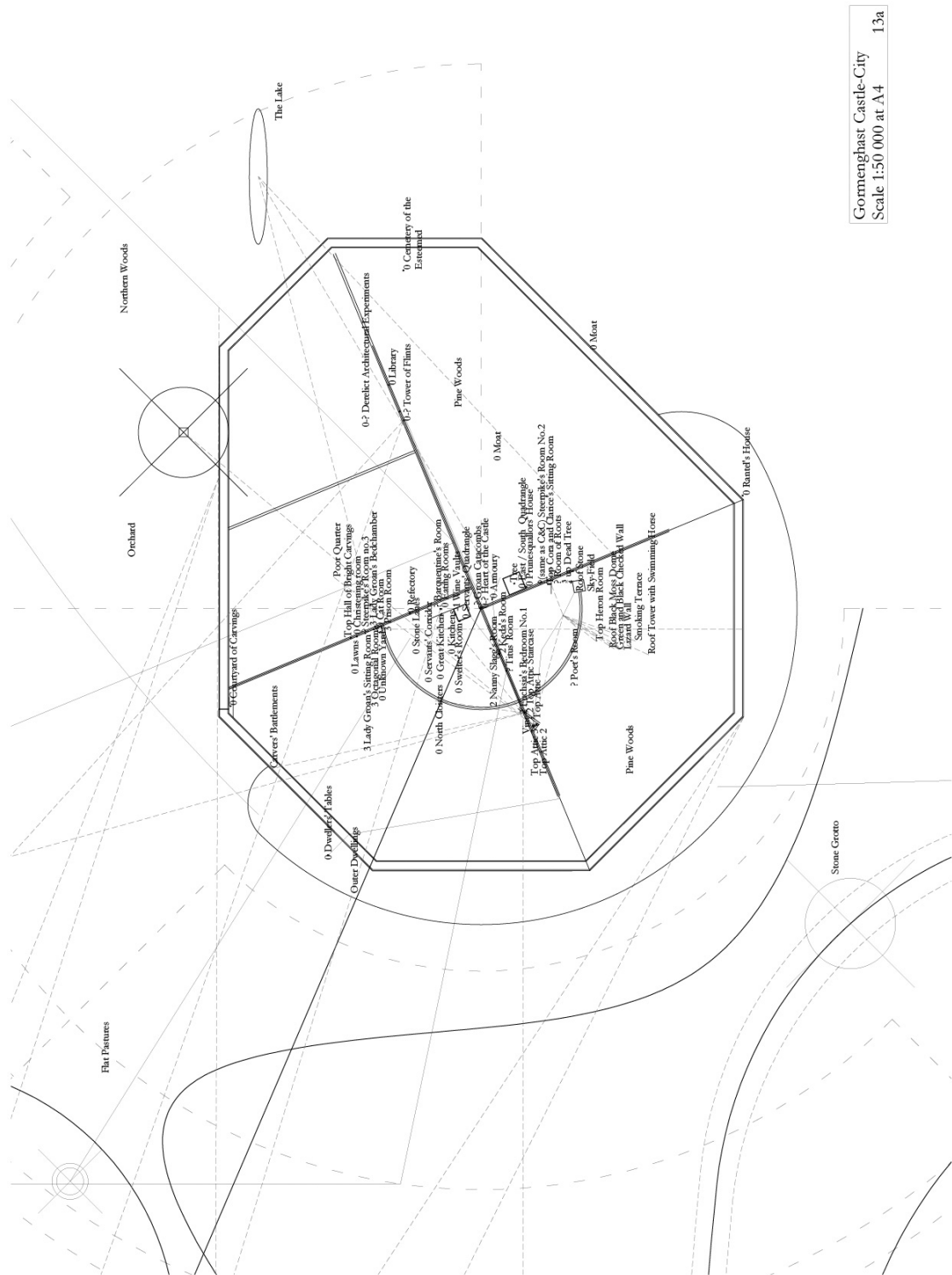


Figure 34: Stage 13a. Gormenghast Castle-City. Not to Scale

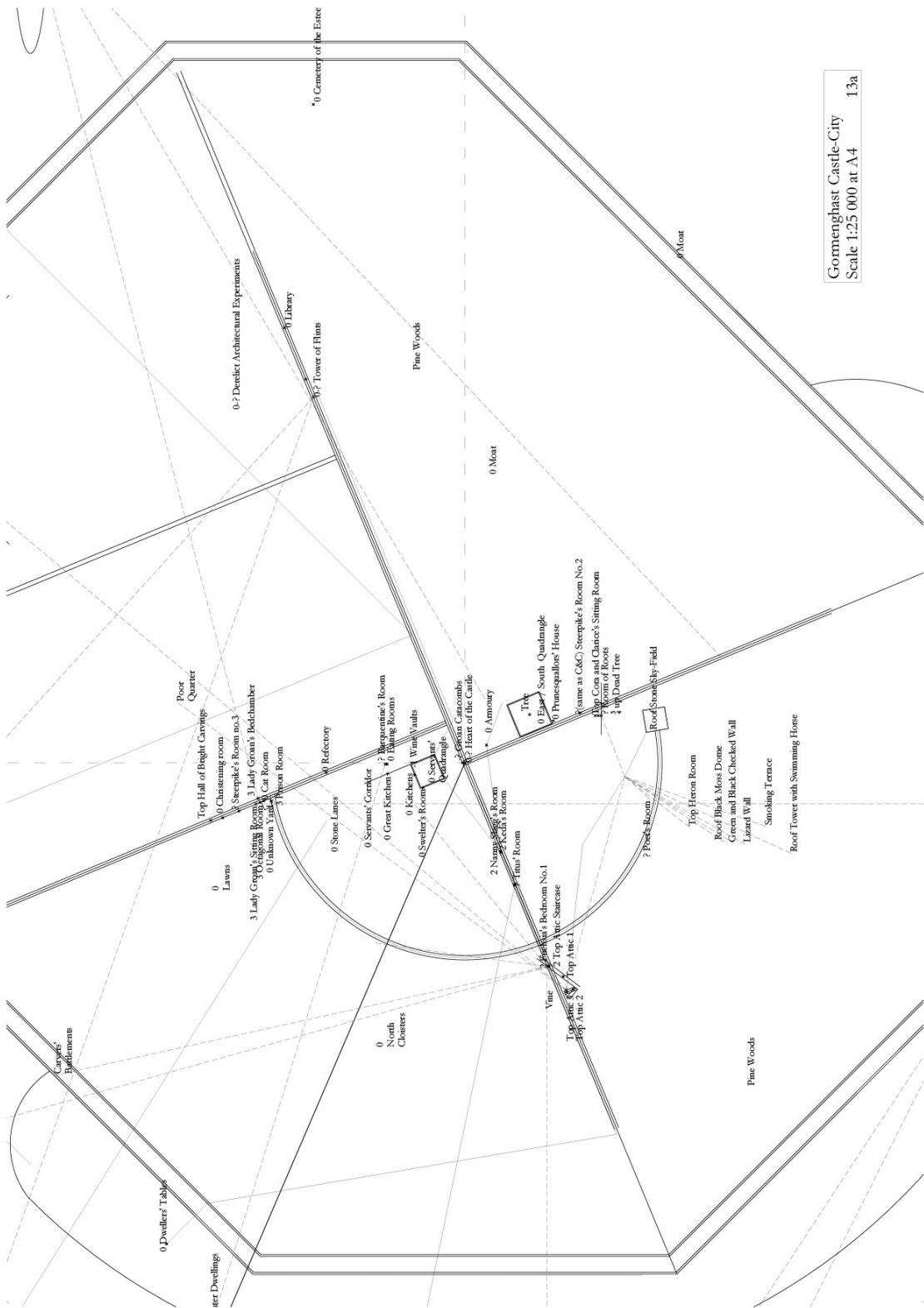


Figure 35: Stage 13a. Gormenghast Castle-City. Not to Scale



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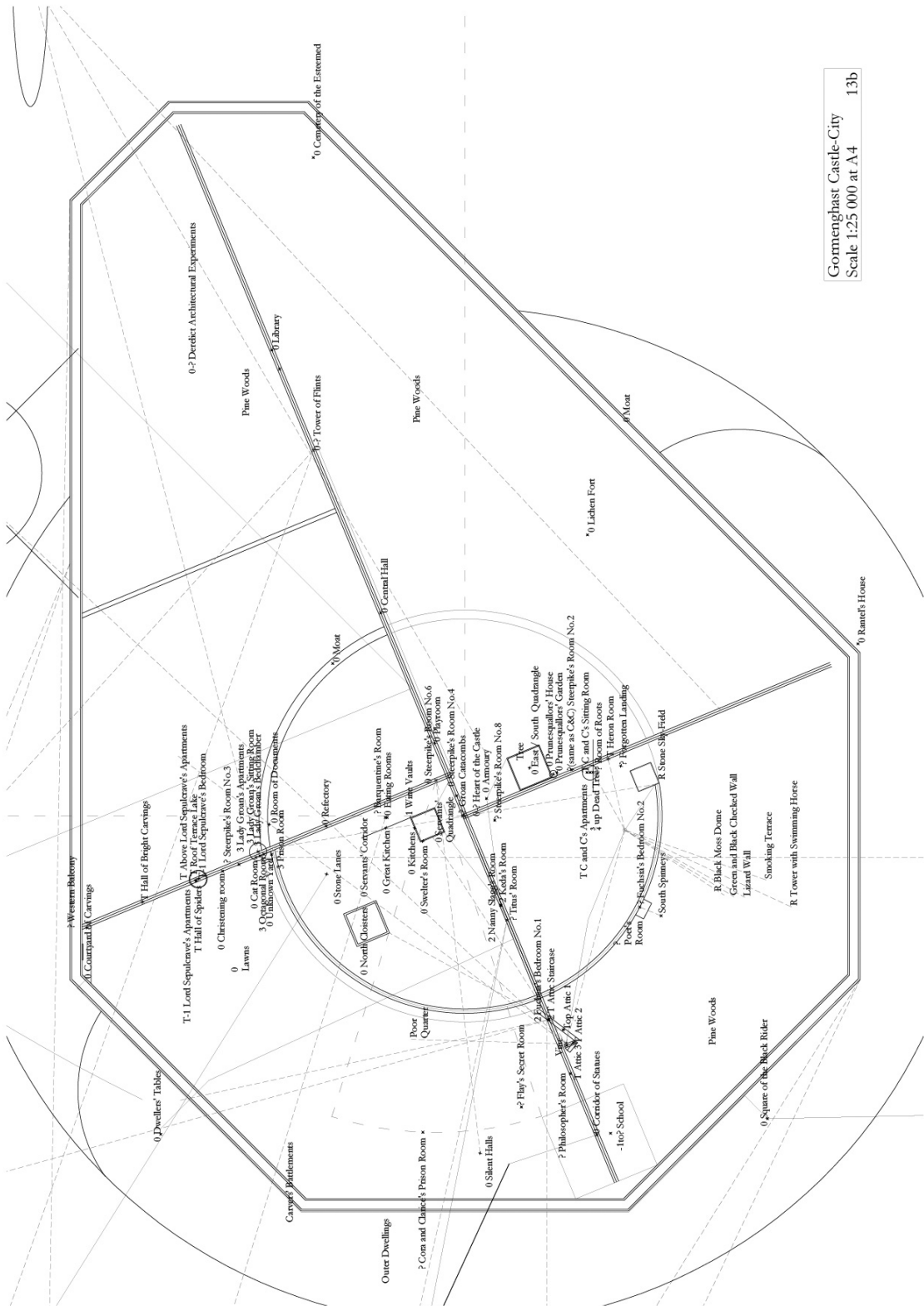


Figure 37: Stage 13b. Gormenghast Castle-City. Not to Scale

14. Locating Spaces and Plotting Rooms within the castle-city of Gormenghast

(from 13b)

Figure 38, **Figure 39**

(TG 60) – [...] putting on of her best hat at nine o'clock at night with the idea of sallying forth from the castle down the long drive and then northwards along the acacia avenue [...]

(TG 144-5) – [...] one having at its summit an enormous stone carving of a lion's head...alongside this structure was a rectangular area of some length entirely filled with pillars set so closely together that it was difficult for a man to squeeze between them [...] the buildings that spread eastwards over the undulation ground between the heavy walls of conifer [...] a pavilion for entertainments or an observatory, or a museum. Some in the form of halls with galleries round three sides had been intended for concerts or dancing. One had obviously been an aviary [...] / The library stood between a building with a grey dome and one with a façade that had once been plastered.

(TG 162) – [...] he was thinking of making a wide circle on the withered lawns which made good walking at this corner of the castle, when he saw a dim light approaching him. ...he realized that he was immediately between the light and the Tower of Flints.

(TG 189) – [...] after waiting in the shadows of the Southern wing before scudding across the overgrown gardens to the fields that bordered the conifers [...]

(TG 361) – [...] but within the walls not even the light changed, save when the sun broke through and a series of dusty halls in the southern wing.

The outer Moat has been removed.

The named Derelict Architectural Experiments have been located in order of appearance with an indication of the irregularity of the East Wing beyond the Tower of Flints.

The Playroom is assumed to be fairly central but as an unusual room it has been placed in the East Wing.

The Withered Lawns and Overgrown Gardens are known to be between the East and the South Wings.

The Dusty Halls in the South Wing are assumed to be further from the centre of the castle than the other spaces known to be in the wing.

The spaces visible from the Rooftops have been more firmly located but only based on assumptions, there is no fixed information as to where they are.

The Servant's Wing is assumed to be adjacent to the Servants' Quadrangle. There is no information about the location of the Walled in Garden.

The Spaces in the School have been expanded to form an indication of the school's layout. It is known that all the spaces are connected but there is little information as to their exact layout.

The Poor Quarter, and the Alleyways within have been relocated in the assumption that they are close to the Silent Halls which are in a poor state of repair, it is assumed that the poor inhabit the spaces that the rich do not want.

Nanny Slagg's route to the Dweller's Tables has been altered to include the Acacia Avenue and the Long Drive. Further thought as to Gates in the Pouter Wall is required.

