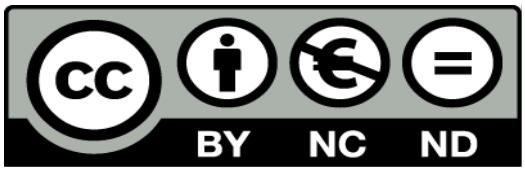
UNIVERSIDAD DE LA RIOJA

TESIS DOCTORAL

Título
Literature, interarts, and multimodality in the narrative of Seán Virgo: a transmedial inquiry into pictorial, architectural, theatrical, musical, and iconotextual tranfers
Autor/es
Inmaculada Medina Barco
Director/es
María Jesús Hernáez Lerena y María del Mar Asensio Aróstegui
Facultad
Facultad de Letras y de la Educación
Titulación
Departamento
Filologías Modernas
Curso Académico
2014-2015



UNIVERSIDAD
DE LA RIOJA

FACULTAD DE LETRAS Y DE LA EDUCACIÓN
DEPARTAMENTO DE FILOLOGÍAS MODERNAS

PHD THESIS

LITERATURE, INTERARTS, AND MULTIMODALITY IN THE NARRATIVE OF SEÁN VIRGO: A TRANSMEDIAL INQUIRY INTO PICTORIAL, ARCHITECTURAL, THEATRICAL, MUSICAL, AND ICONOTEXTUAL TRANSFERS

Inmaculada Medina Barco

Supervisors:
Dr. María Jesús Hernáez Lerena and
Dr. María del Mar Asensio Aróstegui

2015

***Financial support for this dissertation has been provided by the Spanish Ministry of Education, BOE no. 162, 06/07/2009, grant ref. TME2008-01046 (to Cambridge University, English Faculty). Additional funding has been granted by a number of research projects from the University of La Rioja, coordinated respectively by María del Mar Asensio Aróstegui (no. API07/A13, no. API09/02) and Carolina Taboada Ferrero (no. API10/10, no. API12/18). The early stage of this dissertation was financed by a scholarship for the PhD training of research (FPI) from the University of Navarre – *Asociación de Amigos* (ADA). This PhD thesis would have never been completed without such priceless institutional and academic backing.

Very special thanks to my supervisors, Dr María Jesús Hernáez Lerena and Dr María del Mar Asensio Aróstegui, who have guided me winsomely all the way through.

DEDICATION

A mi esposo,
A mis padres,
A mi hermana,
A mis abuelos,
A mis maestros,

…con amor y gratitud infinita.

ACKNOWLEDGEMENTS

In the process of this dissertation I have encountered many generous beings who have offered me their guidance, love, and support. I would like to express my deepest gratitude to all of them, in the first place.

I would also like to start by heartily thanking poet and writer Seán Virgo, who kindled essential and recondite aspects of his writing by gently accepting to give two specialised interviews on the central aspects of this dissertation.

Next, I would like to thank my advisors, María Jesús Hernáez Lerena and Mar Asensio Aróstegui, for their excellent direction and precious counsel throughout.

I feel also indebted to diverse artists and specialists for their priceless assistance alongside; namely, to illustrators Harold Boyd and Javier Serrano Pérez, for their kind comments on Virgo's iconotextual literature; to photographer Kent Barrett for his observations regarding Virgo's theatrical career; to Darryl Kresslar, for his assessment on Virgo's film hosting; and to Isidro Tejedor, for his insightful musical commentary.

I would also like to express my sincere thanks to *all* my colleagues from the Department of Modern Philologies at the University of La Rioja and to my companions from the Equality and Gender Research Group at the UR; moreover, to Adoración Cabrerizo at the Administration Office as well as to Pedro Ocón. I also owe earnest appreciation to my colleagues from GRISO and the University of Navarre, where I fulfilled the first stage of this project; especially, to my dear academic models Ignacio Arellano, Miguel Zugasti, and Enrique Duarte. Thank you also to the English Faculty members at Cambridge University for their instruction during my stay in 2009, as well as to Heidi Hume at the main office and to Onesimus Ngundu at the Rare Book Collection. Finally, I would like to show my keen gratitude to my cherished professors María Salgado and Glynis Cowell from the University of North Carolina at Chapel Hill.

This thesis is dedicated to my beloved husband, who fills my life with light and joy every single day; also, to my parents and my sister for their ever unflinching support; extensively, to my family from Huelva, Logroño, and Barcelona and to my grandmother Encarna and my grandfather Fernando; also, emotionally, to my guiding souls *in memoriam,* aunt Julia, and my grandparents María and Manuel, who taught me the blessings of optimism, perseverance, and philanthropy. This dissertation is also devoted to my beloved masters at heart, for their illuminating glimpses along the alluring path of learning.

…I believe that the arts have always been, and continue to be, interdependent; that on the loom of art (to borrow Germain Bazin's image) there is a constant shuttling and weaving of one or more art form into another.

Seán Virgo

ABSTRACT

This dissertation offers an encompassing analysis of the enormous potential that artistic transfers have in the current projections of literature and the new designs of ekphrasis. With that aim, it delves into a lush interartistic oeuvre: the fictional world of poet and writer Seán Virgo. The transmedial areas explored embrace transliterations from the motley art fields of book illustration, painting, architecture, theatre, and music into fiction.

Chapter 1 installs the theoretical setup and assesses the profoundly artistic philosophy underlying Seán Virgo's creation. Chapter 2 scopes referential critique of the children's picturebook genre (Nikolajeva & Scott 2013, Clement 2013, Pantaleo 2008, etc.) to demonstrate that the postmodern iconotext is often paradox-ridden and prone to adult deciphering. With that investigative goal, this chapter inspects: (2.1) hitherto dimly explored aspects of the recent picture literacy, eco-literacy and emotional literacy; (2.2) the aesthetics of terror and 'The beauty of the Ugly' in recent iconotexts, from a rich history of canon and representation since Horace, Timanthes and Etruscan models of art; (2.3) the anamorphic potential of the picturebook plate on adult revision. This latter pursuit will lead the inquiry into a lavish tradition of anamorphism —i.e. from Zeuxis, Arcimboldo, Shakespeare or Quevedo— to demonstrate that the new aesthetic philosophy underlying the recent imagetext does not only prompt playfully perceptual gambits, as it often has in tradition, but also cognitively fluctuating ones that adumbrate a new order of vision.

Chapter 3 investigates the spatialisation of fiction by transliteration of spatial models of art: namely, the Golden Age model of Dutch architecture painting. Additionally, this chapter expands Tamar Yacobi's theory of succinct ekphrastic modes by elucidating a doubly complex case of ekphrasis, which involves the description of both pictorial and architectural vehicles. Results bring clarification on novel formulas of spatial simulation in narrative. They also evince how consequential the multimodal merging of painting, architecture, and literature may be to construct inner and outward space in fiction and to render psycho-affective plausibility and consistent focalisation to its round character life.

Chapter 4 explores the histrionic (and dimly inspected) field of theatrical painting into fiction. The investigation will not be so much based on explicating the mechanisms of dramaturgy, which are ascertained by specialised critique (Monaghan 2008, McMullan 2005, Pavis 1998, Postlewait 1999, etc.), as on underscoring the

protocol concerning their literary transmutation. Results will manifest the outstanding forcefulness that the pictorially theatrical transfer can thrust into the dramatic life of literature regarding the building of collective scenes through Caravaggio's art (4.2), the translation of character psyche through dramatic *gestus* in "The Boar Hunt" (4.3), the configuration of narrative *pathos* and space through mask interventions from Picasso, James Ensor, and Edvard Munch; and the yielding of mental climaxes through the threatrical mode of subjective mind as stage in "The Hanging Man".

Chapter 5 expounds hitherto insufficiently trailed modes of musical representation in fiction. It firstly overviews pioneering melopoetic research (Bruhn 2008, Wolf and Bernhart 2007, Scher 2004, Clüver 2002, etc.) to then target the telling and highly paradoxical issue of how wordless, mostly classical, music transposes into the page through the very medium of words. Section 5.1 searches a telling variant to John Nebauer's seminal theory of emplotting (1997), labelled 'The emplotting of memory filters and literary subtexts', which involves the translation of musical classics in fiction (i.e. Beethoven, Leoš Janácek...) with instrumental effects to narrative circumstance and character life. Sections 5.2 and 5.3 examine the transposition of pure music through visual incentives in fiction (instead of the more customary aural procedures that are often involved in the transmedial analysis of music and literature). Concretely, section 5.2 explores a lengthy ekphrastic case of musical description, which instead of relying on predictable sonic analogies between notes and signifiers, draws on (less suspected) visual details to render the musical mimesis. It extrapolates the "source-in-target metonymy INSTRUMENT FOR ACTION" profiles of the linguistically cognitive model (Ruiz de Mendoza 2014, 2011, 2008; Chen 2011; Radden and Kövecses 1999, etc.) into the field of literary poetics and proves its solvency to attain the musical representation in narrative contexts. Section 5.3 diagnoses direct score intervention processes and visually motivational patterns of music-text interface on the page. The fusion of text and musical scores (by Sir Henry Bishop, Mendelssohn, etc.) in two passages from "Ciao" and *Selakhi* evinces how motivationally enthralling the iconic and smartly complex merging of linguistic and musical signs may be. The verbal message proves to be multimodally enhanced by varied configurations of musical iconicity which, moreover, consolidate stream of consciousness and inner character in fiction.

On the whole, the analysis reveals present-day narrative as a vibrant and magnificent lattice, which is amplifying the scope of artistic transfers exponentially —a fact that Seán Virgo's oeuvre illuminates throughout. It also attests the postmodern page as one which subscribes and expands ancient sisterhoods stemming from as late as the Horatian *Ut Pictura Poesis* and the classical ways to attain *enargeia.*

TABLE OF CONTENTS

List of Figures

Fig. 5.9. Seán Virgo. *Selakhi.* Text with subtextual notations from Felix Mendelhsson's *The Hebride's Overture* (*Fingal's Cave).* Toronto: Exile Editions, 1987, 88.