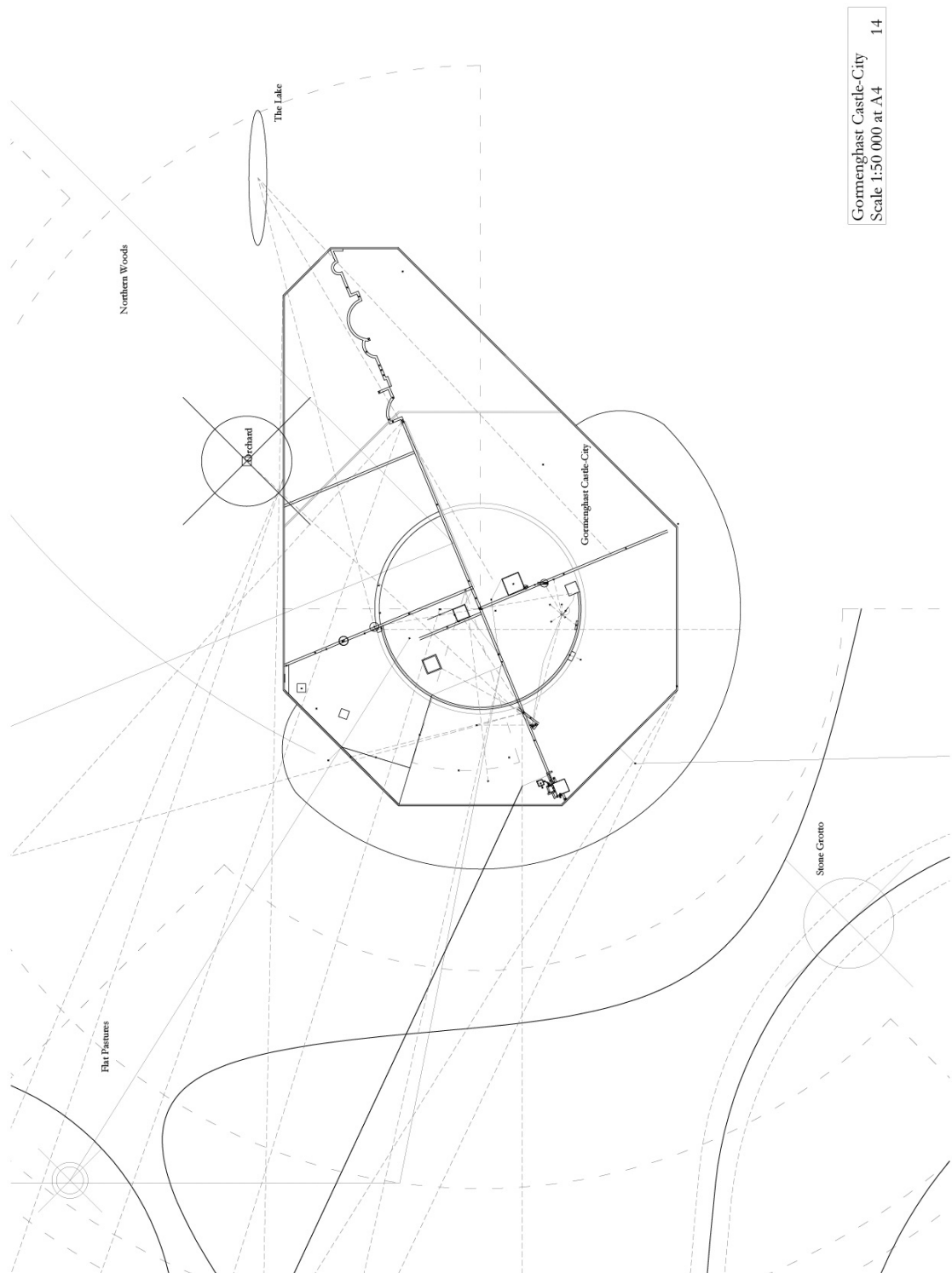


Figure 38: Stage 14. Gormenghast Castle-City. Not to Scale

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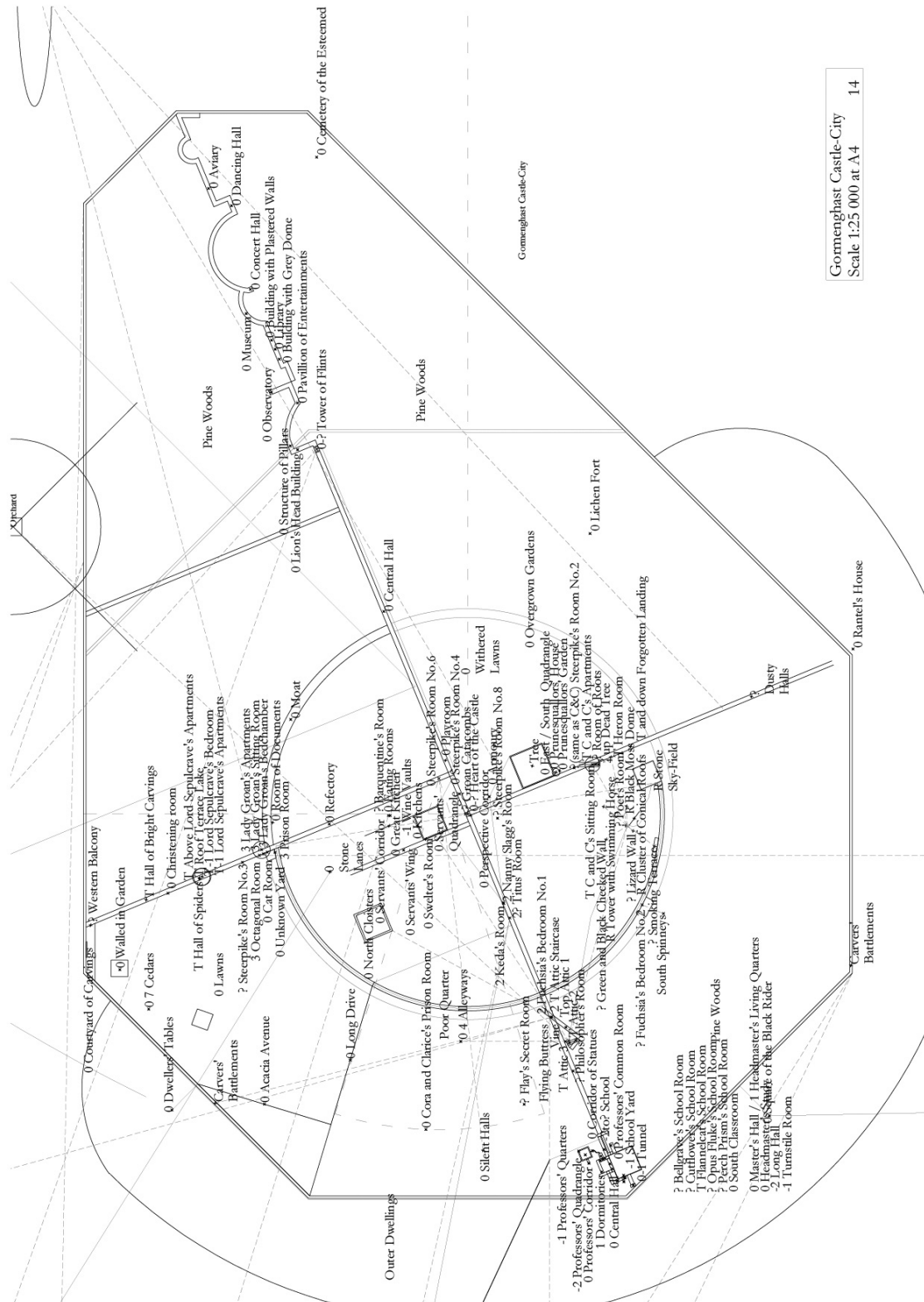


Figure 39: Stage 14. Gormenghast Castle-City. Not to Scale

Contradictions in the castle-city of Gormenghast

For the purposes of this research the contradictions of the spaces within the castle-city have not been mapped, however they have been noted. For the purposes of drawing the detailed map of the castle-city the most likely or logical positioning of each space has been assumed in order to allow a position to be indicated. Of course this is one of the limitations of this mapping process as spaces are assumed to be fixed in space, whereas in the imagination this is not the case.

Other noted contradictions are as follows:

- The Courtyard of Carvings: location of the shelf which holds the carvings for the ceremony. The shelf runs east to west along the inside of the Outer wall which is assumed to be the defensive wall surrounding the castle-city (*TG* 7). The ceremony is held in the summer (1st of June) so the sun will be close to the solstice path. The shadows are described as being behind the carvings on the wall (*TG* 7). This indicates that the shelf faces south and that it is a northerly section of the Outer Wall. This wall is later referred to as '[t]he high southern wall [...]' on several occasions (*G* 667 & 669) yet the shadows are still described as being cast onto the wall.
- The Library is known to be located in the in the East Wing beyond the Tower of Flints (*TG* 145). However, as Flay is walking from the Library to the main body of the castle he is able to 'sense the spine of the Western Wing [...]' (*TG* 148). This is suspected to be a typing or editing error. Other explanations involve the West Wing being located to the East of the East Wing or a circular universe in which in order to go towards the castle-city one must walk away from it. If it is beyond the Tower of Flints it should be more easterly, however the shadow of the Tower falls over the Library in the morning, which would make it to the west of the tower (*TG* 287). As Sepulcrave spent most of his time in the library during the evening and it is assumed he experienced this shadow regularly, it will be assumed that the Tower of Flints is to the West of the Library.
- Nanny Slagg's Room is known to be in the West Wing (*TG* 152). Keda's Room is known to be in the North Wing (*TG* 70). However, they are also known to be next to each other (*TG* 136). As there are more instances, both direct and indirect, of the location of Nanny Slagg's Room it shall be assumed that both are located in the West Wing of the castle-city.
- In Titus Groan the Prunesquallors' House is in the East Quadrangle (*TG* 267). In *Gormenghast* it is stated as being in the South Quadrangle (*G* 527). This also conflicts with the flowing point about the North Cloisters as it is clear that the Quadrangle with the house in is not the same as that of the North Cloisters. It shall be assumed that the Quadrangle is in the South East and could therefore be referred to by either name. It will generally be referred to as the East Quadrangle for the sake of clarity.
- Rooms are listed as directly on top of each other when they have clearly been described elsewhere as being in different wings. This is assumed to be poetic licence. This also conflicts with the flowing point about the North Cloisters as it is clear that the Quadrangle with the house in is not the same as that of the North Cloisters (*G* 379-81).
- There are either one or two pictures on the wall in Barquentine's Room. The first is described as an oil portrait painting of a horse and rider on the right-hand wall (*G* 380). The second is described as a large engraving of the Tower of Flints and in this passage the number of images on the walls is clearly stated as one (*G* 694). This room is understood to be unchanging and filthy so it is unlikely that the images have been

changed. Both images have cut away portions so that Steerpike can observe the room, a system that is understood to have been in place for a significant period of time.

- The South Quadrangle and the North Cloisters appear to be the same locus but in different locations in space.

They can be seen from Fuchsia's Bedroom No.1, which faces north (*G* 384), and is also named as the South Quadrangle (*G* 496) which would indicate that it is in a southern section of the castle. As it is most often referred to as the North Cloisters this will be the primary location.

- The Room of Documents is also referred to as the Central Library, this makes locating it difficult. It is known to be next to the moat and is therefore unlikely to be in a central position within the castle complex (*G* 694).
- The Outer Dwellings are known to surround the Castle, but the surrounding landscape is specifically noted to be dry and arid with little vegetation, this conflicts with the notion of a moat. Nanny Slagg walks North to their eating place, and but the wall of the city-castle faces south. Fuchsia can see their battlements from her north facing window, but they are also stated as being seen from a southern wall.

(*TG* 8,) – [...] permitted these men to walk the battlements above their cantonment at the full moon of each alternate month. On these particular nights, from a window in the southern wall of Gormenghast, an observer might watch the minute figures [...] moving to and fro along the battlements.

'And now this sunlit morning of late autumn gave to it a mood which she responded to. But as she watched its sunny surface sparkling after a night of heavy rain [...]' (*TG* 172)

- The Lawns appear to be visible from both sides of the North Wing
This may not be a contradiction but an indication that there are more than one set of lawns. However, this is difficult to ascertain from the text and in most occurrences it appears that it is the same area of lawn that Peake is describing.

Diagrammatic Section

The purpose of this diagrammatic section is as a reference image only. This gives an indication of floor level, i.e. ground, first, second etc. from which further analysis of heights can be pursued where necessary. Relationships between spaces are also indicated in situations where the level is known to be above or below a space with a known floor level. This diagram uses a generic, standardised floor height and does not take into account any level change in the ground. Those spaces which have no indication of level, or relative levels, do not have a marker on the diagram. Spaces within other locations have a smaller marker to indicate this. If the number of stories is known the indicative form has a line to cap it, those that are of an unknown number are left open at the top, or bottom.

This section is intended only as a reference for further height analysis where necessary in the study of individual spaces.

The roofline is not constant and is marked by a thicker line above each space where required.

Although a flood level (at its highest) is indicated this may not be accurate for all rooms, as the changes in ground level will raise or lower individual spaces whereas the water level will remain horizontal and consistent across the site.



Figure 40: Diagrammatic Section. Heart of the Castle and North Wing. Not to Scale

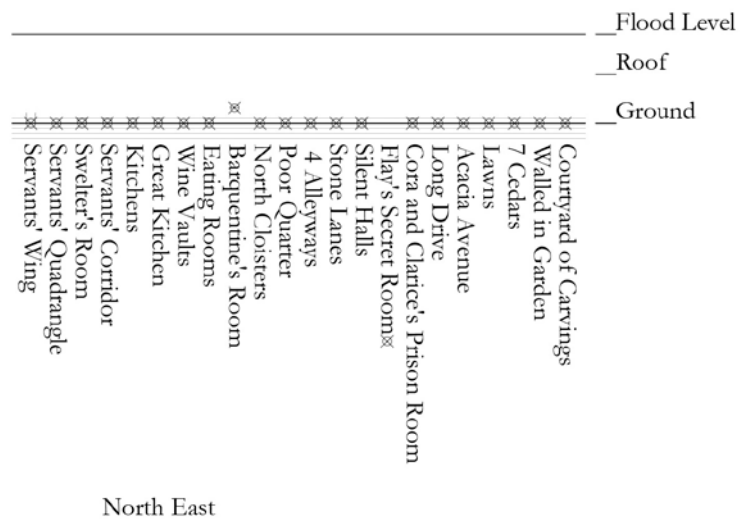


Figure 41: Diagrammatic Section. North East. Not to Scale.