List of Abbreviations

Begging	*Begging Questions*
Cat	*Through the Eyes of a Cat*
Dibidalen	*Dibidalen. Ten Stories*
Eden	*Waking in Eden*
Eggs	*Eggs in a Field*
Kiskatinaw	*Kiskatinaw Songs*
Lies	*White Lies and Other Fictions Plus Two*
Shadow Mother	*The Shadow Mother*
Traveller	*A Traveller Came By: Stories about Dying*
Vagabonds	*Vagabonds: A Medieval Journey*
"Boar"	"The Boar Hunt"
"Cat"	"Through the Eyes of a Cat"
"Ciao"	"Ciao, Father Time"
"Crane"	"The Golden Crane"
"Eden"	"Waking in Eden"
"Fox"	"Cross Fox"
"Guess"	"Guess Who I Saw in Paris"
"Holly"	"Mother Holly"
"Home II"	"Home and Native Land II"
"Horsey"	"Horsey, Horsey"
"Lies"	"White Lies"
"Man"	"The Hanging Man"
"Rites"	"Les Rites"
"Running Deer"	"The Running of the Deer"
"Running"	"Running on Empty"
"Sphere"	"The Glass Sphere"
"Shark"	"The Shark Mother"
"Widow"	"The Widow"

CHAPTER ONE

INTRODUCTION

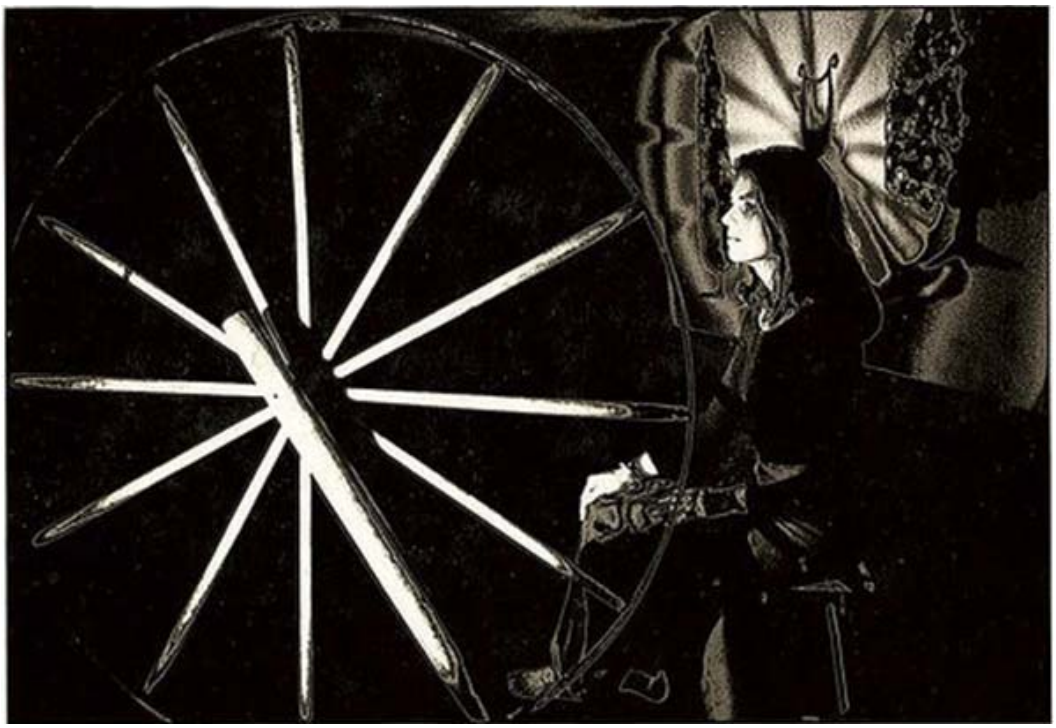


Fig. 1.1. Seán Virgo. *Orpheus in the Basement.* Perf. Yvonne Adelian. Basement Theatre at The Arts & Culture Centre. St. John's, NL. 1970. Promo Shot by photographer Kent Barrett with *Yvonne at the Wheel.* Performance[1].

[1] https://www.flickr.com/photos/kentbarrett/8025808/. All the Web sources in this dissertation have been last accessed and verified on Spring, 2015. As concerns this image, I would like to express my gratitude to its photographer, Kent Barrett, who very kindly informed me about the creative process surrounding the promotion shot above for Virgo's 1978 play production *Orpheus in the Basement,* with actress Yvonne Adelian in the protagonist role.

INTRODUCTION

This dissertation is the investigative result of two blended passions: the current wave of artistic conversions into literature and the scholarly interest in a dazzlingly creative oeuvre that deserves broader recognition, the fictional world of poet and writer Seán Virgo. To put it otherwise, this study purports to explore some novel transits concerning the transmutation of art in contemporary fiction through the special analysis of Seán Virgo's narrative. The aim is not devoid of interest to present day aesthetics, interart poetics, and literary studies, given a globalised world of multimodal fusions, which has boosted intensive shuttling amongst the arts.

In fact, the new trends in investigation have prompted wealthy critical assessment relating the Interart field. Already in 1997, Stephen Greenblatt entitled a seminal essay under the telling rubric "The Interart Moment" (13-15). Greenblatt not only envisioned the collapsing of fixed departmental structures but also the advent of modernising pathways for the humanities, which promoted novel fusions and re-alignments between the arts —including "the dominant media…[of] words, images, music, dance", film and theatre, among others. Indeed, Greenblatt's opening to the Lund Conference slanted a new comprehension of the intermedial embroidery at the dawn of the 21st century. It also evinced a progressively new awareness of interdisciplinary crosspollination. In a similar way, the editors of the *Interart Poetics* volume that resulted from that conference —Ulla-Britta Lagerroth, Hans Lund, and Erik Hedling— prognosticated an increasing interweaving among the arts and pleaded "for more collaboration between literary critics, art historians, musicologists, and media scholars in the study of culture, past as well as present" (8).

Almost two decades have elapsed from the aforesaid predictions, which have become a reality. The preceding years have seen a revival of interartistic studies showing the conflation, friction, and intermedial connections between manifold art fields, artworks, artistic functions, and themes. The interartistic twinning between literature and other arts has become a preferent core of study —as attest Jean Hagstrum's volume *The Sister Arts* (1958), Murray Krieger's *Ekphrasis* (1992), James A. W. Heffernan's *Museum of Words* (1993), W. J. Thomas Mitchell's *Picture Theory* (1995), and other scholarly works especially devoted to the subject of *Interart Poetics* (1997) and *Literature and Interarts* (2013)[2]. Additionally, many studies, journals, and collected editions enhance the affiliations of numerous artistic disciplines and their creative intersections. There is not, however, to my knowledge, an all-encompassing study that devotes itself exclusively to systematically inspect the transmutations of the arts into the precise domain of literature. This dissertation arises with that major literary and philological pursuit, to spotlight some noticeable conversions of the arts into the postmodern realm of contemporary narrative.

1.1. SEÁN VIRGO: THE AUTHOR, THE CORPUS

The elucidation of artistic transmutations in contemporary fiction can only be undertaken through a pulsating prose that abides rich artistic interweaving —and that is, without hesitation, the fiction of poet and writer Seán Virgo. A presentation of the author and his oeuvre, mostly in what concerns his creative integration of the arts in narrative, seems thus a convenient point of departure. Canadian author Brian Brett has recently remarked Seán Virgo to belong in the tradition of writers who have "kept alive" the creative brilliance inaugurated by a former cluster of authors "who signalled

[2] Titles in this dissertation will often be shortened to facilitate reading. May the reader find access to their full description in the Bibliographical References section.

the arrival of Canada on the stage of world literature in the late sixties and early seventies" ("Short Fiction" n. pag.) —including Alice Munro, Margaret Atwood, Mavis Gallant, Margaret Laurence, Mordecai Richler, Timothy Findley, Michael Ondaatje, and other relevant voices. My choice of Virgo was clear from the start. After my first reading of his "Waking in Eden" story, I knew instantly that his prose sheltered the artistic dialogue in transformation that was to become the analytical core of this project: there was so much music scampering from the prose of the former poet, so much pictorial fantasy, so much immemorial playacting, so much clay sculpting, so much operatic and classical resonance, so much sadness in the urban cacophonies of "electric guitars and free-world male screaming".... that I was forever lured by the seductive siren song.

Notwithstanding the excellence of his literary universe, its critical inspection is to date scarce, or virtually null. Brian Brett is surely not misguided when he describes Virgo as a "criminally under-recognised" author —in spite of his being extraordinarily talented and diversely awarded with several national magazine awards for both poetry (1979) and fiction (1990), as well as first prizes for CBC Short Story competition (1980), and BBC 3 Short Story Competition (1980). Numerous reviews, anthologies, and interviews have started to recently stress Virgo's alluring aesthetic and penetrating thematics[3]. Paul Franz has lately recognised Virgo's writing to emanate a "stony, [and] bardic" condition which is "rare in today's fiction" (103). That condition has been similarly manifested by Janice Kulyk Keefer, who describes Virgo as "a visionary" writer and is surprised that his "work has not received much popular attention, though critics have praised its powerful originality" (1610). A proof of that

[3] Some outstanding ones are: Higgins and Hinchcliffe (9-24), Wigston n. pag., Brown (153), Haag (1170), Taylor (393-95), Strother (17), Huggan (82-83), Kulyk Keefer (1610-11), Jansen (n. pag.), Franz (103-105), etc. For further details, see bibliography.

critical void is the fact that his literature is still in need of systematic analyses and monographic approaches —a reason that well justifies the study of his interartistic fiction in the present context. And yet this gap, which might be aprioristically sanctioned as an analytical drawback, is also a wonderful incentive to the present scholarly quest.

Before the artistic scrutiny proper, it should be underlined that Virgo's fiction broadens itself up to a wide range of themes which transcend the purely interartistic. Brett, for instance, —himself the distinguished author of *Trauma Farm* and *Coyote*— has foregrounded Virgo's fascinating animal-tale production. Indeed, Virgo's creation is wondrously fond of life's creatures, the wildlife and the ancestral heart of the greenwood —in such tales as "The Golden Crane", "Cross Fox", "Mother Holly", or "Les Rites" (*White Lies;* awarded for CBC short story competition in 1979). Furthermore, his prose distils an animistic sense that is pregnant with historical essences —should we note that he is the writer of "Ashanti", who thinks in Homeric dactyls and is forever mesmerised with the epic reigns of Gilgamesh, *The Iliad* and *Beowulf* (*Appendix I* 367, *Appendix II* 391).

Moreover, his fiction is at once archetypal and forcefully compromising with the world today. It builds bridges between the primeval paths of wisdom and discomforting issues of the most rigorous present. One such prominent issue is exile. His reverence for native Anglo-Saxon alliterations puts him in league with "The Wanderer" or "The Seafarer"; and yet, he also gives a new immanence to the rhetoric of exile —i.e. with orphan Klaus' sacred trip in *Vagabonds* (1979), Darien Hughes' voyage in the aboriginal oceans of *Selakhi,* or native Haida Dickie's sea quest in "Home and Native Land II" (*Best American Stories,* 1979; *Best Canadian Stories,* 1975). Virgo's prose also explores war and human massacre (i.e. in "Bandits", "Ipoh",' "Snake Oil",

"Lilith"...); death, old age and afterlife (i.e. in "Deathbed", "Shan Val Mór", "The Widow", "A Traveller Came By", "Doorway" …); birth and the puzzling world of the child (i.e. in "White Lies", "Kapino", "Dusty Bluebells", *The Shadow Mother*, etc.).

Fig. 1.2. Seán Virgo. *The Shadow Mother*. "The child grew up in a silent house". Illus. Javier Serrano Pérez. Ontario: Groundwood Books, 2014, 32. Print.