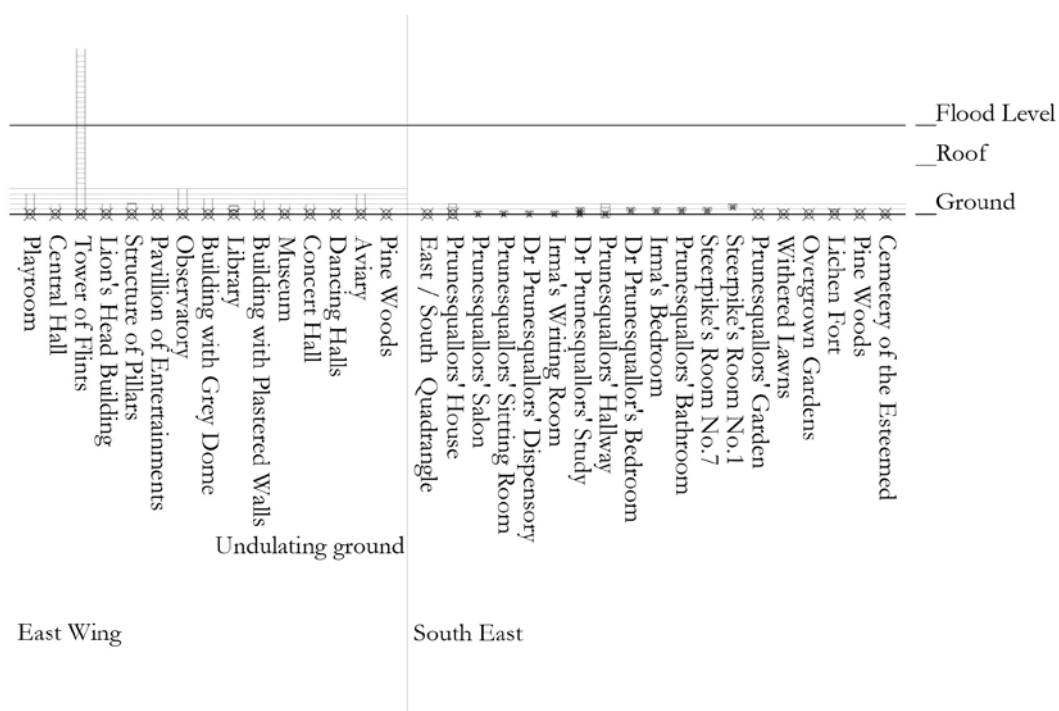


Figure 42: Diagrammatic Section. East Wing and South East. Not to Scale

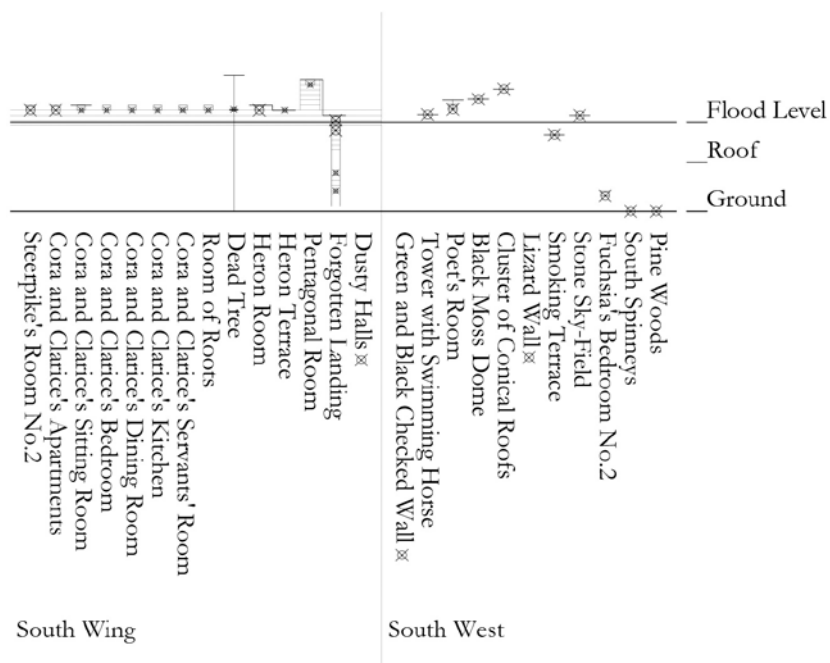


Figure 43: Diagrammatic Section. South Wing and South West. Not to Scale

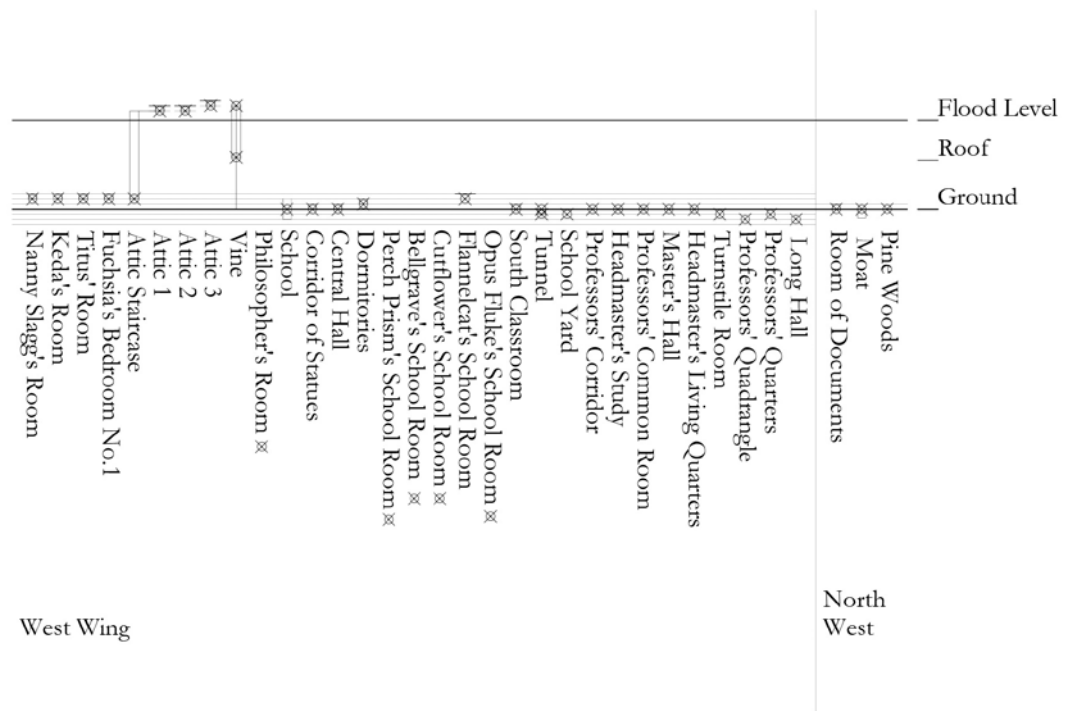


Figure 44: Diagrammatic Section. West Wing and North West. Not to Scale.

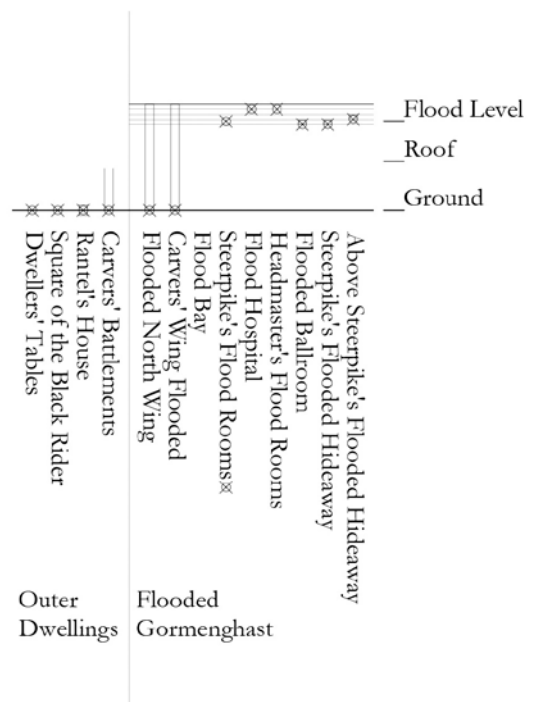
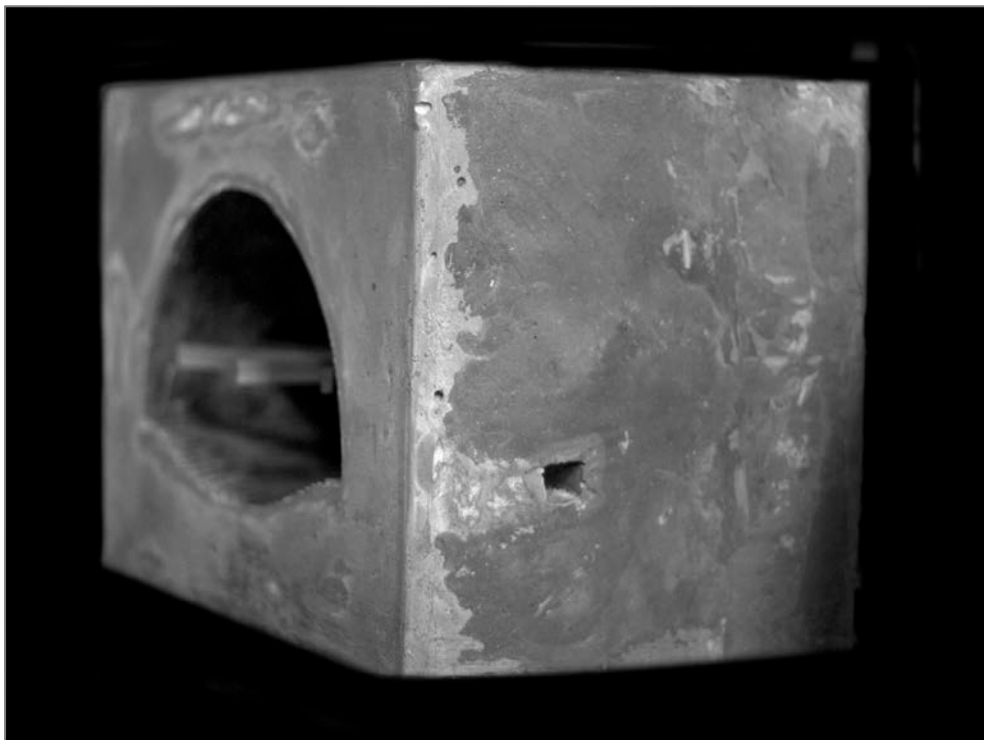


Figure 45: Diagrammatic Section. Outer Dwellings and Flooded Gormenghast. Not to Scale

Appendix VIII: Model Photographs

Arena/Circus 1:200 (Titus Alone)



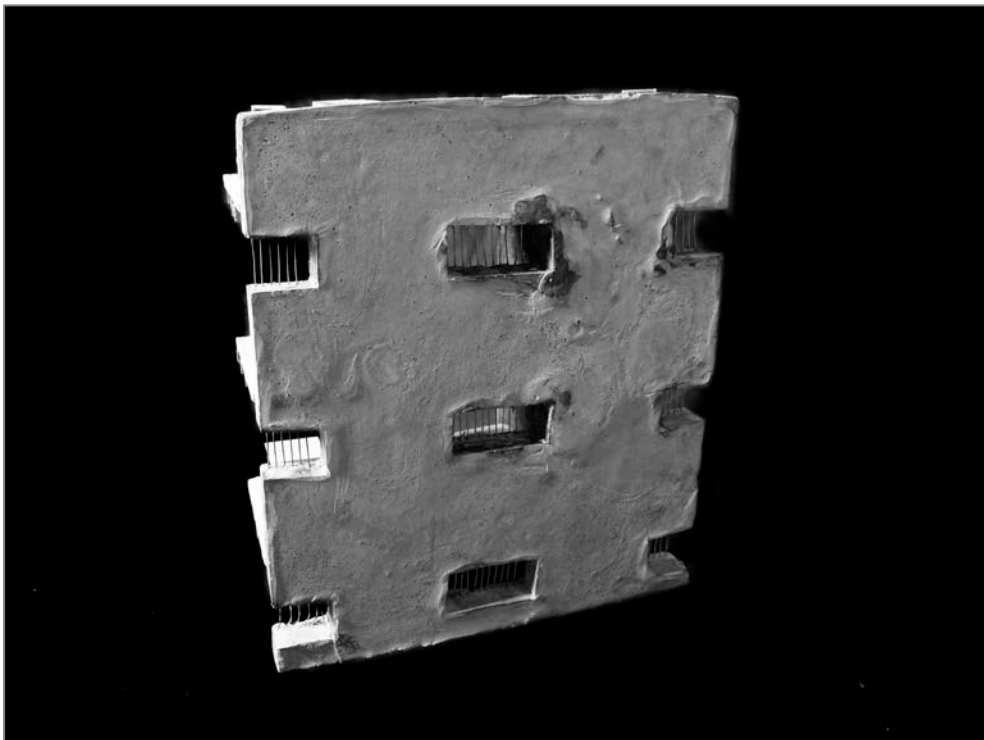
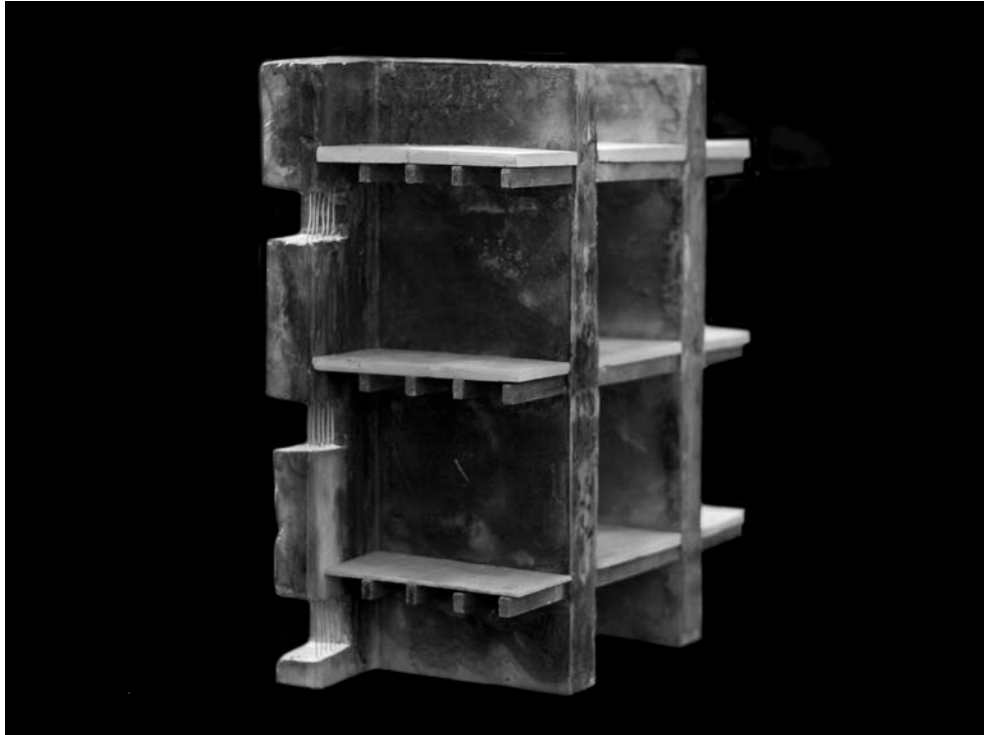




Imogen Lesser Woods

Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's *Gormenghast Trilogy* and 'Boy in Darkness'

Cell / Prison / Honeycomb 1:20 (Titus Alone)



Imogen Lesser Woods

Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's *Gormenghast Trilogy* and 'Boy in Darkness'