As this conspectus estimates, Virgo's fiction opens up to a bountiful liberty of topics that reverberate polyhedral substances. The corpus of writings selected for this dissertation includes passages from Virgo's novel *Selakhi* (shortlisted for the 1987 W. H. Smith/Books in Canada First Novel Award)[4] and from his short story collections —in chronological order, *White Lies and Other Fictions* (1980), *Through the Eyes of a Cat* (1983), *Wormwood* (1989), *Waking in Eden* (1990), *A Traveller Came By* (2000), *Begging Questions* (2006, shortlisted 2007 Saskatchewan Book Award of the Year), and the recent *Dibidalen* (2012, nominated 2013 Saskatchewan Book Award for Fiction). The research will also incorporate the analysis of Virgo's illustrated literature and his picturebook production, where the happy-go-lucky world of the child gets

[4] For further reference, see Nancy Wigston's review to Virgo's *Selakhi* in bibliography.

often hued with unsuspected complexity —in such works as *Vagabonds*[5] (1979, with images by Harold Boyd), *Eggs in a Field* (2006, with drypoint prints by Ryan Price, 2006), and *The Shadow Mother*[6] (2014, with illustrations by Javier Serrano Pérez; fig.1.2).

Of all these themes, however, an indisputable key one is Art. Art becomes thematically pervasive in Seán Virgo's oeuvre. Its ample recurrence integrates manifold art fields, artworks, and artists. Given its repercussion within the present project, it seems convenient to offer an overview of this indispensable kernel that might serve to highlight the scrutiny henceforth. A favourite artistic domain of Virgo's narrative is painting, in myriad expressions. His prose shelters landscape painting, with the mention to Alfred Sisley and Camille Corot's art ("Boar" 230) or to Cézanne's spectacular roofscape vistas ("Guess" 88), amongst other works on canvas, impasto, and craquelures[7]. Portrait painting is another field that shapes, for instance, the identity knot in "Telegony" (41) and in "Ciao" (230). Religious iconography is another discernible marrow in such tales as "Windflowers" —that charts the tenebrist "drama of Saul" through Caravaggio's "stage-light" (267)— or "Guess Who I Saw in Paris", which praises "the lovely curved V of dove flight that the old painters had attached to the Holy Ghost" in the pictorial tradition (98). Animal painting and hunting scenes are also prevailing painterly genres in Virgo's universe that outline, in multimodal ways, a

[5] This tiny book (1979) appears in a non-illustrated short story version in the later *White Lies and Other Fictions* series (1980).

[6] *The Shadow Mother* (2014) is a revised iconotextual version of the former non-illustrated "The Shark Mother" tale, which appeared in the *Dibidalen* collection (2012). I feel deeply indebted to its awarded children's book illustrator, Javier Serrano Pérez, who shared insightful words on the recent experimental art of children's iconotexts, the image displacements tactics, and the often 'aberrant' fantasy intercepting the picture-word liaisons, which in *Shadow* interweave his stunning pictures with Virgo's captivating language.

[7] Other references to landscape painting are to be found in "Arkendale" (43), "Interact" (78), "The Scream" (129), "Woodie" (16), "Telegony" (41), etc.

panoptic "engraving of lions in Africa" ("The Mute" 12), a reference to the mythic boar sketches by Gustav Courbet in "The Boar Hunt" (232), etc.

Fig. 1.3. Sir John Everett Millais. *The Boyhood of Raleigh.* 1870. Tate Gallery, London. Web[8].

> Young Stan waved his arm after the crow....Perched, with his arm outstretched and face alight, he reminded Malcolm irresistibly of the sailor in *The Boyhood of Raleigh.* The yarns. The world beyond..... (Seán Virgo. "Arkendale". *White Lies and Other Fictions.* Ontario: Exile Editions, 1989, 51. Print.)

Additionally, Virgo's prose integrates manifold pictorial diachronies and schools, including: Pre-Raphaelite painting in "Arkendale" (51, fig. 1.3) and "Ciao" (82)[9]; proto-expressionist and cubist formations by James Ensor, Edvard Munch ("Ciao" 72, 64) or Spanish painter Pablo Picasso ("Guess" 64, 72). The author refers bountifully to "Baroque elaborations, rococo extravagance, [and] romantic departures" ("Waking in Eden" 110; 1990 National Magazine Award for fiction). His syntax intertwines concrete pictorial models, such as Golden Age genre painting ("Ciao" 57)

[8] http://allart.biz/up/photos/album/M_N/John_Everett_Millais/john_everett_millais_7_the_boyhood_of_raleigh.jpg

[9] See the writer's own comments regarding Pre-Raphaelite painter Sir John Everett Millais and his canvas *The Carpenter Shop* (1849-50; *Appendix II* 405). Fig. 1.3 shows Millais' frame *The Boyhood of Raleigh* (1870) with an allusive quote from Virgo's short fiction "Arkendale".

or American regionalism ("Guess" 97). It similarly intersperses the mention to celebrated painters (i.e. Leonardo da Vinci, Johannes Vermeer, Pieter de Hooch, Gustav Klimt, Jack Yeats...)[10] and concrete artworks, such as Caravaggio's *The Road to Damascus* ("Windflowers" 267) or Grant Wood's *American Gothic* ("Guess" 97). Moreover, his prose percolates a great profusion of pictorial techniques and designs, with the mention to Caravaggio's *chiaroscuros* ("Ciao" 54), Van Gogh's scintillating auras ("Running Deer" 119), or Modigliani's "filter of glamour" ("Guess" 87), from profuse references. It should be added that Virgo's narrative is rich in water-colour vehicles, frescoes, cave art[11]… sketches, etchings, craquelures[12]… in distinct materials such as ivory (*Selakhi* 32), ink or charcoal ("Boar" 231), from a lush diversity.

Drawing also filters narratively the ancient and noble debate on the excellence of 'line versus colour'. In "Running Deer", for instance, the protagonist character, Jimmy, leaves all trace of colour and painterly emotion after his son's death, as if his affective palette had also vanished after the terrible loss —"The little painting inside the door –he'd done that when Skye was 17, when he was still using colour– that was the only thing he could feel for" (127). Colour is also primordial to the "Interact" tale[13], where we find Martin sketching Myra's portrait, which she re-enlivens miraculously through colouring afterwards —"…she took out her water-colours and transformed his landscape. The rocks and grasses came alive, and the tumbling fans of water, but she left untouched his vision of her at the picture's centre" (78).

Book illustration and the blended imagination in artistically engaging picturebooks 'for children' are also traceable areas of Virgo's creation. His work is

[10] See "Ciao" (57) and "Boar" (227, 230, 235).

[11] See "Interact" (78), *Selakhi* (17) and "Haunt" (1), respectively.

[12] See "Boar" (232), "Running Deer" (128) and "The Scream" (50), respectively.

[13] This short fiction is a telling prequel of the later short fiction "Telegony", in the *Begging Questions* series.

fertile in icono-textual formations, which crystallise through the fructiferous teamwork with other artists and illustrators, giving rise to vibrant composites. Allied with it, his fiction alludes to children's picturebook plates, comic books, story-book drawings, coloured pictures in children's "adventure books", 3D novelty books[14], etc. Their integration often articulates some *jeux d'esprit* or cognitive leap, which is usually associated with the empowerment of the tender imagination but also, I claim, with the adult retrieval of scaffolding interpretations. Let us think, for instance, of the war combatant in "Ipoh", the aging artist in "Running Deer", the dying "Widow", the youth in "Windflowers", or the hunter protagonist in "Fox", all of whom experience vital conversions through brain re-cognition of old picturebook plates from their infant years. Virgo's prose seems to almost insistently incubate a message doomed to reclaim the unaging power of the imagination. It is one that compels the grown-up to unleash the "kid's imagination" into the departed world of "Barbie dolls…luminous ponies and nursery computers" ("Running" 93); one that powerfully recognises "the fairy face" ("Windflowers" 263) and that re-encounters the green world of "Robin Hood" ("Running Deer" 126) or the magic "bear in the woods". Overall, what underlies Virgo's iconotextual aesthetic is a boundless faith in the "luminosity of the image" distilled through the optical functioning of the early and the mature consciousness ("Windflowers" 267).

Photography also emerges as an experimental domain in Virgo's writing, with nuanced angles that profile narrative vectors. A snapshot may, for instance, be carrier of the Malaya war horror, as happens in "Bandits". Its "Bloody filthy" content may become a critical witness of debased military instincts and even compromise the martial pose of the official chronicle (14). Sometimes, the linguistic treatment of a

[14] See "Ipoh" (34-36), "Running Deer" (126), "Widow" (91-92), "Fox" (162), and "Boar" (214), respectively.

photography may abscond a full statement of willpower or moral decadence, as observed in Nell and Stan's wedding album shot in "Arkendale" —with Nell's figure looking "steadily at the camera's eye" while Stan's is "grinning, out of focus", smartly encoding the crux of marital failure (55).

Other times, as in "Wormwood", the linguistic recording of the "camera lens" may zoom up and down from "great view[s]" to "miniature" vistas, comparing the beautiful body of a girl with the micro organic life of Nature, pubic curl with tree root, the waterish realm of sex with anemone (25-27). The photographed world of this tale describes the luxuriant, often invisible, life of nature: its amber lights, emerald moss-pads, elf-caps, and even its ghosts. The boy's camera sensually stares at facial close-ups or tiny vistas, almost as Diane Arbus would —the revolutionary photographer for whom Seán Virgo has expressed a fond artistic admiration (*Appendix II* 401; fig. 1.4). And yet, what gets ultimately framed by the camera eye is a new scale of things altogether; one that foregrounds axe-blaze, tree stump, and environmental crisis; one that pictures maddening animal life and hints at Man's chemical poison as the lethal wormwood that is able to put in jeopardy primitive nature.

Fig. 1.4. Diane Arbus. *A Jewish Giant at Home with his Parents in the Bronx.* 1970. The Museum of Contemporary Art, Los Angeles. Web[15].

[15] http://moca.org/pc/viewArtWork.php?id=1

The motion picture and the theatrical imagination have a similarly fecund presence in Virgo's narrative. Son and brother of actors[16], the writer was also a thriving stage director of the Canadian scenario during the 60s and 70s[17], who brought to the scene such classics as *Caligula* (1967, with Philip Heron), the Sumerian epic *Gilgamesh* (1975) and *Orpheus in the Basement* (1978, fig. 1.1). He also directed experimental versions of Brendam Behan's Gaelic script to *The Hostage* (fig. 1.5) and the 14th century *Noh* drama by Kanami, *Sotoba Komachi* (fig. 1.6), among a prolific number of plays.

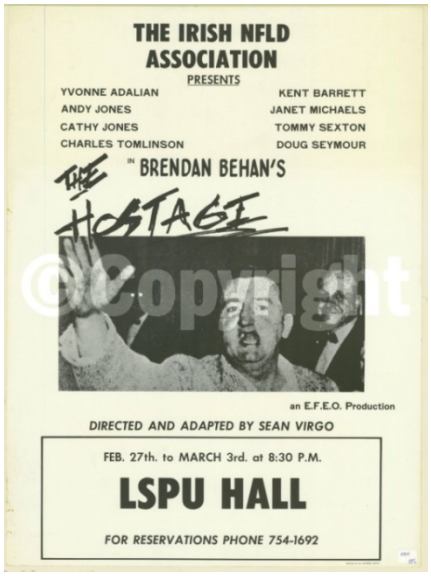


Fig. 1.5. Brendan Behan. *The Hostage*. Trans. and adapt. by Seán Virgo. LSPU Hall. St. John's, NL. 1970s. Performance[18].