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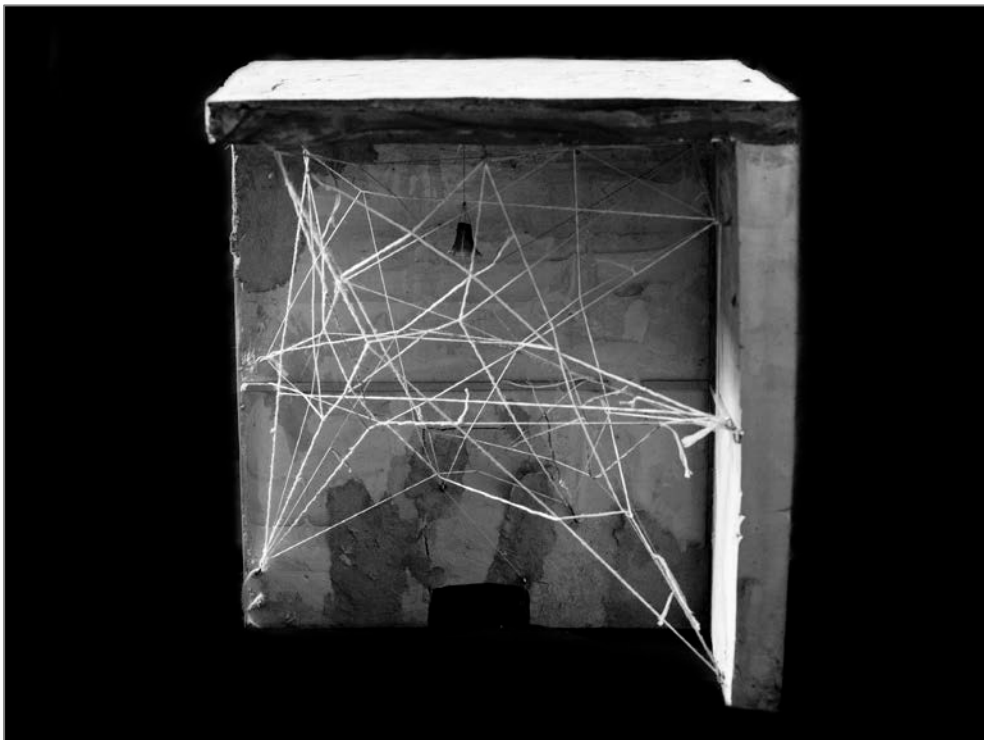
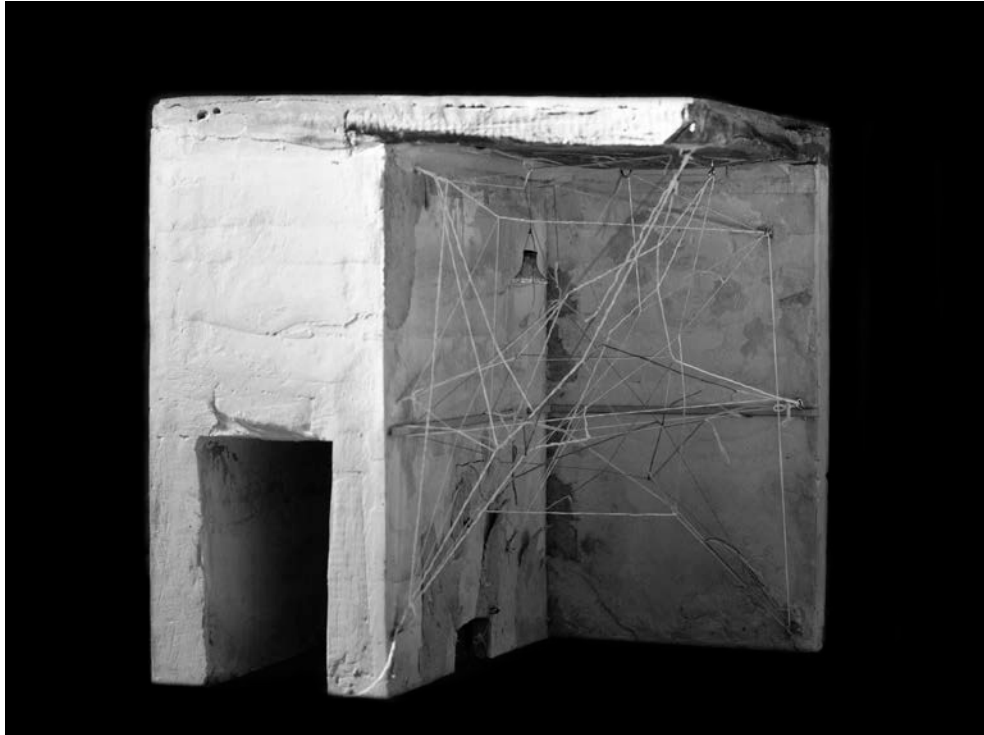
Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's *Gormenghast Trilogy* and 'Boy in Darkness'



Imogen Lesser Woods

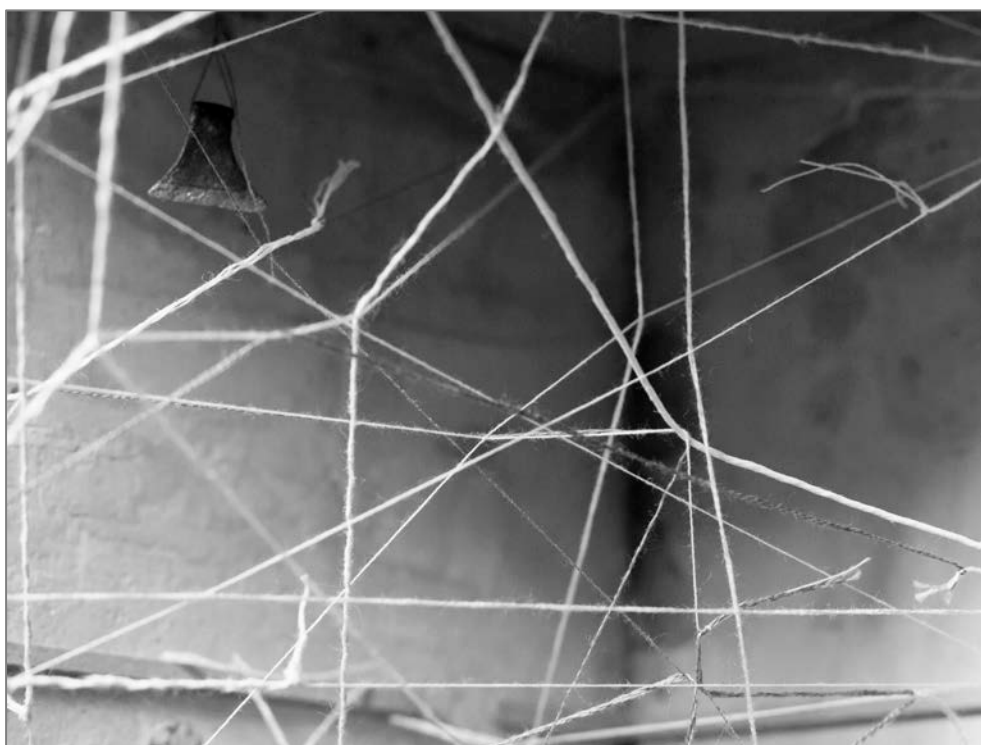
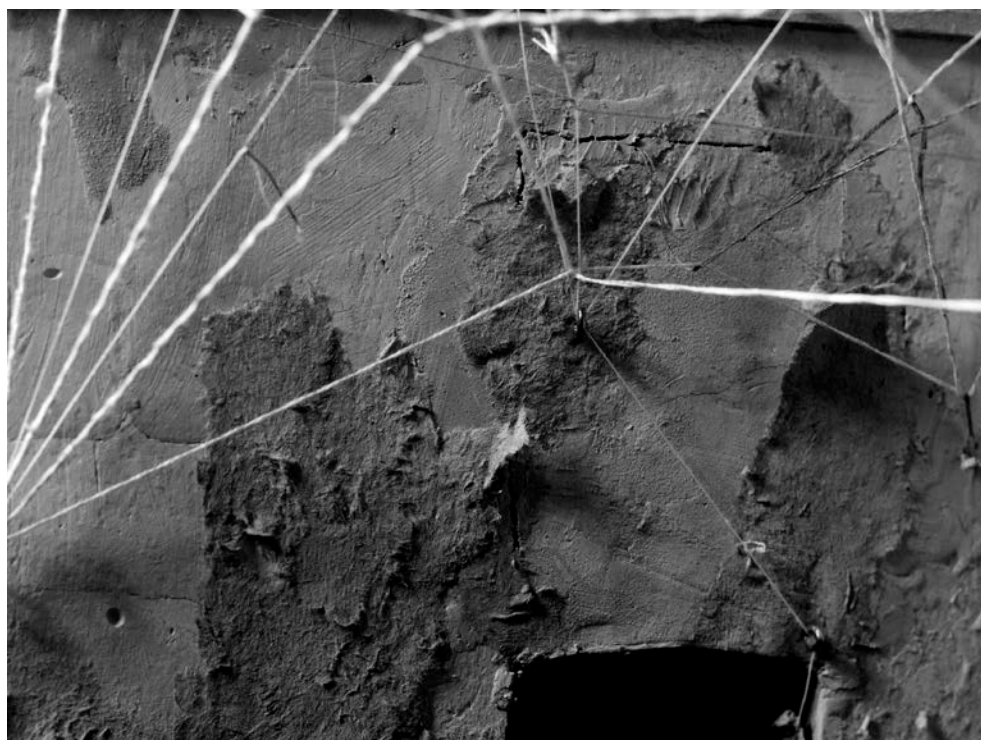
Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's *Gormenghast Trilogy* and 'Boy in Darkness'

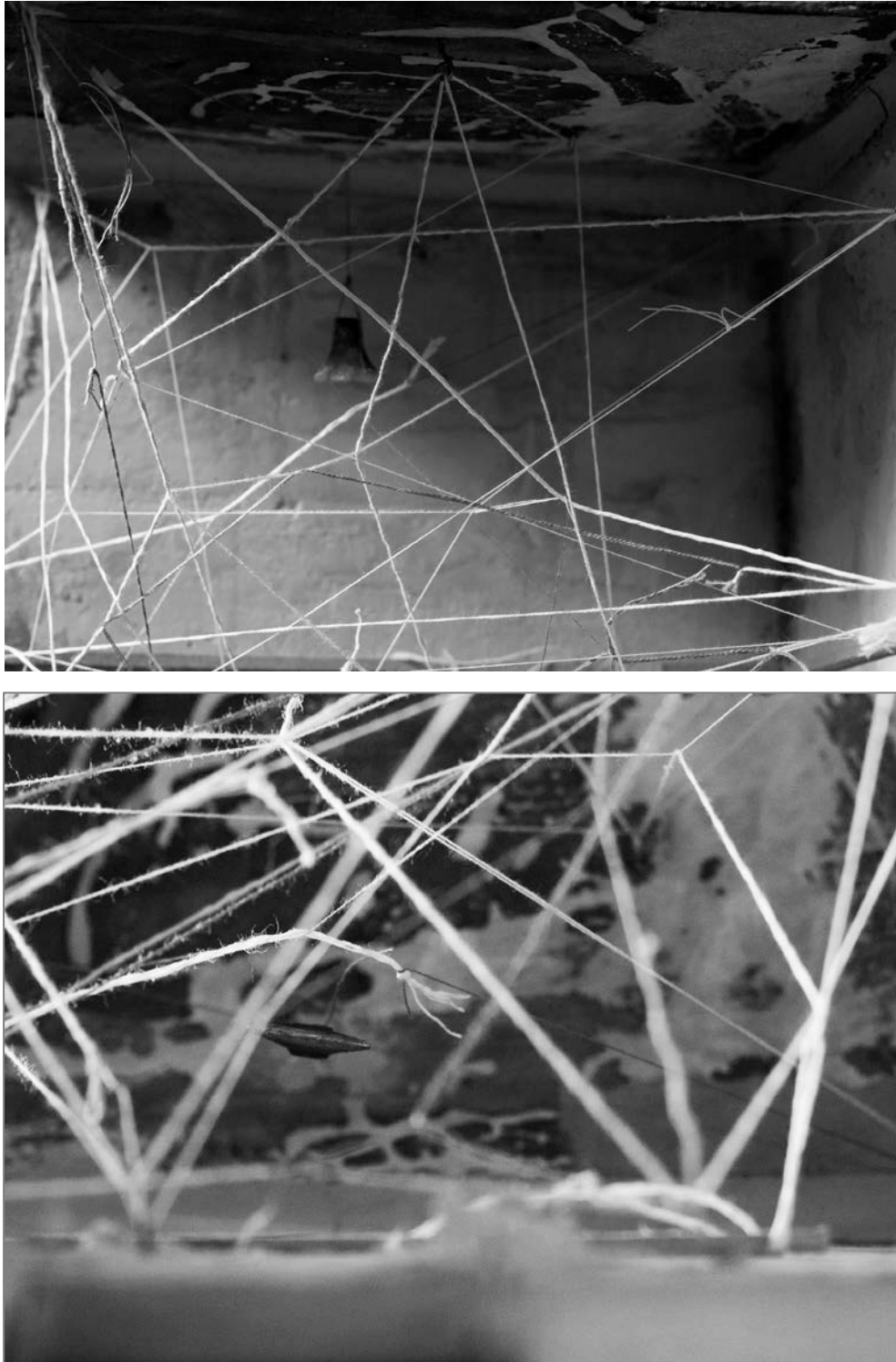
Cora and Clarice's Prison 1:20 (Gormenghast)



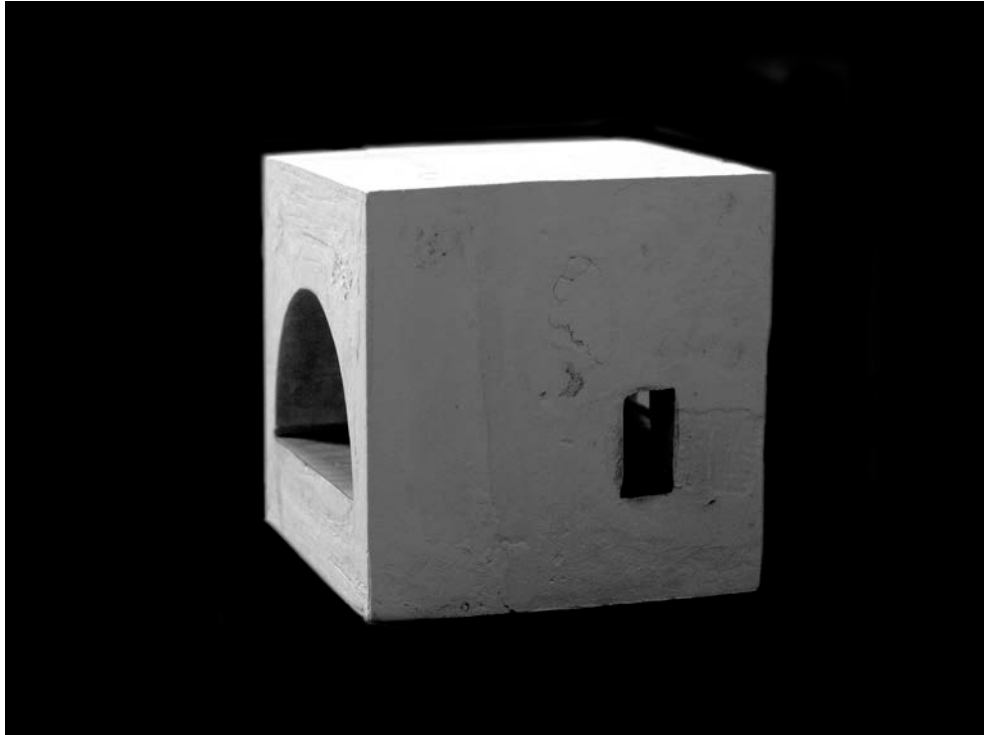
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Flannelcat's Classroom 1:50 (Gormenghast)



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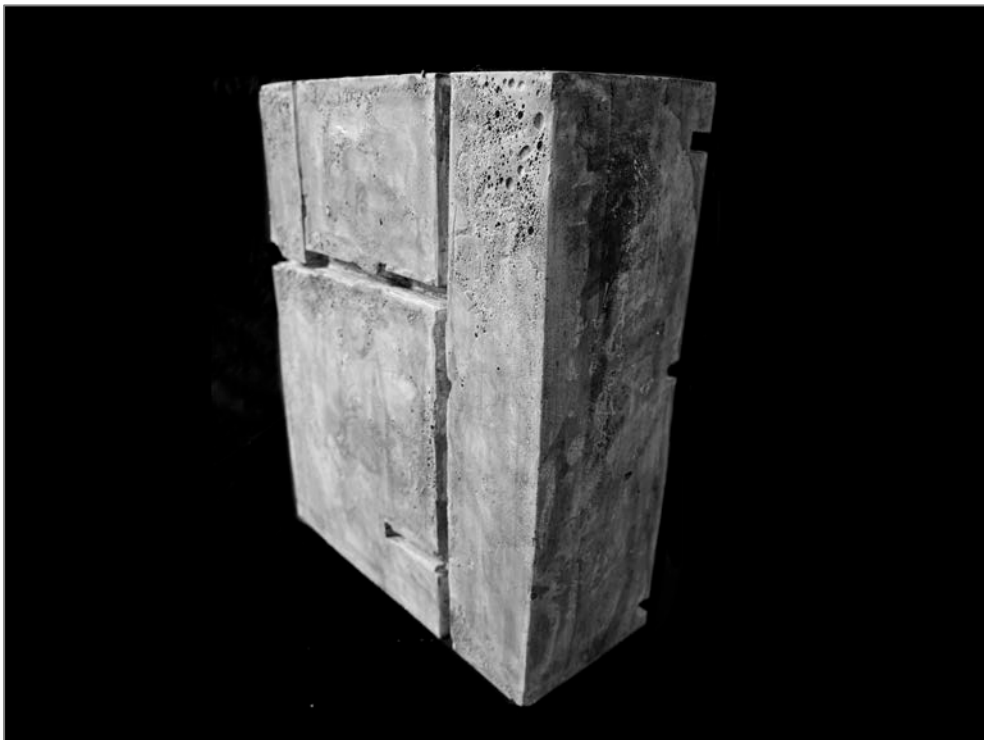


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Mine/Lamb's Vault 1:200 (Boy in Darkness)



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Octagonal Room & Prison Room 1:50 (Titus Groan)



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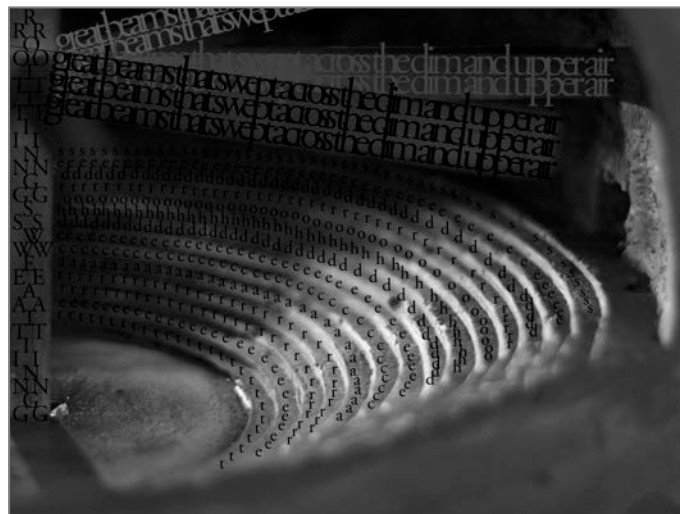
Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's *Gormenghast Trilogy* and 'Boy in Darkness'



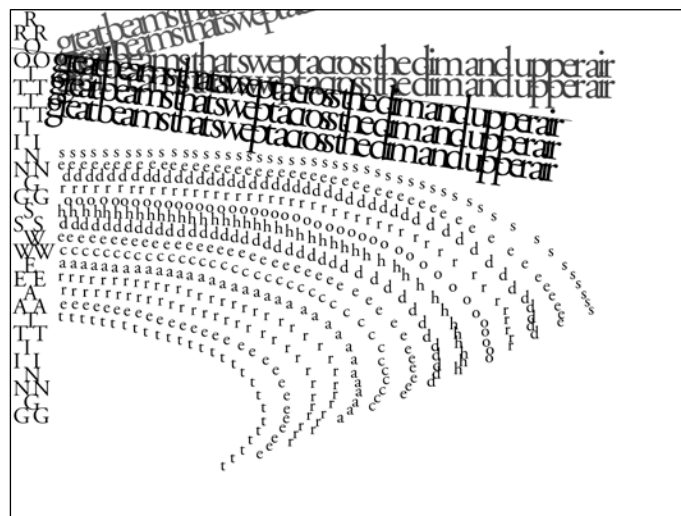
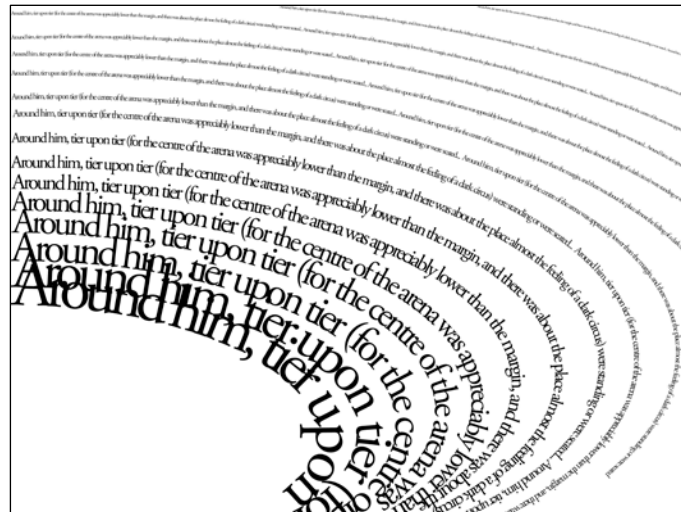
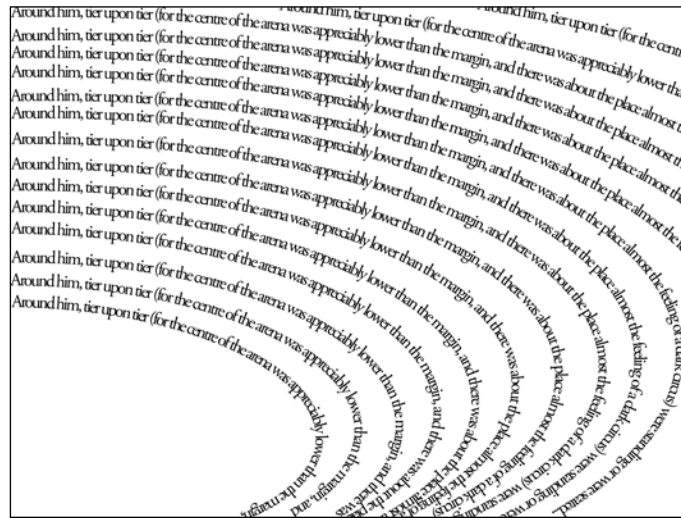
Appendix IX: Digitally Manipulated Model Photographs

Arena/Circus 1:200 (Titus Alone)



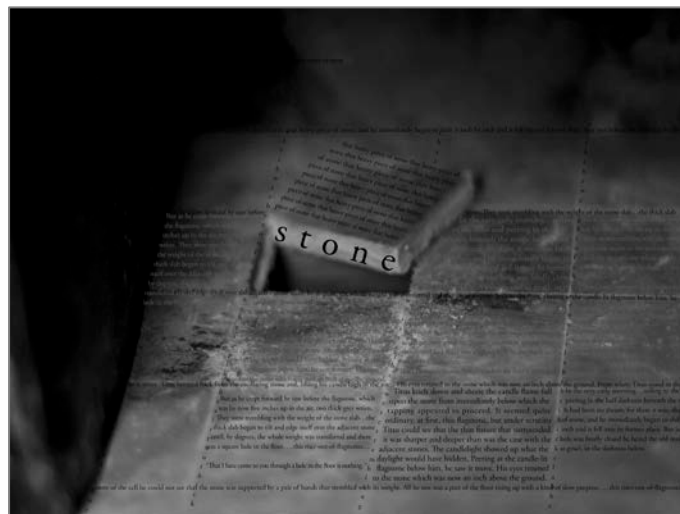


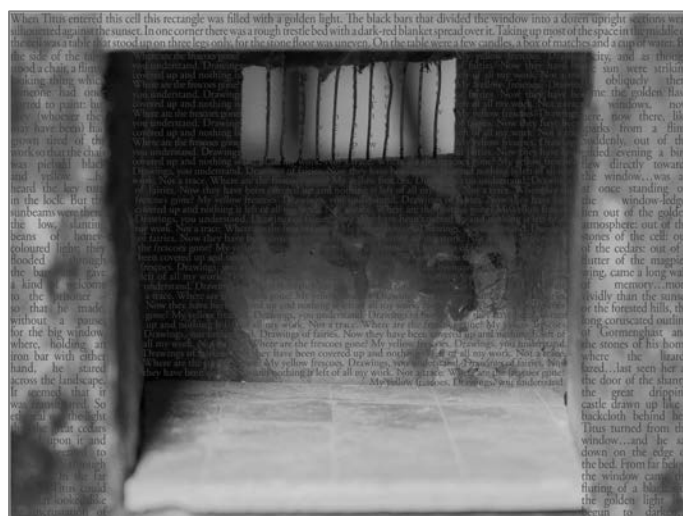


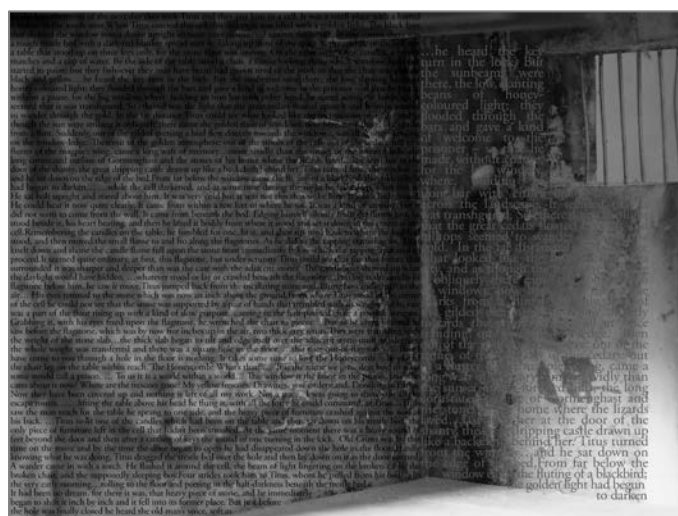


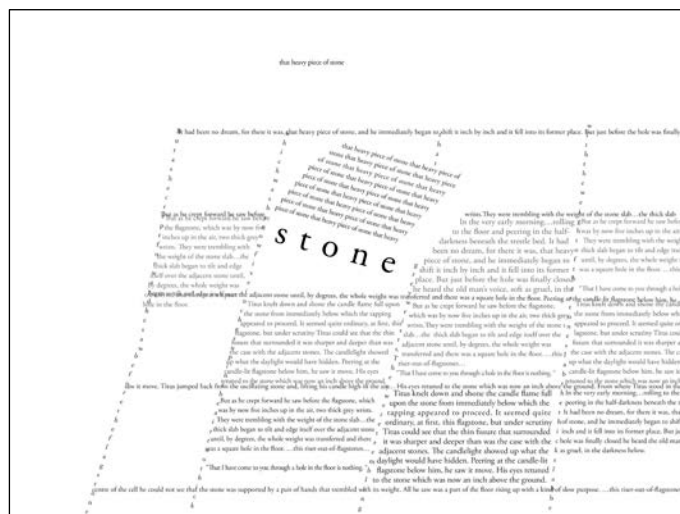
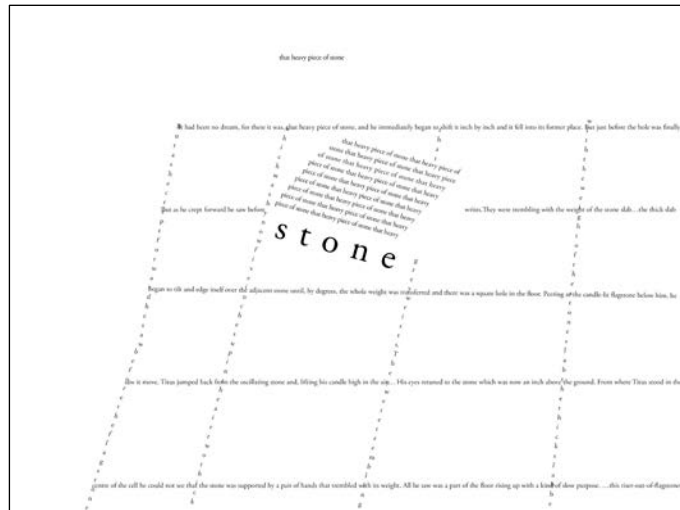
Cell / Prison / Honeycomb 1:20 (Titus Alone)













Imogen Lesser Woods

Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's
Gormenghast Trilogy and 'Boy in Darkness'