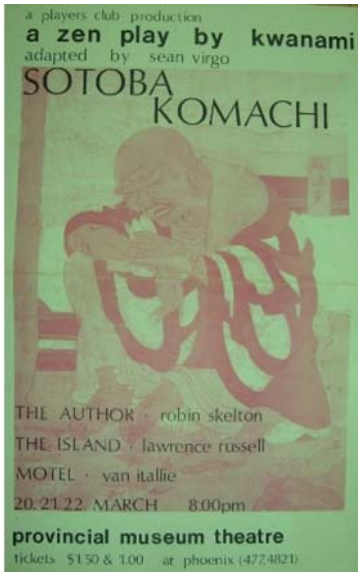


Fig. 1.6. Kanami. *Sotoba Komachi*. Adapt. by Seán Virgo. Provincial Museum Theatre. Victoria, BC.1970s. Performance[19].

Virgo is also a masterful film writer and TV series conductor and scriptwriter —who has for instance hosted the recent television series *Middle of Somewhere* by

[16] His conversations reveal at once a fondness and fascination for the acting profession that both his father Stanley and his sister Moya devoted themselves to enthusiastically during their lives. For further details on the artistic family origins of the author, see *Appendix II* (389-90).

[17] For further reference to Seán Virgo's theatrical production, see *Appendix II* (389-94).

[18] http://collections.mun.ca/cdm/singleitem/collection/a_posters/id/446

[19] Figure 1.5 shows the promotion poster for Virgo's adapted version of Kanami's *Noh* play, *Sotoba Komachi*, by courtesy of the author.

SCN and plan9films[20]. In this documentary, he has given voice to diverse episodes on the magnificent reality of rural Saskatchewan, which have been celebrated "not just [as] a different way of looking at the people, places and culture of Saskatchewan itself, but [as] a different way of looking at the Earth as a whole" (qtd. in Jansen n. pag.; fig. 1.7).

Fig. 1.7. "Forest of Dreams". *Middle of Somewhere.* Narr. and scriptwriter Seán Virgo. Dir. Darryl Kesslar. Plan9Films, Saskatoon, 2008. Television[21].

Virgo's comprehension of both the cinemascope and the art of the stage is itself peculiarly multimodal and reflects the perfect embodiment of his interartistic philosophy. Ingmar Bergman's film production has surely influenced his own artistic lens, given his profoundly theatrical vision of filmmaking. What fascinates him about Bergman is the Swedish artist's adroitness to "let the camera sit there, and let people act" (*Appendix II* 388). Bergman signifies to Virgo the smart symbiosis between theatre and film, a twinning which itself filters prodigiously into his fiction. The author believes Bergman to be "a profoundly theatrical genius because he knows that film is

[20] I feel much indebted to Darryl Kesslar and John Mills from plan9films for their kindness in facilitating me with instrumental data concerning Virgo's TV hosting of the series.

[21] http://www.middleofsomewhere.tv/moviefod.html

an actor's medium…[whose] techniques…have affected the way we write fiction in the last hundred years hugely". It is not by accident that Virgo's fictional universe often mingles the diaphanous frontier between screen and scenario and has its characters cast intricate plot situations. One such character is Malcolm in "Ipoh", who skirts the venomous war arrows of jungle warfare as if he were an actor "moving forward into the scene, no longer a spectator" (35). Another one is the young student in "The Hanging Man" who, in the effusion of a nightmare, dreams that he is about to be hanged for murder. Interestingly, his entry into the death row is conveyed in fully filmic and stagelike terms:

> The corridors should have been cold and echoing: they were muffled and warm. A close, crouching air. But the way was all white stone and black iron. And then the steps to the last room; the minutiae of flaking plaster scraps; a mason's chisel marks on a step, the brush strokes in the brown painted door. God, it was so like a film: the type-cast chaplain, weak-chinned, staring frozenly as I stared at him, with the shared and furtive terror shuffling behind our eyes....Still the unreality, to the point when that rope was by my face, and a black pillow slip was plucked from its neat folds under the drab man's arm. (29)

The writer has informed that, however unconsciously and organically, he often approaches storytelling with a filmic sense of action that recreates, as it were, the "way of fumbling into a story…which has been influenced by cinema or been invented by cinema" (*Appendix II* 396*).* In fact, his narrative converses with diverse cinematic genres and formats. As I have suggested at some point, his "characters cast as movie soldiers, movie Indians ("Les Rites" 117), movie heroes ("Home and Native Land I" 156)…inspired by beer commercials, horror movies ("Wormwood" 25), or

heartbreaking film documentaries —like Davey Hammond's *Falls Roads,* which inspired the forceful tale 'Dusty Bluebells'"[22].

Fig. 1.8. *Lime spatula from Malaita (Sa'a or Ulawa) with a Carving of Shark-man.* Acquisition date 1940. The British Museum, London. Web[23].

Virgo explores other three-dimensional art domains along the prose, such as sculpture and architecture. Actually, the sculptural source that gave rise to the coral world of *Selakhi* was curiously a lime spatula of shark-man —like those to be retrieved in the Melanesian lands of Sa'a, Makira or Ulawa (fig. 1.8)— which the author observed with fascination at the then Museum of Mankind in London[24]; its carved mythology, fully reminiscent of the phallic idol that Darien reveres, becomes a *leitmotiv* of this exceptional novel, that so inspiringly recalls Rimbaud's "Bateau Ivre" in some ways. In Virgo's prose, the art of sculpture is often transmuted for the

[22] Qtd. in Medina Barco ("Literature, The Arts" 25).

[23] http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=496728&partId=1

[24] For further reference on the origin of the novel and the peculiar story about this tiny Melanesian relic, see *Appendix II* (394).

modelling of singular substances. It may, for instance, embody marmoreal detachment, as that of Martin in "Interact", whose cold beauty —he is "white and delicate like a statue"— prophesies his separation from Myra after a summer passion among valley streams and camomiles (78; BBC Radio 3 award for short story, 1980). In his writing, carving may express purity and malevolence at once —as that of the hag-girl in *Vagabonds,* whose "face was like a sculpture of innocence, placid, her grey-blue eyes expressionless" (3-4)[25]. It may also signal *vanitas* and old age, as that of the once beautiful wife, Rodin's *Belle Heaulmière* (c. 1885), whose bronze body constitutes a singular frequency of Virgo's syntax to express female decrepitude and beauty likewise (*Selakhi* 94, "Guess" 94-95; fig. 1.9).

Fig.1.9. Auguste Rodin. *Celle Qui Fut la Belle Heaulmière.* c. 1885-87. Bronze. Musée Rodin, Paris. Web[26].

[25] *Vagabonds* is made up of twenty-two un-numbered pages, including pictures and words, which this thesis will enumerate for clarity's sake. A later paginated version of *Vagabonds* is found in the *Lies* collection. And yet, this version will not be used as a reference within this context because the original drawings by artist Harold Boyd, which become chief materials of my investigation, have been removed from it.

[26] http://photos1.blogger.com/blogger/4986/984/1600/rodin_belle_heaulmiere.jpg

Statuary also transfers into Virgo's writing to outline physical bodies and to delineate contours. Let us consider, for instance, the dancing girls with "hindu-goddess arm gestures" in *Selakhi,* whose rhythmical "limbs flow out of each other in painter's lines, sculptor's, not angled and assembled, however deftly" (62). Scultpure similarly enters the richly introspective realm of the writer's late prose to channel the reinvention of memory and childhood. Thus, the mention to French-American sculptor Louise Bourgeois in "Windflowers" is surely not ancillary, in a tale where the "I" narrator retraces the whole fabric of his life, just as Bourgeois' gigantic spiders remind of life's weaving cycles, with their looping spirals admirably adjusting to imposing building designs (267, fig. 1.10):

Fig. 1.10. Louise Bourgeois. *Untitled Hanging Piece.* 2004. Guggenheim Museum, Bilbao. Sculpture. Photo: Suzanne DeChillo. Web[27].

The sense of edifice and architecture also permeates the richly textured world of Virgo's narrative; and it does so to flesh out the anatomy of the ruin and to frame key narrative axes. In "Home II", for example, Dickie envisions the collapse of his

[27] http://www.nytimes.com/slideshow/2008/06/26/arts/0627-BOUR_index.html?_r=1&

ancestral Haida world as a portentous mirror of his own disintegrating self —"the ruined houses…the mortuary poles…the totem poles of the village" (164). But not all is lost; as relics with re-enlivening potential stand "the grave-box fronts with the crests, Sun or Moon, Hawk or Eagle", suggesting that the protagonist can also overcome the debacle, if he takes the red road and re-learns the path of wisdom[28]. Virgo's prose also recalls the bygone splendour of Jaina Dharma temples to epitomise the evanescence of love. In such a way, the "ruined Jain temple" in "Guess" becomes an instrumental decoy of Peter and Judith's fallen romance (83).

Venerable ruins are often disseminated through Virgo's topographies, which abide ancient castles, fortresses and obelisks in exuberant English, Irish, and primeval forests... (i.e. "The Scream" 52). The vestige is also traceable in the landscape of "Neanderthal, Pithegogyne, [and] Eve", which had clay as the original forming substance ("Eden" 102). Virgo's fiction trails the historical roots of man through the skeletons of dolmen tombs, Stonehenge remains, or primitive caves evoking the first human inhabitants on earth. In his literature, the old fissures of a flaked room wall may have a potency to summon the prehistoric rock, the first house of man, and the walls of Lascaux —so pregnant with bisons, bats, and immemorial residing spirits ("Haunt" 239). In all, his fiction hoards the archetypal conscience of Man through the artistic collective and the description of the land's fossils, "boars' teeth" ("Cat" 45-46), ivory crescents, and "multitude of bones jutting" that mark the veins of the land through the archaeological presence.

[28] The annihilation of the primeval Haida world under religious, demographic, and white control becomes a main issue (and concern) in Virgo's oeuvre. In this connection, the author praises the cultural and artistic revival that the Haida native community is recently experiencing by reclaiming the ancestral heritage through the priceless creations of its native artists (in such fields as wood carving, weaving, decoration, bodily art, tattooing and architecture, amongst expressions). For further details, see the writer's own comments in *Appendix I* (370-72) and *Appendix II* (399-400).

Architecture is so fluid in Virgo's creation that it even percolates musically. The author reveres the art of music, "it's architecture, its rhythms, its 'colours'" as they weave "the way through [his] writing" (*Foreword* 13). Music is so intuitively primordial to him that he praises at once the beat of Homeric dactyls, the Saxon and Gaelic measures, the oral pace of Irish storytelling, and even the mystic sound of Japanese incense (*Appendix II* 393). Music is literature and literature is for him rehearsal, poetic hearing and counting, as his hypnotic voice attests in the collection *Virgo Out Loud* (1999) or his poetic *Nonagon Fugue* (in artistic collaboration with Jackie Forrie, 2007). Music is lyrically present in Virgo's poetry as it is in his prose, forever revered since he was a boy, when he used to listen to the quartet from *Rigoletto* in the South African house of an adorable Jewish neighbour (*Appendix II* 407-08). His fascination for music led him to discover a wondrous classical repertoire that he would later transport into utterance: Haydn's flutes, Mendelssohn's overtures, Andrés Segovia's guitar, Prokofiev's orchestrations, Beethoven's piano... Satie's... Chopin's... or the opera interludes by Leoš Janácek, all distil through, musicalising his fiction throughout.