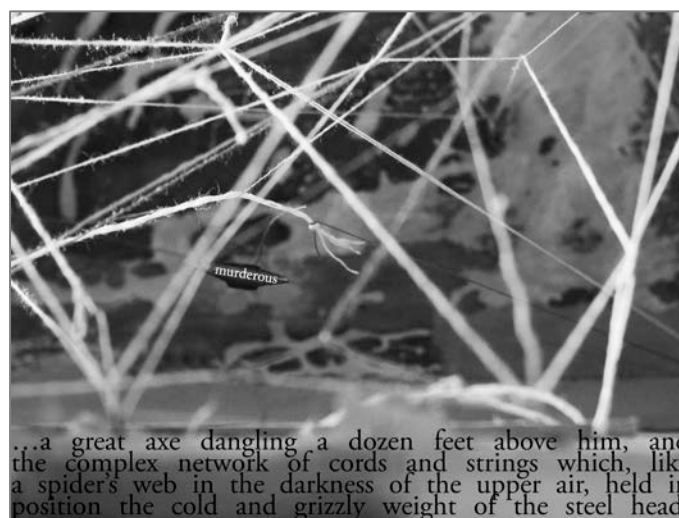
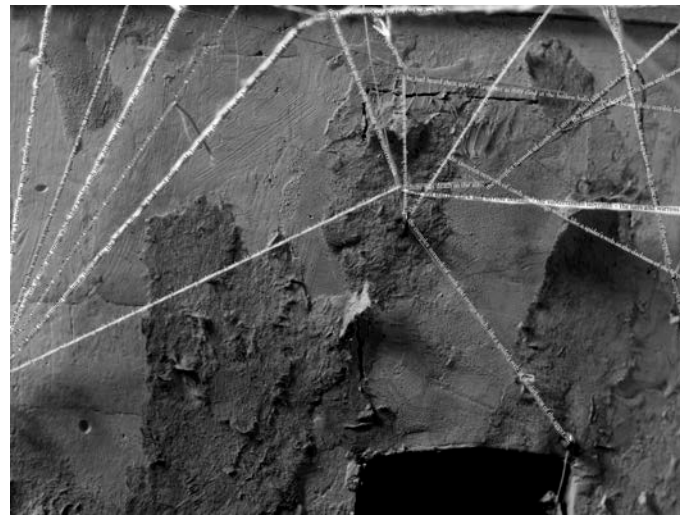
In the late afternoon of the next day they took Titus and they put him in a cell. It was a small place with a barred window to the south-west. When Titus entered this cell this rectangle was filled with a golden light. The black bars that divided the window into a dozen squiggle sections were illuminated against the sunset. In one corner there was a rough trestle bed with a dark-red blanket spread over it. Taking up most of the space in the middle of the cell was a table that stood up on three legs only for the stone floor was uneven. On the table were a few candles, a box of matches and a cup of water. By the side of the table stood a chair, a flimsy looking thing which someone had once started to paint; but they (whatever they may have been) had grown tired of the work so that the chair was pebbled black and yellow. . . . he heard the key turn in the lock. 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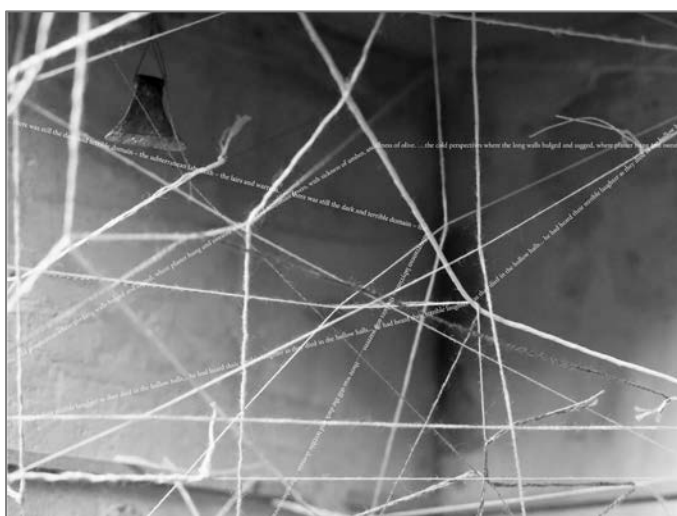
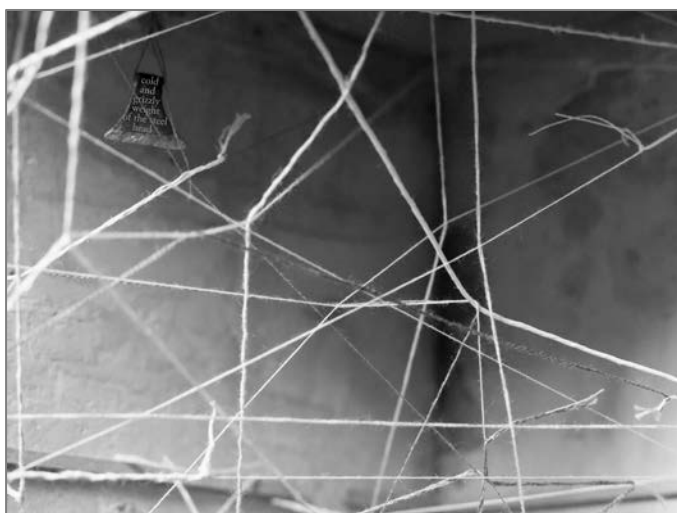
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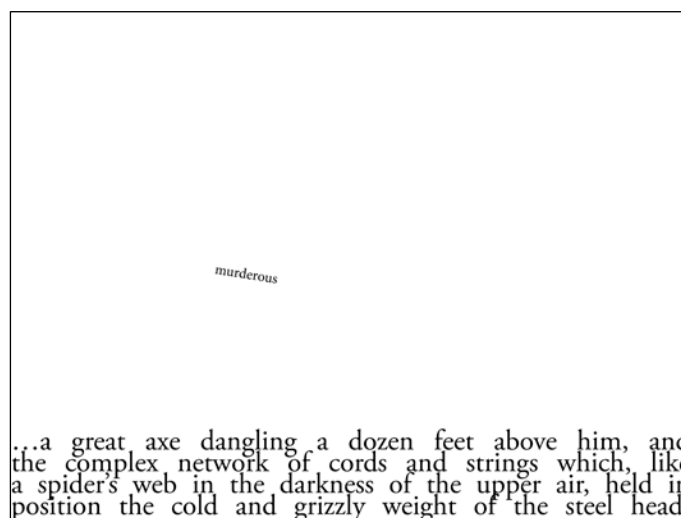
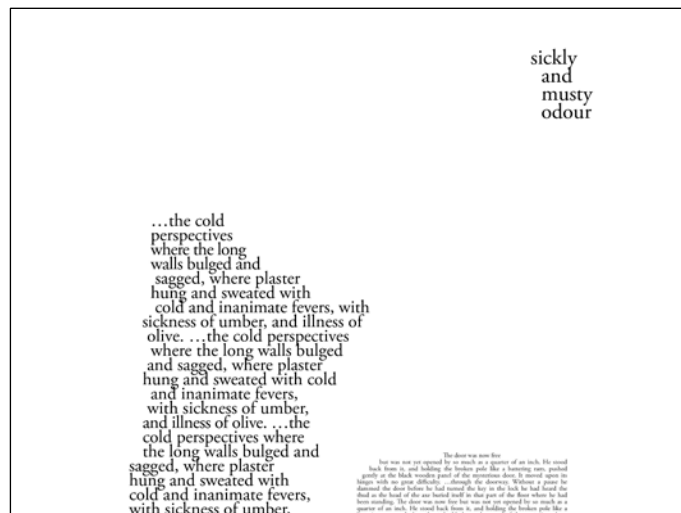
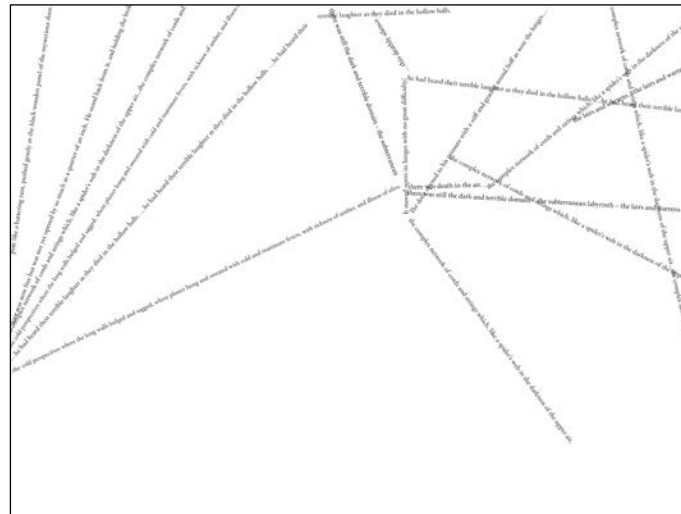
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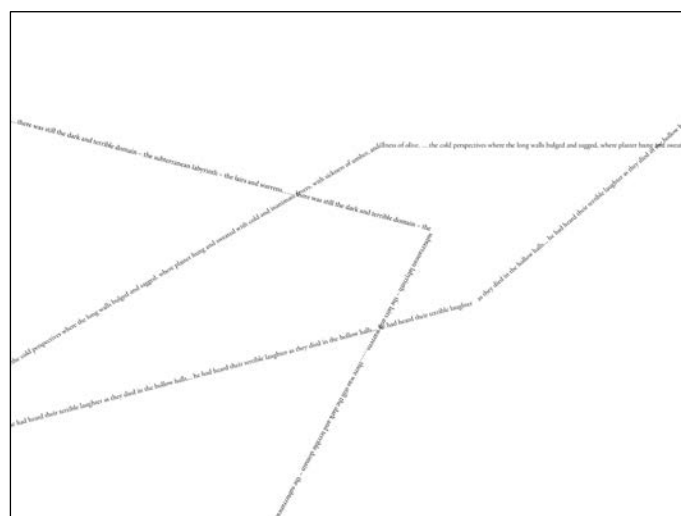
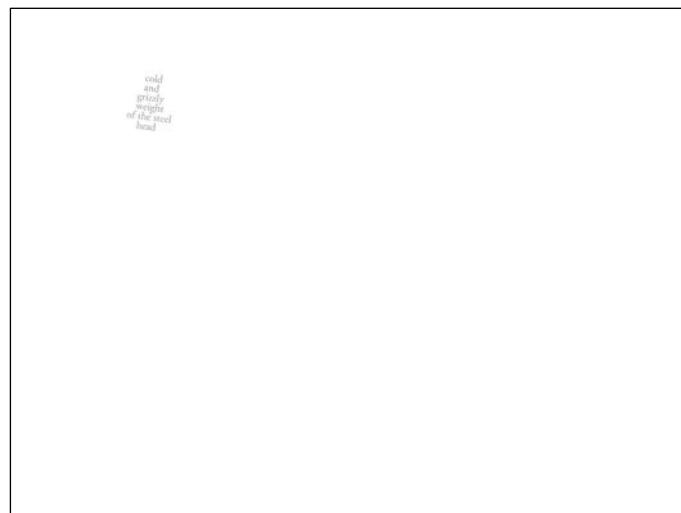
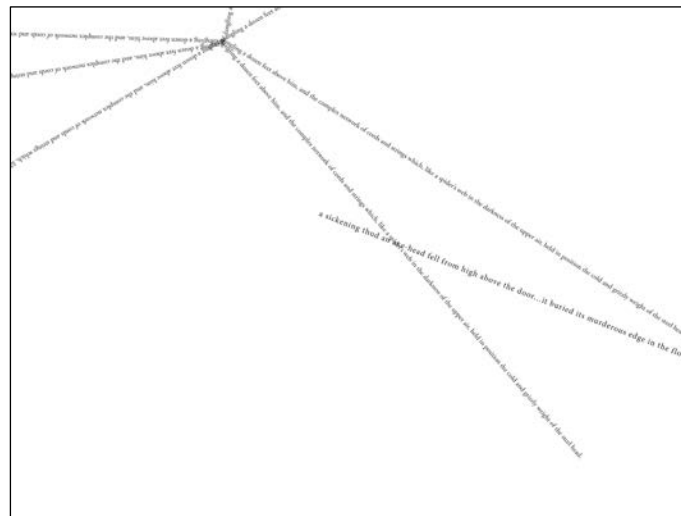
Cora and Clarice's Prison 1:20 (Gormenghast)





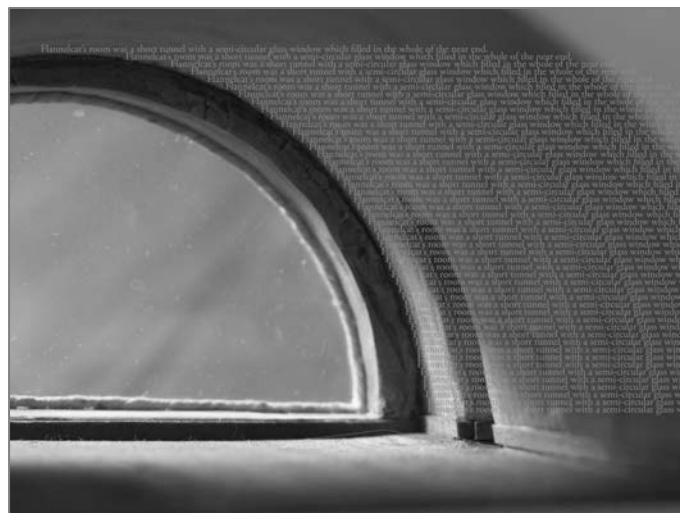


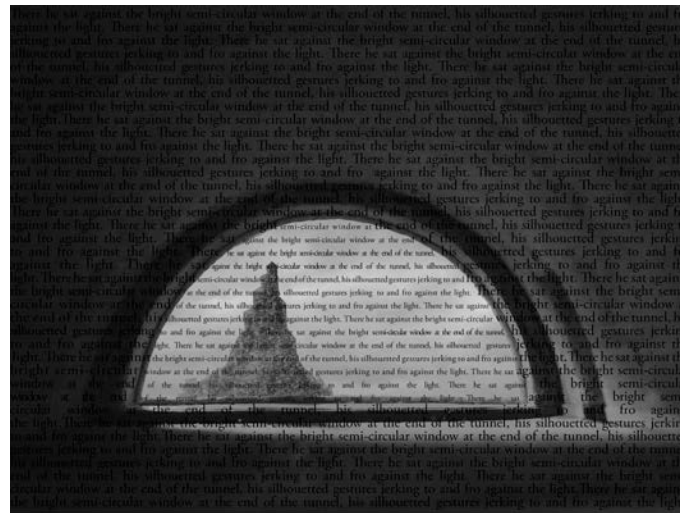


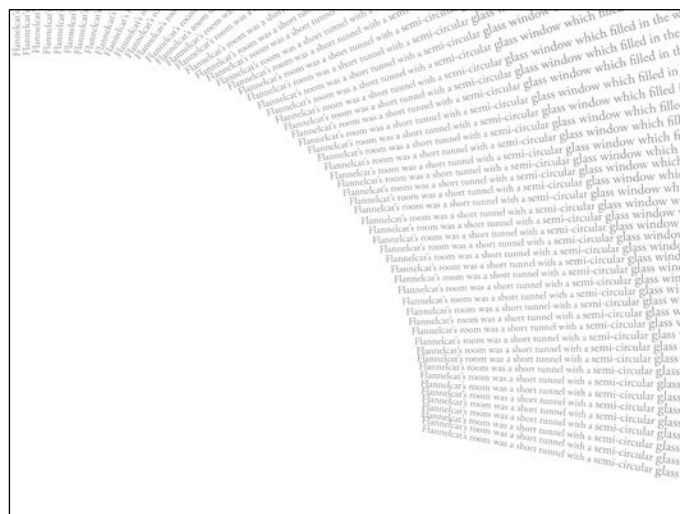
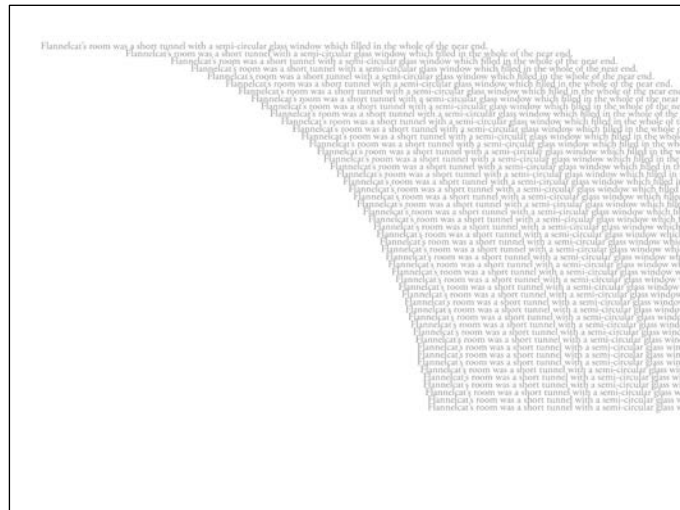


Flannelcat's Classroom 1:50 (Gormenghast)