His audial intuition proliferates from classical sounds to popular programmes, from common rhythms to Folk Irish overtones, from classical music to jazz, pop, rock, and country hits.... His pen praises memorable classics by Teddy Wilson, Mick Jagger, Bob Dylan, Johnny Cash, or Mitra Berov, among a profuse cluster of artists. It intercepts music as an art but it also describes the organic music of life —the bird's "cu-COO-cu…tone of life in the hills" ("Guess" 83), the "cork popping" of a raven's cry ("Home II" 164), "the white noise of a distant waterfall, the harping of bullfrogs" ("Crane" 39), "the cork flap-tapping of women's feet" ("Guess" 85), "the

music to a warm conversational drone" ("Ciao" 61), the "thudding percussion" of riffles ("Bandits" 9), the "harmony" of a "porcelain song" ("The Medium" 85)....

As this introduction to Art in the fiction of Seán Virgo reveals, his prose contrives abundant intersections with numerous artworks and art fields —i.e. with painting, drawing, book illustration, photography, film, theatre, architecture, sculpture, music... Also, generally speaking, with any stylisation that the writer envisions artistically —as may be a Haida slate carving of "a bear with her two, human cubs" ("The Glass Sphere" 76), a Haida picture of Creation in "felt appliqué" ("Rites" 111), a fine-glass sphere blown by an ancient Korean master ("Sphere" 70), the rune-like relieves on its iridescent floating surface (76), a flawless clay vase moulded by a potter artist ("Eden" 106), and even a painterly blueprint of the First Bird at the divine Master's atelier ("The Falcon" 47) .

As the above examples disclose, the author often searches for the original substance and the luminosity of the *objet d'art.* In fact, the brightness of the image, which often filters ekphrastically, is foremost to Virgo's view of art, from young to mature literature. Already in an early interview with Michael W. Higgins and Peter Hinchcliffe, Virgo expressed his conviction that writers should try to reproduce "certain literal textures from the natural or the human world", "with the kind of luminosity that dream figures have...to capture and re-present some of the vividness, the inevitability, even if the logic is dream-like" (20). That bright resilience of the artwork is often conceptualised by the Lacanian notion of the Borromean knot, which Virgo finds a sublime conceit to explain the interconnectedness of art with the real, the symbolic, and the imaginary. The author has himself explained this threefold

alchemy in a recent lecture on occasion of the *I Seminar in Lifewriting,* held at the University of La Rioja[29]:

> The Borromean knot was something devised by the French psychologist Jacques Lacan and for me it's a wonderful image: its three rings are interconnected so that, if you took one away, they would all disappear….[Lacan] sees them as a pattern of the human psyche and as a pattern of successful art….One of the rings is the real; one is the imaginary; and one is the symbolic. And that to me is wholeness. ("The Real" n. pag.)

Importantly to this research, the author has described his aesthetic philosophy as one of "transmutation, not transcription" (qtd. in Wigston n. pag., Kulyk Keefer 1610). His words signal how ideally his fictional oeuvre befits the investigative design of this thesis, devoted to the rich *transmutations* of other arts into his narrative. To that effect, my research will very purposely choose a selection of tales and novelistic excerpts from Seán Virgo's fiction that clearly elucidate the transference of art into his prose on precise cruxes that concern genre, model, mode, and channel contingency, as will be accordingly explained in the next section.

1.2. STRUCTURE, METHODOLOGY AND OBJECTIVES

The different parts of this study emerge with an investigative aspiration to cover a comprehensive range of artistic transliterations into narrative. To that effect, the diverse chapters have been arranged with an aim to elucidate the transference fields of artistic illustration (2), painting, architecture (3), theatre (4), and music into fiction (5). All chapters share thus an interartistic immanence that discloses the wealthy intersections of manifold artworlds with the (also) artistic realm of literature.

[29] His lecture was pointedly titled, "The Real, the Imaginary & the Symbolic".

Distinctly, my analysis will scope a wide array of transpositions from the heterogeneous pictorial, architectural, performative and musical domains into Seán Virgo's prose. Chapter 2, the only exception to the exclusive transmedial invention alongside, is intended as an exploratory chapter that rather envisions the intermedial and substantially complex relationships existing between images and words within the multimodal landscape at present, through Virgo's model. It is destined to set the basis of a project which will keenly highlight the word-image relations and the visual intersections between diverse pictured media and the literary signifiers (i.e. through the motley artistic realms of book illustration (2), painting (3, 4), and diverse procedures of 'visual' music into fiction (5).

Another design throughout will be to dissect the conversions, not only of any one art alone into fiction, but the intersections of many into the prose field. The whole notion of interarts would be otherwise compromised, if we tried to lodge boundaries to the intermedial possibilities, which prove manifold and stimulating nowadays. Thus chapters 3, 4, and 5 will examine the respective interweaving of architecture painting, theatrical painting, and 'visual' music into fiction, to show the crosspollinations of more than one art at once into the domain of literature.

The scope of my investigation does not aim at being exhaustive —it would seem indeed unthinkable to dissect with any degree of solvency the intricate array of arts and their literary transpositions within the limited framework of a dissertation. And yet, my endeavour sets to highlight key gaps of exploration concerning the merging and transfer of some key artistic worlds into narrative, concerning the arts of illustration, painting, architecture, theatre and music in literature. My choice of narrative resides in its being an exceptional territory to explore lengthy and concise modes of artistic transference as well as succinct and elastic modes of ekphrasis.

Added to that, my goal will be to expound some conciliations and departures of current ekphrastic discourse within a fluid tradition that has lavishly favoured the comparison between painting and poetry —as attest Horace's *Ut Pictura Poesis,* or Giorgio Vasari's claim "che la poesia e la pittura usano, come sorelle, i medesimi termini" ("that poetry and painting use, like sisters, identical ends") (*Le Opere* 1326). This dissertation will thread those classical pathways but will also be offspring to its own synchronic limelight and will have as further aim to disencumber some curious ekphrastic modes of contemporary fiction that rely on pictorial, architectonic, theatrical, and musical objects of art. Such modes will be placed in dialogue with the ancient notion of artistic *decorum* and the limits of representation in creative history, which have currently transcended the conventional links between Nature-Beauty-*Objet d'Art.*

*

To go deeper into this general framework, the ongoing pages (Chapter 1) offer a review of some theoretical, methodological and critical approaches that broadly contextualise the analytical set-up of this dissertation. This overview will be instrumental to unfold the subsequent goals and investigative advances of the forthcoming chapters.

The analysis will not pursue a one-sided or exclusive methodology to expound the diverse interart and transmedial cruxes under examination. It will rather aim at an expansive diagnosis that will tackle the most suitably specialised critical lens to conduct the research attending to each kernel, thus offering a sufficiently rich and solvent resolve to each case study. For clarity reasons, it might be convenient to broadly mention some key critical areas in each chapter.

The central core of illustrated children's literature in Chapter 2, will make it indispensable to bring forth the postmodern critique of the genre (i.e. Nikolajeva & Scott, Pantaleo...), which has highlighted the eco-critical and emotional density of the recent picture literacy (Lewis, Clement, Rifkin...). Section 2.2. delves into the adult reader's interpretation to rhetorically ambiguous children's iconotexts by Virgo. That goal of analysis will lead me to opportunely recall Wolfgang Iser's Reader-response theory. Besides, the topic of 'The Beauty of the Ugly' in children's iconotexts that is also central to this section will be generally examined under the larger classical phisolophy of aesthetics (i.e. by Horace, Homer, Aristotle, Lessing, Pacheco...) and related notions concerning the shifting laws of *decorum,* the hybrid, and the changeable soil for mimesis that image-text configurations have undergone in the history of canon and representation to the present. Section 2.3 will unveil distinctive aspects of the theory of perception in icono-textual formations, a fact that will necessarily yield into some critical conceptualisations of the recent visual and media studies (Messaris, Nishishara, Mitchell, Heffernan...). Added to that, the scrutiny of anamorphoses in Virgo's picturebooks will be conveniently undertaken by offering a precursory review on anamorphism in optical and artistic experimentalism throughout history (i.e. by Zeuxis, Alciato, Arcimboldo, Quevedo, Shakespeare, Kepler, Galileo...).

Continuing with the logic of chapters, my analysis of narrative space in Chapter 3 will trail essential narratological corpora of this indispensable kernel (Bal, Genette, Hernáez Lerena...) that will pave the way to my subsequent interartistic analysis. The transfers of pictorial *doorsien* structures into fiction will bring to focus salient pictorial scholarship of that artistic device in Baroque aesthetics (i.e. Gállego, Hollander, Weststeijn...). In this connection, my inquiry of mobile perception in urban narrative settings will underscore Svetlana Alper's seminal work on pictorial

perspectivism and ocular observation in Dutch art, which I will scrutinise within its migrated fictional optics. Allied with it, my inspection of Flemish architecture painting in Virgo's literature will advocate influential critique of this artistic genre (Franits, Sutton, Cieraad, Frijoff) to later install my examination of fictional counterparts. An ancillary (albeit non-subsidiary) topic of this chapter concerns the tremendous potential of succinct ekphrastic modes in narrative contexts through Virgo's model. To that effect, Tamar Yacobi's interart analysis of the succinct ekphrastic figure will become indispensable to my subsequent elucidation of a sophisticated ekphrastic case that involves, not only the twofold pictorial-literary shuttling but, moreover, a threefold painterly-architectonic-narrative case.

My assessment of theatrical painting in fictional scenarios in Chapter 4 will call forth specialised critique of this artistic kernel in painting (van Eck, Bussels, van Kessel), performance art (Barkan, Fischer-Lichte, Pavis, Perkins Wilder), and literature (Drayson, Butler). Specifically, my narrative study of the theatricalisation of collective portrait through *chiaroscuro* allusiveness (4.2) and caravaggist stage-light (4.5) will retrieve expert critical research on Caravaggio's theatrical art (Gombrich, Varriano, Drury, Houlden, Warwick, Larson...). Furthermore, my scrutiny of the *Face* and the *Mask* as histrionic refractors in Virgo's fiction (4.4) will be preluded by insightful critique within the broader pictorial, literary, and epistemic frameworks (i.e. Bakhtin, Freud, Tseëlon, Grenville, Barreras...); also, by specialised avant-garde, pre-cubist and expressionist enquiries about James Ensor, Pablo Picasso, and Edvard Munch (Berman, Shaw-Miller, Wood Cordulack...). To close, the narrative exploration of the mind as a dramaturgic space in section 4.5 will appeal to some prevailing scholarly diagnoses within the performance study field (Postlewait, Monaghan, McMullan...) that will be later surveyed regarding its fictional transmutations.