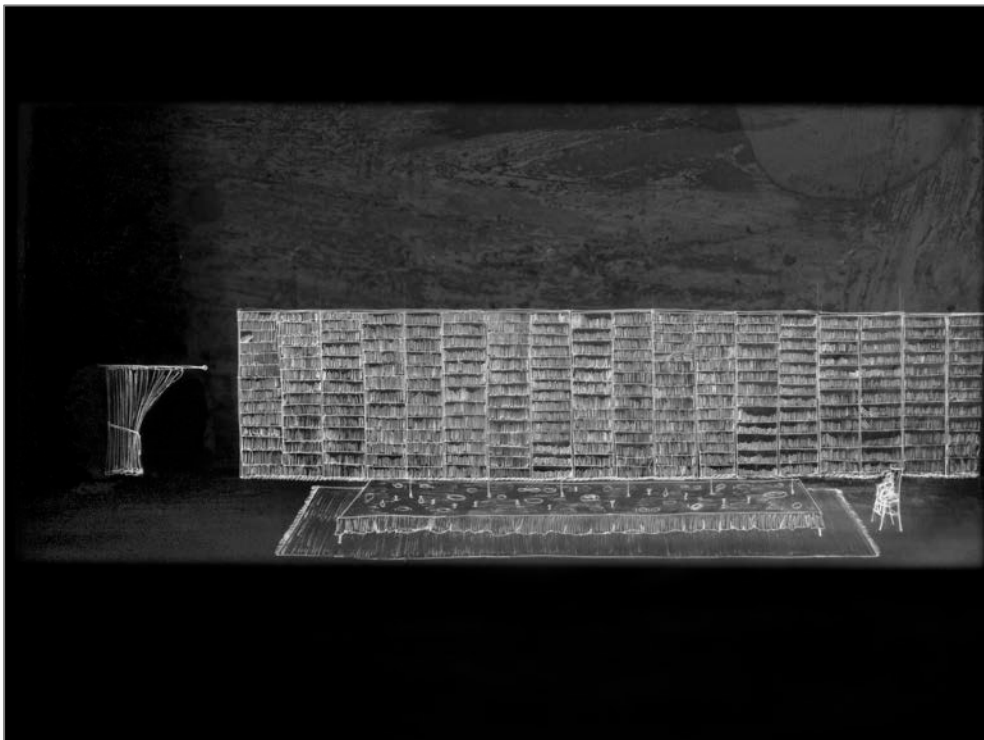


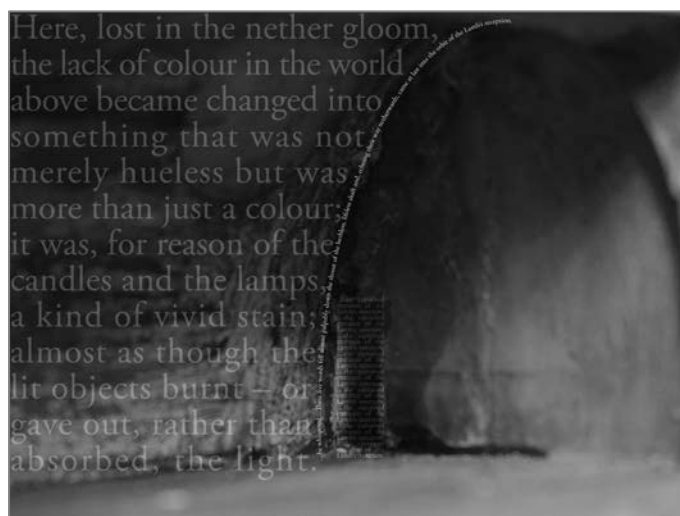
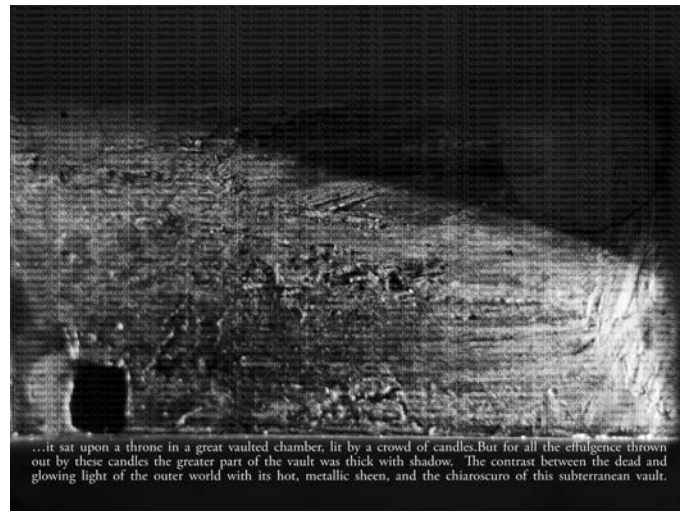


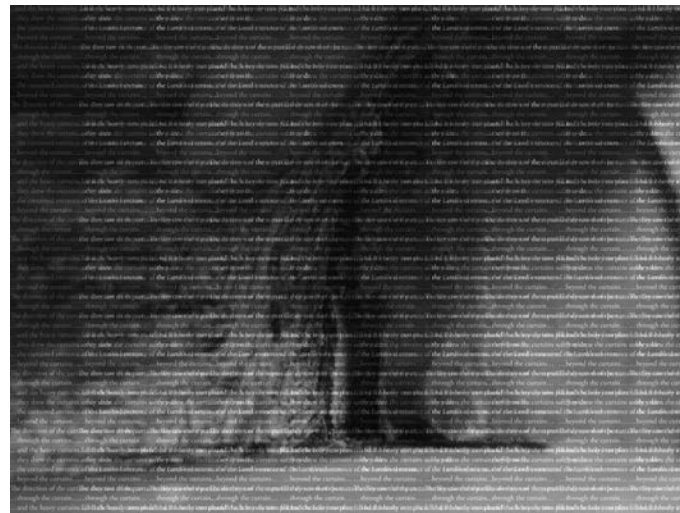
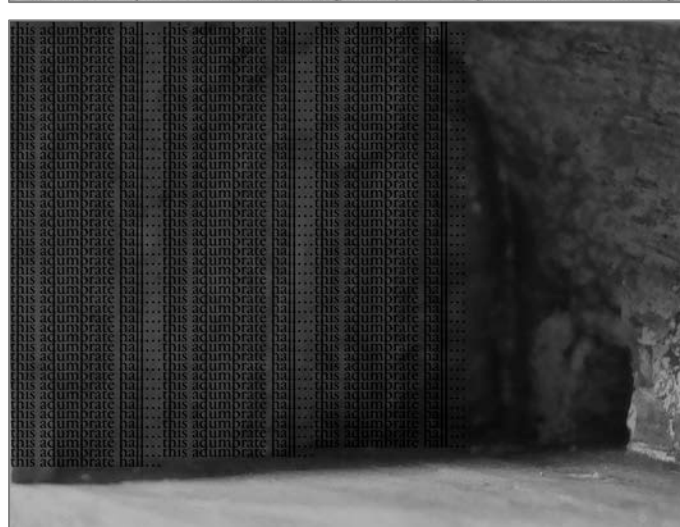


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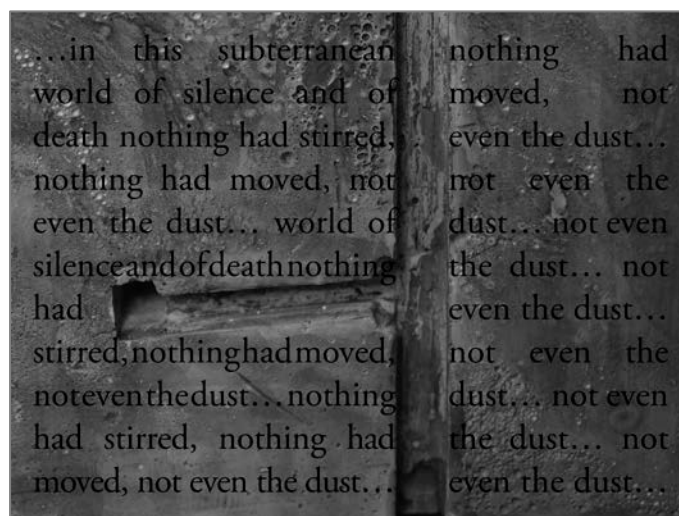
Mine/Lamb's Vault 1:200 (Boy in Darkness)

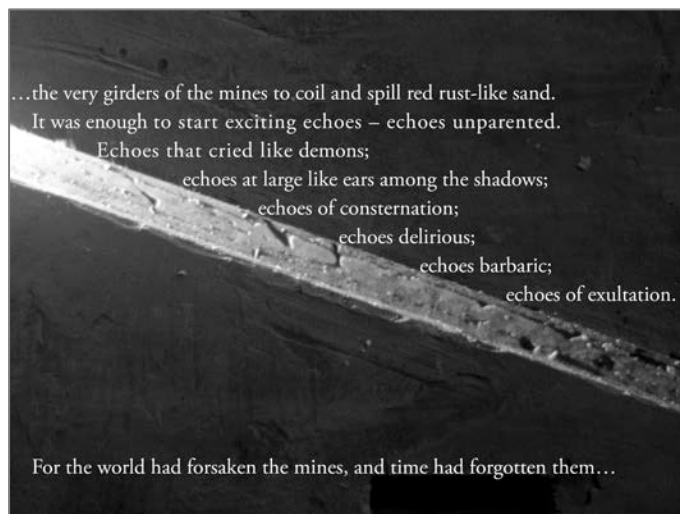
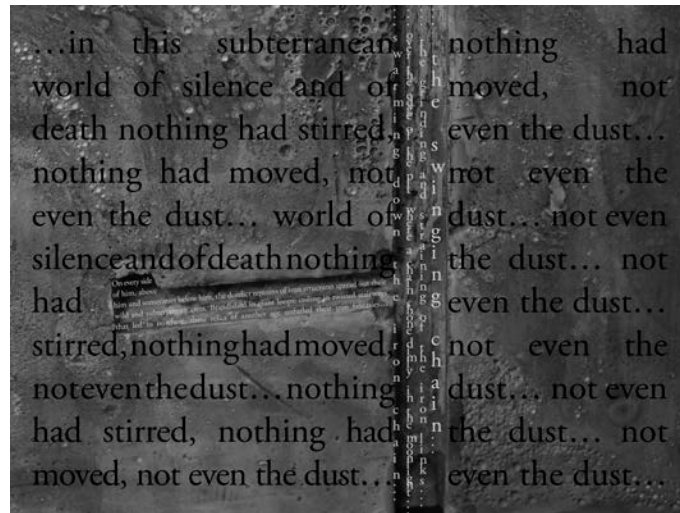




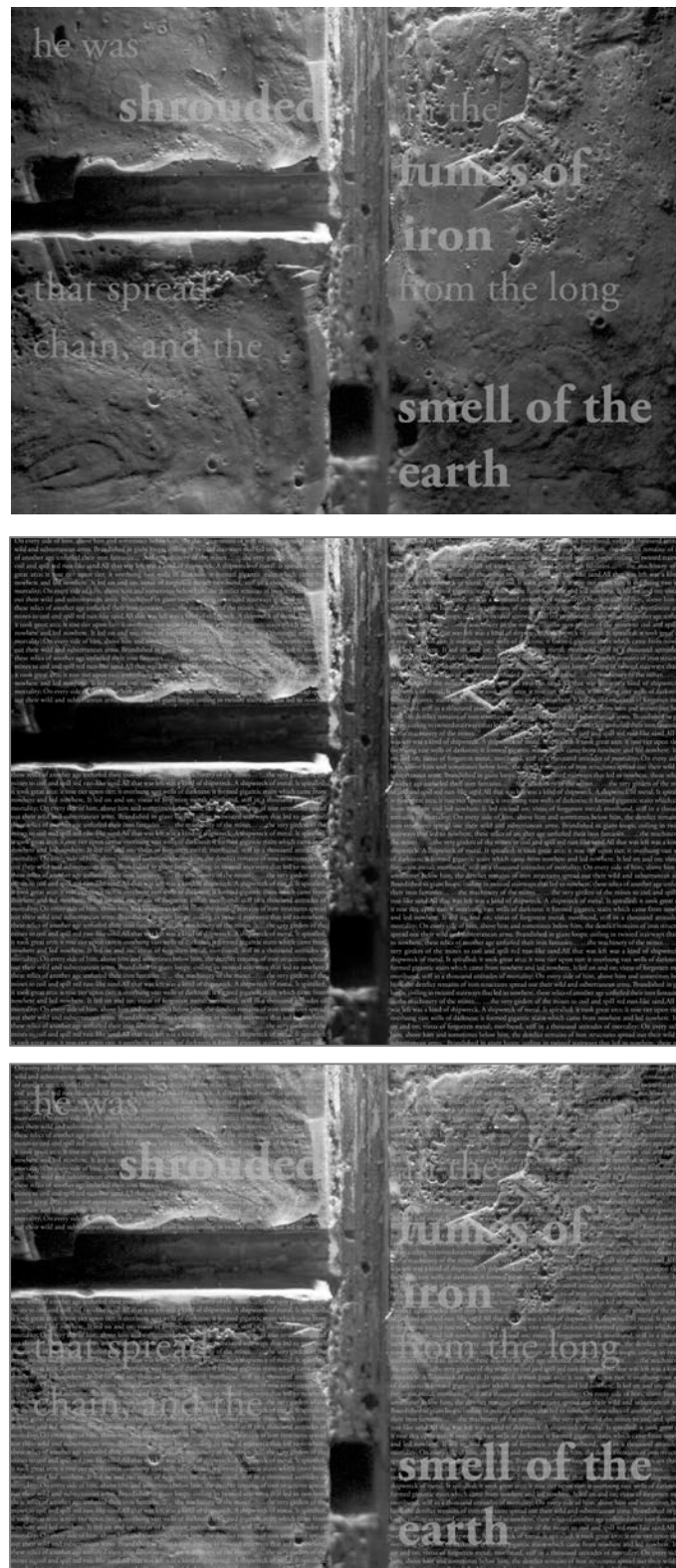
Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's *Gormenghast Trilogy* and 'Boy in Darkness'[illegible]

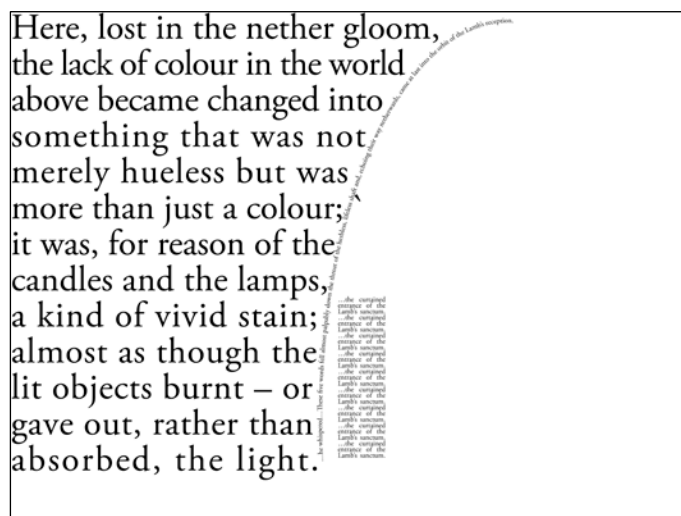
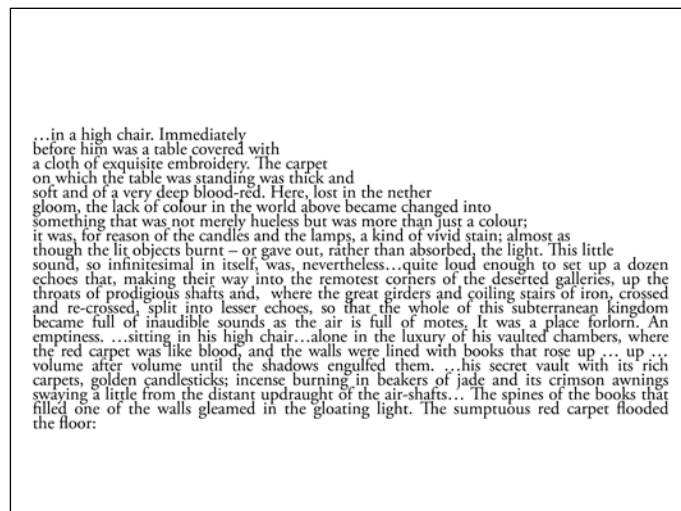
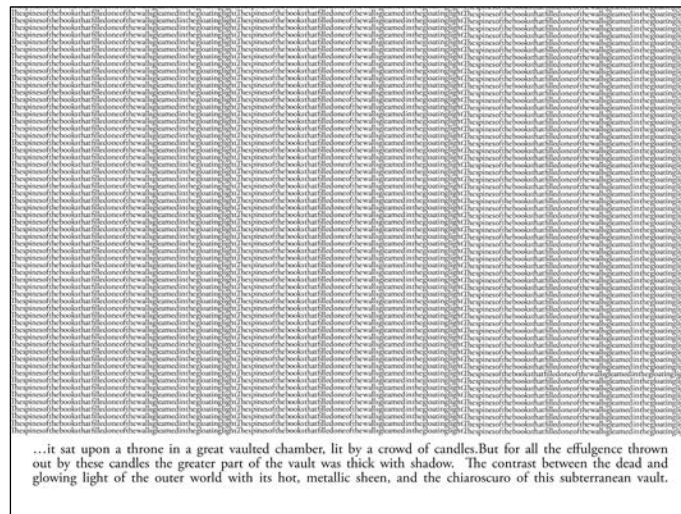
... that was left was a cold and sharp-pawed, a bony, dead, and great, a nose that felt
it, overhung vast wells of darkness; it formed
it led on and on; vistas of forgotten metal
car, not a mouse; not a bat; not a spider;...
almost palpably down the throat of the he
hellish, lifeless shaft and, echoing their way netherwards, came at
last into the orbit of the Lamb's reception...
darkness... I reached, trill upon trill, into the
of red rust; the silent floors were now like
no foot, no gust of air, nothing had passed
no foot, no gust of air, nothing had passed
Do I hear him in the Southern Gallery...
Yes, Master, The Goat is descended by the
edge of the pit, where a chain shone dimly in the moonlight...
the machinery of the mines... the unutterable
world of silence and of death nothing had stirred...
one of them proceeding from the gigantic tunnel to the north and the south...
much fainter but perfectly clear... the grinding and straining of the iron links... the fumes of iron that spread from the long chain...
had been bored... the very girders of the
the shadows... the echoes of the
the world had forsaken the mines, and time had forgotten them...
below them... the Goat, away to the west, had reached the wide and empty floor of the mines...
Every side of him, above him and sometimes below him, the derelict remains of iron structures spread
over their wild and subterranean arms. Brandished in giant loops; coiling in twisted stairways that led to
nowhere, these relics of another age unfurled their iron fantasies... It was very dark... the litter that
lay scattered on the wide floor. There came the time when the ground descended in a slow slope...
to the outskirts of that central dereliction where in its vault the White Lamb sat and watched...
the shadows from the ceiling... the swinging chain... the outer wall of the vault. Had he gazed up the throat of the ancient
mine-shaft he would have seen... a pin prick in the darkness the colour of blood. It was all that could be
seen of the sunset, that grain of crimson... through the galleries and girders... on the earth floor...
this jet of sound sprang through the darkness. It was a long while before the high-pitched echoes died
away and the yawning silence returned... in the hollow silence... Out of the intense darkness... They
led the way along the cold galleries, through arches and up the throats of shafts until, in the upper air,





Imogen Lesser Woods
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...in this subterranean	nothing had
world of silence and of	moved, not
death nothing had stirred,	even the dust...
nothing had moved, not	not even the
even the dust... world of	dust... not even
silenceandofdeathnothing	the dust... not
had	even the dust...
stirred,nothinghadmoved,	not even the
noteventhedust...nothing	dust... not even
had stirred, nothing had	the dust... not
moved, not even the dust...	even the dust...

...on the edge of this great well of darkness...

...in the hollow silence...

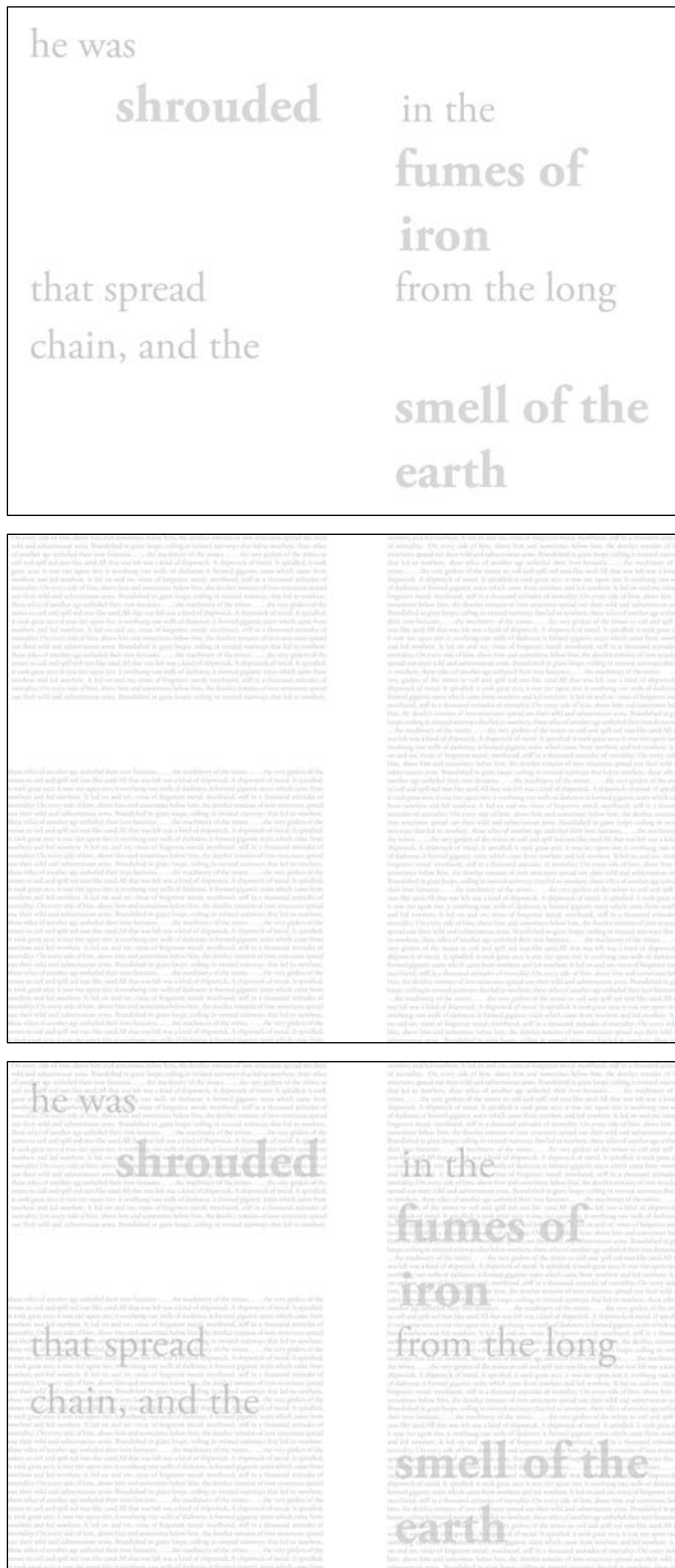
They led the way along the cold galleries through arches and up the thrusts of shafts and, in the upper air...

Out of the intense
darkness...

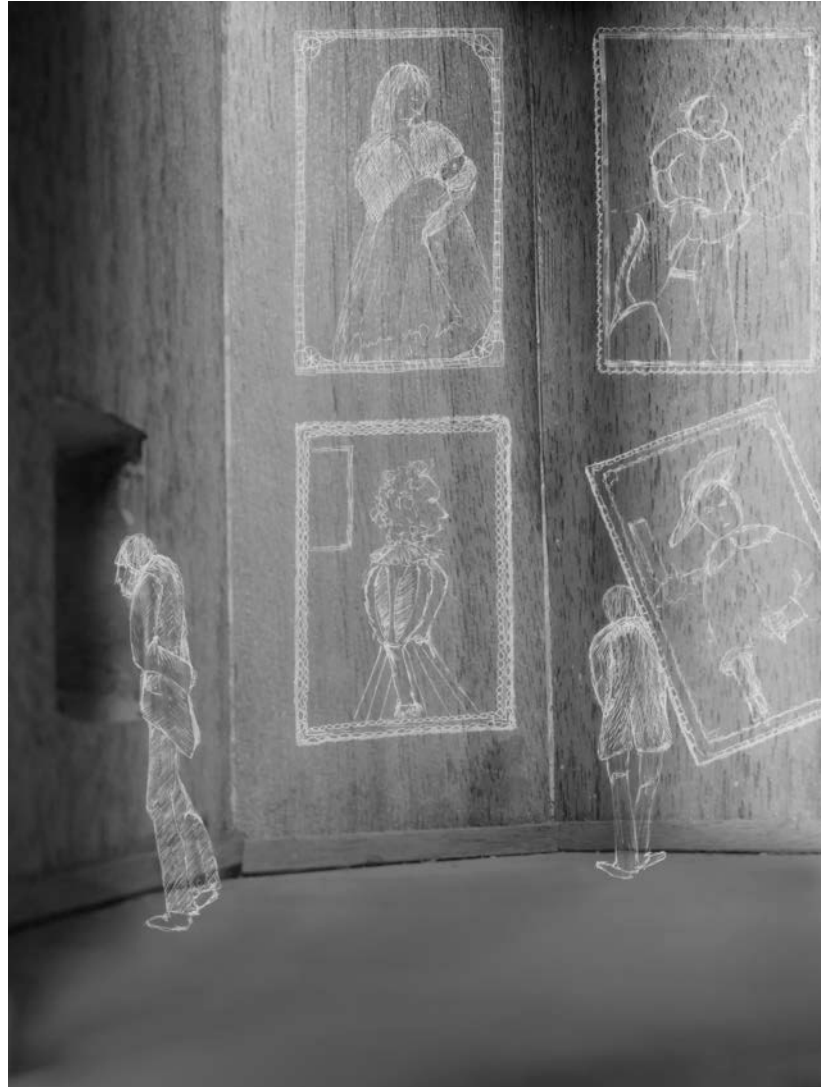
...the very girders of the mines to coil and spill red rust-like sand.
It was enough to start exciting echoes – echoes unparented.
Echoes that cried like demons;
 echoes at large like ears among the shadows;
 echoes of consternation;
 echoes delirious;
 echoes barbaric;
 echoes of exultation.

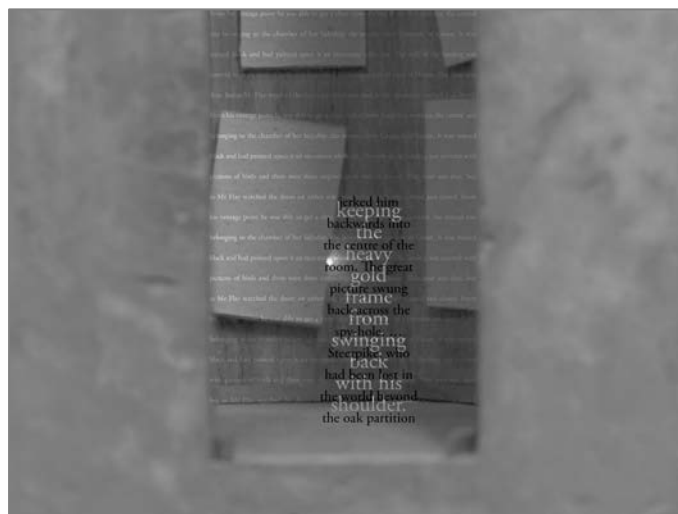
For the world had forsaken the mines, and time had forgotten them...

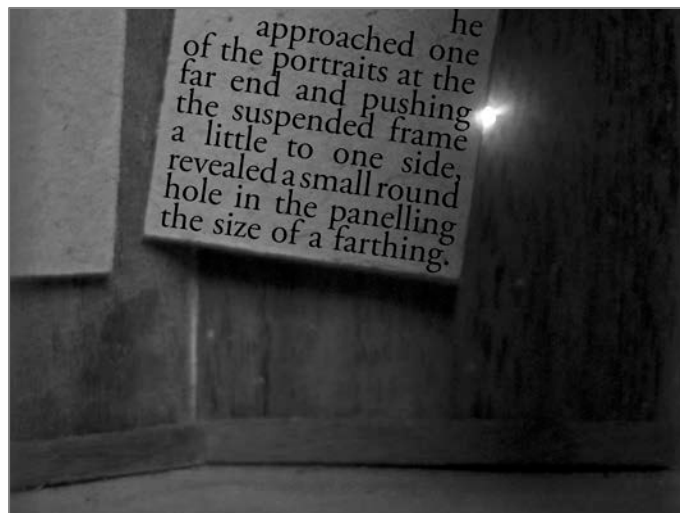
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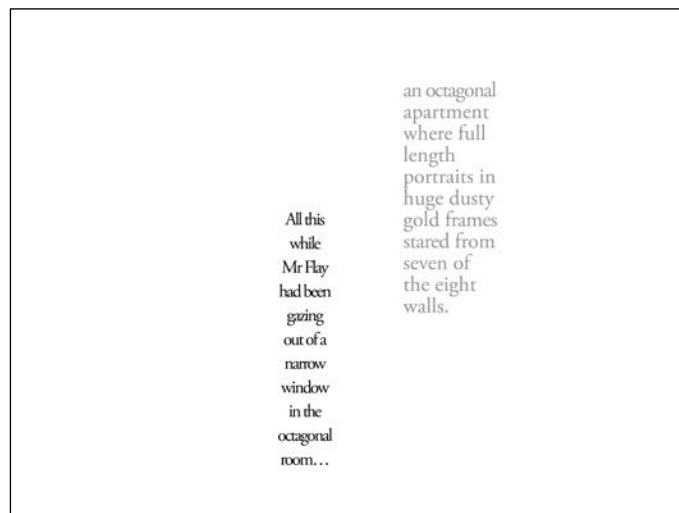


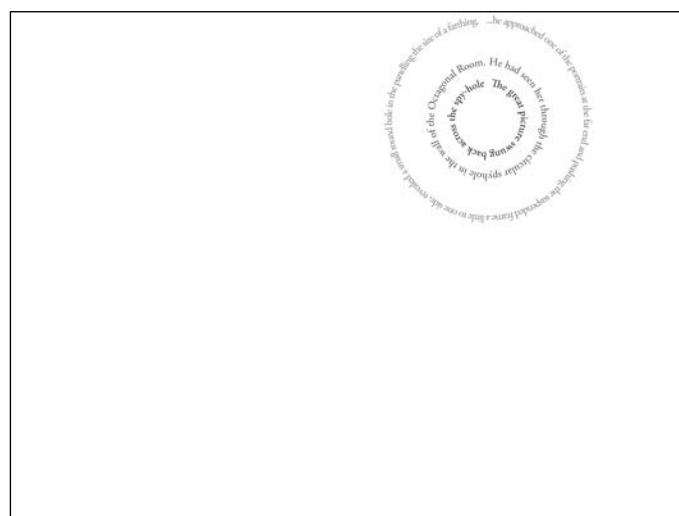
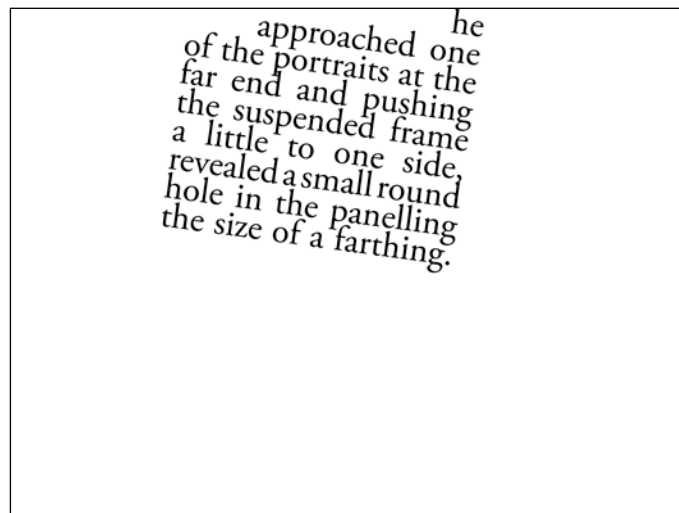
Octagonal Room 1:50 (Titus Alone)











Imogen Lesser Woods

Literary Language as a Tool for Design: An Architectural Study of the Spaces of Mervyn Peake's *Gormenghast Trilogy* and 'Boy in Darkness'

Prison Room 1:50 (Titus Groan)