Section 5.1 in Chapter 5 will carry out the investigative unfolding of a curious literary version of musical emplotting. My analysis will acknowledge some key critical prerogatives within the interart poetics field, mostly pioneered by John Nebauer's theorising. The next section (5.2) will conduct the elucidation of a telling postmodern case of lengthy ekphrasis of artistic objects in Virgo's fiction, that will necessarily inspect former critique regarding the *descriptiones rerum* mode in classical rhetoric (López Grijera, Webb, Bounia...). My contention that the musical representation in Virgo's tale "Ciao" participates of a singular instrument-for-action type profiling a source-in-target metonymy applies expert linguistic cognitive analysis (Radden and Kövecses, Ruiz de Mendoza, Chen...) to the particular fictional casuistic. The final section (5.3) on iconic modes of musical score intervention in fiction traces the erudite discussion on diversely related melopoetic issues (Wolf, Scher, Spitzer, Prieto...), cognitive linguistics, and media studies approaches (Radden and Panther, Tsur...), to subsequently inspect their transmedial fruition within the musico-narrative order.

A cross-sectional objective of this thesis surveys the ekphrastic blooming of representational (mainly painterly) objects in literature, but also emphatically, of non-representational ones (architectural, theatrical, musical...), a fact only recently claimed by specialised interart critique. In this regard, my inquiry poses a practical formulation of Claus Clüver's pioneering expounding on the profitability of the latter areas of ekphrasis, which have been generally neglected by conventional critical approaches and which I pursue to kindle through Virgo's exceptionally interartistic prose.

*

After this preliminary overview of critical areas and methodologies, I will try to offer a more detailed analysis of theoretical cruxes by chapters. In this connection,

Chapter 2 examines new multimodal emergences of the image-word alloy in postmodern illustrated children's literature —taking Seán Virgo's iconotextual production as a model case. A central issue of this chapter will seek to explore the fundamental interconnections that children's picturebooks have with the real world, to point out their enthralling (and paradoxical) adult bearing. Claiming the artistic appeal that children's iconotexts have on the child's cognitive building is clearly not anew; however, expounding the substantial learning that it can bring to the adult understanding is less prone a matter of study —which I will openly address in this chapter.

A brief scrutiny of some referential literature, attests how motivational to the infants' abilities the postmodern children's iconotext can be, a fact which section 2.1 of this thesis will rather observe under the more unusual effects on adult re-cognition of this genre. In this connection, Paul Messaris' volume on *Visual "Literacy"* has already stressed the potent cognitive consequences that image-word experiments have for young people in the post-industrial era. The critic has claimed that "images, like language, are a distinct means of making sense of reality...[and] give students an alternative...form of access to knowledge and understanding" (21). In *Picture Theory,* W. J. Thomas Mitchell transcends former semiotic, historicist, and comparative accounts that have largely emphasised the "structural homologies between texts and images" (87). Instead, his approach enhances the potential that language and images have to separately filter "alternate histories, counter-memories, [and] resistant practices" regarding the represented reality (85).

Postmodern picturebook scholars have also promoted the interartistic forcefulness that children's imagetexts have to nurture a fluid (sometimes stinging) comprehension of the world outside. Lesley D. Clement has recently noted as a

remarkable characteristic of postmodern children's picturebooks the fact that they often contrive "framing devices that break down boundaries between text and image, between the page and the book, and between the book and the world" ("*On Beyond Z*" 58). Those blurred boundaries oftentimes foster a new emotional, ethical, and ecological learning in the little readers. In this line, David Lewis already praised "the 'ecology' of the picturebook" as a novel aesthetic projection "in which pictures and words 'interact ecologically, [so] that the book acts as a miniature ecosystem'" (qtd. in Pantaleo 9). In *How Picturebooks Work,* Maria Nikolajeva and Carole Scott have also stressed the "situational ethics" that a blooming diversity of "uncertain iconotexts" is currently proposing by "increasingly challeng[ing] the reader" with many "fin-de-siècle dilemmas...as the new century begins" (259-60). As Nikolajeva has enhanced in her book *Cognitive Approaches to Children's Literature,* the presentation of these dilemmas in contemporary picturebooks has a potency to prompt "the children's emotional intelligence and their empathy with the real" (*Reading* 94). The critic explains that "cognitive criticism provides adult mediators of children's literature with invaluable means to enhance novice readers' mind-reading capacity. It thus has enormous educational implications".

My objective in section 2.1 will be similarly centred on inspecting the transformative power that postmodern picturebooks 'for children' may have on reading response and what enduring interconnections they may foster between the reader and the world. And yet, instead of focusing on the undeniable promotion of the children's imagination —that is often the emphasis of current critique— I will rather inquire the interartistic forcefulness that this genre 'for children' may have in the adult world at large. A related goal will be to demonstrate the profound ecocritical and psycho-affective substance that Seán Virgo's iconotextual production 'for children'

has on mature readers. To that effect, I will delve into some of Virgo's exquisitely illustrated imagetexts —from the poetic *Kiskatinaw Songs* (with drawings by Douglas Tait), *Vagabonds* (with pictures by Harold Boyd), *Eggs in a Field* (with drypoints by Ryan Price) and *The Shadow Mother* (with drawings by Javier Serrano).

Added to this, a goal of section 2.2 will be to demonstrate some complex picture-word alterity gambits that the postmodern iconotext for children often contrives nowadays, with a view to disentangling their adultlike potential. Former critical diagnoses, such as W. J. Mitchell's *Picture Theory,* have already questioned a "'theory of pictures' or a 'science of representation'" that solely stands on mutual correspondences of the image-word conjoints (83). Recent post-structural and postmodern critique has also examined explicit ways in which the friction between images and words may convey unique substances in original picturebook liaisons. In this spirit, Roland Barthes already appointed the "(traditional) Book…[as] an object which *connects, develops, runs,* and *flows"* in contrast with modern formations that rather portray a pace "of discontinuity [that] is obviously the myth of life itself" (173). Joseph H. Schwartz inspected the "congruency…[and] complementation" of words and pictures, but also, the existing "alternation, [and] deviation" between them, to the point that "text and illustration [may] *counterpoint* each other" (qtd. in Nikolajeva and Scott 17). On their part, Nikolajeva and Scott have studied the "ironic interplay" and "contradictory" transmediation that may run between "text and illustration" (259), while David Lewis has commented on the "indeterminacy, fragmentation, and decanonization" that image-text fusions abide in our "massively 'double-coded'" culture (90).

Besides, recent multimodal theory is showcasing the blooming of new picture-word environments that are starting to enable a "multimediated communication"

between images and language and which, as Gunther Kress states, are producing divergent "multimodal ensembles" (168) —being the picturebook a remarkable study case. Sylvia Pantaleo has specifically sanctioned "picturebooks…as multimodal texts" displaying two distinct "semiotic modes, of image and writing, that are used and combined in multiple ways" (7). These variable modes have also been underlined by Nikolajeva's cognitive research, which has stressed explicit forms of transgression, disintegration, and polyphony within the picture-word alloy (*Reading* 18, 209).

In section 2.2, I will explore an intriguing case of picture-word alterity of the postmodern children's imagetext that leads to paradoxically reconciliating endings. Concretely, I will inspect the chief substance of terror in children's picturebooks —to prove that it often yields to dense and adultlike reading intralayers that fuse complex, and apparently divergent, image-word fusions. A principal objective will be to ascertain that the 'ghastly substance' in postmodern children's composites is sometimes stimulated by an intermedial resolve that manoeuvres contrapuntal devices through picture-word alterity inventiveness. Specifically, I will stand out ambivalence and omission as the distinct channels of words and pictures to convey narrative terror. And yet, my investigation will show that the ostensible visual-linguistic discrepancy may in fact convey identical image-text kernels, generating smartly complex conjoints. That guiding pursuit will lead me to examine multifarious mechanisms in Boyd's images and Virgo's words that crystallise the pathetic substance differently in *Vagabonds*.

To appropriately develop my investigation regarding ambivalence and omission, I will bring attention to Wolfwang Iser's Reader-response theory of the indeterminacy gaps, which so crucially expounded the meaningfulness of visual absentation in literature and art ("Indeterminacy" 3-30). My target will be to

extrapolate his theoretical critique to the recent linguistic and visual literacy fields and to demonstrate that ambiguity constitutes an infallible recourse to generate suspense in the iconotextual creations. As I will reveal, the ambiguous and/or indeterminate factor in *Vagabonds* is accomplished through the alternate modes of linguistic duality and pictorial vacuity, respectively.

The thematics of *terror* will further allow this research to shed light into the tantalising representation of 'The Ugly' and its beautiful aesthetics in literature and the visual arts. The depiction of terror and its beautiful representation has become a paramount topic that has attracted the interest of writers and aestheticians at chief moments in classical history. My contribution will set to explore this aesthetic issue within the intermedial realm of contemporary iconotextual literature —being the terrorlike, a conceptually ugly substance that is often carried through intermedial strategies affecting images and language directly.

The analysis of *terror* and the *displeasing* will have as further objective to elucidate how the icono-textual imagination has merged (and in some ways transcended) the long-held topic of 'The Hybrid' in a lush artistic history. Given the relevance of the hybrid as an ubiquitous substance of the postmodern iconotext (being it generically, a creative medley of pictures and signifiers), it seems instrumental at this point to offer some glimpses of this crucial matter of study within the history of art. The research will reveal that *Vagabonds* irradiates the postmodern fascination for all that is miscellaneous, metamorphic, heterogeneous, and hybrid in polyvalent ways. No doubt, our noble ancestors had also typified the culturally hybrid as an alluring possibility of the visual and linguistic imagination, but it was often with some kind of aesthetic (and phenomenological) suspicion.

Let us only think of Horace's opening to the *Ars Poetica* (1-13), which repulsed the collaged pastiche and tragicomic monster as an undesirable joint in both painting and poetry —the simple idea of poets or painters assembling a woman with a fishlike finish was expressly cast-off. Aristotle was also particularly reluctant of any form of representation that would countenance the conceptually illogical or impossible genre mix —better unreal but plausible than real but implausible, seemed to be his tenet (*Poetics* 25.a-b). As it were, the mimetically accurate, unalloyed, credible, and decorous were considered sublime qualities in a fertile tradition of representation from Horace, Aristotle, Nieremberg, or Lessing, that seems no longer compulsory to present-day aesthetics. The hermaphrodite, the Lamia, the Allegory of Perfect Man, or the fish-man of Liérnages are only some expressions from embryonic science, mythology, iconography, or the social chronicle that attest to what a degree has the hybrid often twinned with the monstrous in the ancient vision[30].

That is not to say that the miscellany was in no way appealing —let us only think of Alciato's "Emblem of Gluttony" (1531), which comprised the body of a man as an assemblage of a crane's long gullet, a swollen belly, and a gull or pelican in his hands[31]; or of Giambattista Della Porta's physiognomic designs, which compared human, animal and vegetable types (*Physiognomia* III.1-4). And yet, more often than not, the unlikely mixture was seen as potentially damnable, suspect, or risible in varying degrees. In this sense, I would like to suggest, some literary and visual traditions encompassed the unencompassing through the poetics of escape that were part of the laughable. One cannot help thinking, for instance, of the aberrant blend

[30] For further reference on these issues, see Del Río Parra (155-63) and Medina Barco ("Índices Monstruosos" 433-37).

[31] Concretely, the Latin *subscriptio* of Emblem 90 in Alciato's *The Emblematum Liber* reads: "*Gurgulione gruis, tumida vir pingitur alvo, / Qui Laron, aut manibus gestat Onocrotalum; / Talis forma fuit Dionysii, et talis Apicii, / Et gula quos celebres deliciosa facit*" (109).

which was favourite to Baroque aesthetics and led Spanish poet Francisco de Quevedo to draw a singular portrait of the unrequited maiden, which compared her at once with a speedy emery, an injured bull, a darting bolt light, and an oppressed serpent (sonnet 342). But, as the example indicates, the bizarre blend was usually launched as a satiric, comic, and deliberate escape of some kind, or in any case, as a suspicious form of deviation. Thus, I am very much in accord with Elena del Río when she comments that at that time, "el monstruo, además, es a tal punto mezcla, retazos, fragmentos de otros seres, leyendas y creencias, que aun cuando es un ser humano se percibe como alteración"[32].

Then, the Romantic period started to be progressively more prone to recognition, acknowledgment, and even celebration of the hybrid, from the diverse fields of natural history, biogenetics, and the visual arts. Foucault reminds us, for instance, of how moving was the nineteenth-century case of French hermaphrodite *Herculine Barbin* (120, 199), whose memoirs attested the existence of intersexual identities beyond the binary male/female impositions and "modern European notions of a biological 'true sex'" (Kelly 124). Moving into the distinct prism of the visual arts, one could for instance think of Goya's imaginative sketches, that likened at once the *physiognomica* of *Dandy and Monkey, Student and Frog,* or *Policeman and Wild Cat,* evincing the regained prestige that the hybrid mix and the flight of fancy had acquired in wash sheets designs, cartoons, and grotesques at the dawn of the nineteenth century.

Very likely, as I say, the artist in the ivory tower, that was also a conceit for the individual genius, marked a liable point of inflection within the limits of representation. It was one which transformed the all-solicited *decorum* of former

[32] "The monster was, moreover, so much a mix of pieces and fragments of motley beings, legends and believes, that even when it was held to be human, it was perceived as alteration" (162, my translation).

times into a (Post)Romantic appreciation for all that was heterogeneous, artistically disparate, or surprisingly offspring of the boldness of the imagination. Thus, as I will show in Chapter 2 (2.1, 2.2), pastiche illustration, visual hybrids, anthropomorphised bestiaries, or metaphorical blends are some of the rambling ways in which current iconotextual literature has been developing adroitly ever since. Audio-books, online tales, science fantasy books, graphic-fiction works, and visual fables —such as Seán Virgo's *Eggs in a Field* or *Vagabonds*— are only some of the recent mixed-genre types that articulate that blend creatively.

Section 2.3 explores the cognitive potency of picturebooks in adulthood. A number of visual, interart, and literary studies have already confirmed the cognitive appeal of visual media to promote children's mental development and growth (Messaris 3, Nishishara (qtd. in Messaris 56), Clement 56-57, Pantaleo 24-29, etc.). An influential voice is doubtless Paul Messaris. His volume *Visual 'Literacy' – Image, Mind, and Reality* accounts for the psychology of perception and "cognitive development" that "film…television…photographs and other kinds of still images" may nurture in the young minds on "first time" reading (6-7). The issue of perception is also essential to the recent history of art. In this regard, E. H. Gombrich's study on *Art and Illusion* suggests, from the very title, his conviction that "pictures do differ significantly from the appearance of unmediated reality" (qtd. in Messaris 6).

My objective in section 2.3 will be to investigate this imagistic potential within the concrete iconotextual domain and to peruse, rather than the children's cognitive advance through image reading, the more unsuspected cognitive building that adults experience on re-cognising and re-visiting old picturebook plates of their young years. The research will show how the re-encounter of adults with former children's visuals may cause cognitive and psycho-affective leaps of a consequential nature

—whose fluctuations I will contextually refer to as 'visual anamorphoses'. Connectedly, I will bring some insight into the anamorphic manifestations in a fertile tradition, that is fecund from Parrahsius' deceit of a painted curtain, Arcimboldo's portraits of human heads, or Quevedo's reflections on ocular simulacra (*Providencia* 1411), amongst expressions. To make my point, I will explore a splendid treasury of passages from Seán Virgo's short fiction, that plunge into the interiorising life of adult readers and their anamorphic view of picturebook plates —i.e. in such tales as "Arkendale", "Ipoh", "Guess", "Widow", "Fox", "Boar", and "Windflowers". In all, the main pursuit of this section will try to partially cover this particular blind spot of the otherwise thoroughly expounded field of still visual media in postmodern children's picturebooks.

Anamorphic perception of pictured forms is indeed not a barren subject in the history of art. It constitutes a tantalising topic within the aesthetic chronicle from antiquity to the present. My interest in section 2.3 will be to highlight how forcefully it crystallises in the iconotextual fantasy within the larger artistic framework and how its phenomenological understanding has transformed into a cognitively engaging one. An overview of anamorphic art in the diachrony might give an idea of its alluring aesthetics along history. Pliny the Elder already praised Zeuxis' volumetric skill and dexterous brush on his small scale painting of grapes, which deceived the birds themselves as real (*Natural History* VI.36). Renaissance humanism was not indifferent to pictorial wit and visual anamorphism either. Giuseppe Arcimboldo (1527–1593) invented imaginative portrait heads that beguiled the eye as human composites and were, in fact, composed of pictorial fragments of book, orchad, and floral details. A new cosmovision led early modern science into a progressively increasing interest in the fundamental place that man occupied within the surrounding universe and its

expansive observation. The turn from the sixteenth to the seventeenth century launched a new epoch in astronomic, kinematic, and optical technology that developed eyeglass perception, concave and convex lens effects, etc. Galileo's spyglass (c. 1609) and Kepler's telescope (c. 1611) were amongst the instrumental advances that viewed the subject in ocular distancing and approximation with his cosmic reality and revealed the anamorphic substratum of vision[33]. That seemingly changing reality that contracted and protracted, tumbled under the critical Baroque vision, which often saw closeness or distance as an anamorphic deceit of the perspectival eye. Under this light, Golden Age writer Quevedo warns in his treatise *Providencia de Dios* (1641):

> Advierte que los ojos te persuaden a creer una mentira más de sesenta veces mayor que el globo de la tierra y del mar….Las montañas y cerros de peñascos tienen el color pardo o blanco de la tierra, y el verde de su yerba y árboles; y siendo así, desde lejos tus ojos te lo muestran de azul ultramarino….Pudiera convencer a los ojos de otras muchas burlas que hacen; mas éstas bastan por todas. Pues si la razón te enseña la verdad de la mentira de tus ojos, y te desengaña del engaño que ves, no puedes negar que se ve mejor lo que se cree a persuasión de la razón, que lo que se mira con los ojos[34]. (1392-93)

The world's frame at that time was often thought of as a universe projecting *fantasmas* and apparitions. Additionally, the world that the eye refracted was one

[33] For an extended analysis of this scientific circumstance, see Albert Van Helden's study in bibliography.

[34] "Mind that your eyes persuade you to believe a lie sixty times larger than the earth and the sea globe....The mountains and hill mounds share the earth's brownish-grey or white colour, and the green of its trees and grass; and that being so, your eyes make you see them as blue ultramarine from far afield....I could convince you of many other tricks the eyes can beguile us with; but these ones will suffice. Then, if reason shows you the truth of your eyes' fabrication, and dissuades you from the observed artifice, there is no denial that you'd better see what you believe by persuasion of your reason than by your eyes' contemplation" (my translation).

forming a medley of visual deceptions sometimes casually motivated by the vagaries of emotion. Some of that possibly lingers the Shakespearean lines in *Richard II,* about the tearful eye whose blurred vision "Divides one thing entire to many objects; / Like perspectives, which rightly gazed upon / Show nothing but confusion, eyed awry/ Distinguish form...." (2.2.17-20). From the literary to the photographic domain, the camera obscura meant another singular advancement of an increasingly sophisticated phenomenology of perception that was thought to have even influenced the pictorial art of Dutch painter Johannes Vermeer and its accurate pictorial display.

Threading all the way from former to recent centuries, visual anamorphoses have fascinated our age as well. This thesis will for instance recall Paul Klee's experimental *Old Steamer,* which E. H. Gombrich enhanced as a masterpiece of *Art and illusion,* given its anamorphic backward-and-upward visualisation (223). At some point, I will also explore the polymorphic gestalt experiments that base on figure-and-ground page contours and induce the eye to prefigure multivalent outlines, which may be differently interpreted as, for instance, musical notes or flying insects on the narrative page. The analysis of these and other optical gambits in fiction account for the multimodal dynamics of the image and its capacity to iconically motivate thought function in today's literature.

In line with the above, section 2.3 of this study will demonstrate that visual anamorphoses are not only playfully retinal (as they have often been considered in tradition) but also decisively conceptual and cognitively fluctuating. As I will prove, this is probably one of the most significant contributions of iconotextual formations in recent decades —the fact that they incubate the interest to explore, not only the optical substance of the image itself but also the variable, thus anamorphic, recreations of what that image represents to a cognitively changing reader. The investigation will

evince that Virgo's fiction is lavish in passages that inquire into this anamorphic resilience of picturebook visuals, not only fostered by the ocular distancing or approximation of the viewing subject to the pictured frame (as was enhanced conventionally) but as mental fluctuations of the brain experience and varying cognitive stimuli of the former-child, now-adult reader, on retrieving the illustrated plates of younger years.

Chapter 3 addresses the central issue of space in narrative —that Mikhail Bakhtin resumed perfectly in the second half of his emblematic chrono*tope* formula (84). It intends to stand out an ekphrastic resolution of fiction to resolve the paradoxical display of three-dimensional space within the one-dimensional realm of the page. I will show that this ekphrastic case (albeit witty and uncommon) transmigrates a pictorial and architectural model of art to spatialise domestic and urban views in narrative. Therefore, this chapter cross-sectionally transits the translation of pictorial and architectural models of art into literature.

Narratological studies and interart critics have already prescribed the importance of space in fiction. In his volume *Narrative Discourse,* Gerard Genette comments on the *rallentendo* or digressive rhythm that the time of a story may take when it comes to the description of place (87-88). Mieke Bal specifically acknowledges the multiple "relations between various spaces" that any narrative can display, as may be a "big city…a village, a street, [and] a house", among others (139). In her volume *Narratology*, she touches on the somehow pictorial or imagistic support that is needed to build any worthy description of locale in fiction. As she states, in order to generate a feasible "image" of any plausible city view or household, a narrative needs to channel the "precise representation of space", which generally includes a great "number of specific qualities added to the general ones" (139).

Moreover, interart studies have concretely scrutinised the translation of pictorial models in literature. Tamar Yacobi's seminal study on "Verbal Frames and Ekphrastic Figuration", in the volume *Interart Poetics,* becomes an indispensable elucidation on the workings of the ekphrastic recourse and its (mainly) succinct resolutions in poetry and prose. Yacobi's study adumbrates "the very transfer of a visual image to another medium, with its radically different sign-system" (41). In this sense, she considers that the ekphrastic process often involves a de-automatisation and de-familiarisation on its transmutation from the (pictorial) vehicle into the (literary) tenor.

A salient part of Yacobi's discourse dwells on the transmedial transfer of "pictorial model[s]" of art into literature —which may translate "a theme…a painter…a school", etc. (41-42). As she explains, "the literary invocation of a [painterly] model" constitutes an "abbreviated reference to a whole pictorial set of works", such as *The Last Supper;* whose literary allusion calls necessarily back "to the original itself for details and extensions" (42). This mode of ekphrastic transference generates potent "(cross)reference and (inter)connectivity" between the literary tenor and the (pictorial) vehicle. Thus, for instance, the ekphrastic allusion to the "lush *Rousseau-like* foliage" in a poem by John Ashbery evokes the rich vegetational model of French painter Douanier Rousseau and leads the reader to irresistibly search into "the pictorial source…in quest of further, unspecified aspects, elements, [and] attributes of the Rousseau model that would answer and transfer to the poetic analogue" (43-44).

My aim in sections 3.1 and 3.2 will be to amplify Yacobi's referential frame of exploration and to inquire into, not only the ekphrasis of pictorial, but also architectural models of art into fiction —through the analysis in translation of the

Dutch Baroque model of architecture painting in Virgo's tale "Ciao". My research will elucidate how this artistic model integrates overt, covert, and direct ekphrastic allusiveness that irradiates at once the painterly sediment of Flemish Golden Age genre painting and the compositional programmes that inspired their homely and city architecture (i.e. from coetaneous manuals by Hendrick Hondius, Hans Vredeman de Vries, etc.).

My analysis will also have as a goal to expand Claus Clüver's pioneering investigation regarding the ekphrasis of non-representational artistic objects in literature. In this sense, I very much accord with Clüver, that ekphrasis can treasure the description of visual and representational works of art —i.e. from figurative painting— but also of non-representational ones, such as those from abstract painting, music, ballet, or, as in the case under study, "architectural interiors" ("Ekphrasis" 23). Clüver's clarification becomes fundamental within the scholarly revision of ekphrasis undertaken by recent critique, which seems convenient to overview in some critical hallmarks.

Murray Krieger's volume on *Ekphrasis* constitutes a thorough diagnosis of the concept from classical to postmodern times. The very title of his study, which assimilates *ekphrasis* to and *illusion of the Natural Sign,* brings forth subtle considerations regarding the paradoxical nature of the ekphrastic recourse insofar as it attempts an artistic imitation that can never reproduce the real object of art itself. A similar realisation is expressed by W. J. T. Mitchell in *Picture Theory,* who affirms "that ekphrasis is impossible…[inasmuch as] a verbal representation cannot represent —that is, make present— its object in the same way a visual representation can" (152). Mitchell's definition of ekphrasis is also important because it involves a precious understanding of the instrumental resolution that the ekphrastic figure has to

represent visual objects of art. His discernment shares the basis of James Heffernan's former definition of ekphrasis as "The verbal representation of visual representation" (*Museum* 3; *Picturacy* 40, 320). Heffernan's formulation doubtlessly derives from a comprehension of the enormous potency that the ekphrastic representation of visual and pictorial objects has had in rhetorical and literary discourse for a long classical and humanistic history. For that reason, I very much agree with the critic's belief that:

> The history of art cannot be told without ekphrasis, the verbal representation of visual representation. When Leon Battista Alberti in *De Pictura* (1435-1436) explains Timanthes' *Immolation of Iphigenia* and Apelles' *Calumny,* or when Franciscus Junius treats the paintings of Apelles and Parrhasius in *Painting of the Ancients* (1638), they are both writing of works they never saw —except in ancient descriptions of them. (*Picturacy* 41)

Indeed, the ancient history of art was transmitted through numberless ekphrases and lavish descriptions that circulated in antique compendiums and miscellanies, such as Pliny the Elder's *Naturalis Historia* (Book XXXVI), or later Medieval, Renaissance, and Enlightened volumes. Some exemplary cases may be Pedro Mexía's *Silva de Varia Lección* (c. 1540), which accounts for Apeles' art (382-85); Giorgio Vasari's *Le Vite* (c. 1550), which described the prowess of numberless artworks by such artists as Polygnotus or Nichomachus (50), from a large corpus; or Ephraim Lessing's *Laocoon* (c. 1895), which included, among many, a description of Zeuxis's celebrated painting of Helen (153). And yet, as Vasari's compilation already hinted at from its very title (*Le Vite de' più eccellenti architetti, pittori et scultori italiani…descritte in lingua Toscana)*, the history of art not only *described* the works of excelling painters but also, readily, those of architects, sculptors, etc.

Vasari's edition was already suggestive of a broader concept of ekphrasis that has also become part of the artistic and literary canon along history. Claus Clüver's theorising responds to that wider notion, a fact, in my opinion, fundamental to scope the possibilities of ekphrastic representation in contemporary literature. In his essay "Ekphrasis Reconsidered" (1997), Clüver openly defines ekphrasis as "the verbal representation of a real or fictitious text composed in a non-verbal sign system" (26). The part of his formula that I am most interested in exploring contextually is the potentially wide "non-verbal" nature of the source that gets represented, because it conceives not only painterly works of art, as has been largely sanctioned, but also musical, architectural, theatrical, etc. Conventional scrutinies have frequently stressed the ekphrastic fluidity of visual and pictorial sources. But, as Claus Clüver crucially observes, an encompassing definition of the term cannot possibly "restrict the objects of ekphrasis to [only] representational texts: [because it also] covers architecture, as well as absolute music and non-narrative dance", among other art fields.

Taking in mind Clüver's theoretical accent, my pursuit in Chapter 3 will be to offer a practical study case that narratively proves the descriptive potential that pictorial (and representational) but *also,* emphatically, architectural (and non-representational) ekphrases may have into fiction. In this connection, Chapters 3, 4, and 5 will round up this expansive insight by embracing the ekphrastic analysis of representational sources of art (as may be those of figurative painting) but also, tellingly, of some non-representational expressions from architecture, theatre, and music in fiction, respectively.

With this goal, Chapter 4 will expound the thriving crosspollinations of theatrical painting in fiction —which amalgams pictorial art along with theatrical gesture, dance, lighting, dramatisation, and other elements of dramaturgy. A

kaleidoscope of critical sources have laid the foundations of my subsequent investigation —including art history sum, conceptual dictionaries, visual theory, performance studies, and narratological theory. A clarification on terminology seems reasonable at this point, concerning what will be my frequent use of 'performance art' along these lines. In this sense, I share Erika Fischer-Lichte's view concerning her attempt to homogenise the diverse labels often tagged to "Performance Art" and to theatre as if they were different modes of expression. She suggests counteracting the harmful approach of polarising both genres by considering their common potential. As she claims in her essay "Performance as Art – Art as Performance":

> Instead of trying to distinguish performance art from theatre, it would appear more promising to proceed in precisely the opposite way. Since the performative mode prevails in many different contemporary art forms, it becomes increasingly difficult to differentiate between them clearly: the borderline separating one neatly from the other seems to dissolve; all art forms seem to merge into one art —a performance art. (72)

My own inclusive view of theatre and performance in this dissertation, which will include references to pictorial theatre, dance, ballet, mime, or musical opera is akin with Fischer-Lichte's all-integral notion of *Performance art.* It will be thus used as a prevailing, though not exclusive, label regarding my own analysis of theatrical transmutations in the literature of Seán Virgo.

Leonard Barkan becomes another indispensable voice in this introductory chapter to discern the heterogeneous aesthetics that are comprised in theatrical art. His volume *Mute Poetry, Speaking Pictures* constitutes a comprehensive analysis about the history of fine arts and the interartistic nature of theatre —a notion which becomes central in the context of this thesis. In his chapter "The Theater as a Visual

Art", he acknowledges one of the most intriguing and crucial discussions that have affected the art of the stage from Vitruvius' classical times to Renaissance theatre —namely, its primary nature as either a visual or a sonic art. His inquiry also inspects the inteartistic nature of drama, which intermingles architecture, visual art, and music, with performance:

> Clearly, theatres are themselves pieces of *architecture,* which is a *visual art;* the stage is a space that is liable to be visually composed; and the whole experience of the drama —that is, all the relations among audience, building, and *performance*— are characterized by *seeing*….But in the classical texts that give the Renaissance fullest license for envisioning places of public performance, the *theater* is far more an auditory than an ocular place. It is both surprising and chastening to scan Vitruvius's extensive account of Roman and Greek theatres, searching for any sense of the visual experience of performance. There is some reference to the look of the building, and there are a couple of sentences about the famous περίακτοι, the rotating triangular set pieces that enabled scene changes. But the many pages devoted to the physical requirements of the theater are nearly all concerned with how well the audience *hears*….In fact, the subject of the theater becomes for Vitruvius the springboard to a lengthy discussion of *harmonics, acoustics, musical modes, overtones,* and the way the human voice travels. And, skipping a millennium and a half, Alberti's *De Re Aedificatoria* will repeat precisely Vitruvius's emphasis: health, traffic, and above all, sound. (128–29, emphasis added)

A number of other critics have also informed about the interartistic nature of theatre, which becomes chief in this context. Some of them have added to the architectural, visual, and musical aspect of performance, the dialogical element involved in playacting. In this connection, Michael Hattaway has enhanced "the visual elements of the scene [which] combine with the dialogue in [such] a significant form

that reveals the condition of life in the play" (57). On her part, Lina Perkins Wilder has reminded of the double-edged aesthetics that has led critics to either praise the "primarily…visual environment" of theatre or "the rhetorical aspect of playacting, which…requires an audience more aurally than visually attuned" (162).

Interart analysis and literary studies have also dissected the blended nature of performance art and its transference into narrative. Particularly eloquent is Elizabeth Drayson's recent article "From text to image and film", which examines the transmutation of a narrative scene from the Spanish picaresque novella *El Lazarillo de Tormes* (1554) into a later painting by Goya (1812) and a modern film version by José Luis García and Fernando Fernán Gómez (Goya awarded, 2001) that includes, moreover, a theatrical monologue of the literary source. Drayson's expounding gives a view of how potentially transformative the interartistic traffic from literature may be into painting, cinema, and also transversally, into theatre. Among other things, her essay becomes a reflection of how a narrative tenor may integrate "strong visual and performance qualities…in discrete narrative episodes which are theatrical by virtue of the prevalent use of dialogue and in the presence of dramatic conflict" ("Text to Image"147). Surely, that theatrical and visual appeal of the literary text is what facilitates the later pictorial and filmic translations. The dramatisation of literature has also been recently expounded by Stephen Butler. His essay on "Banville's Irish *Commedia Dell'Arte"* constitutes an insightful reflection on how novel writing (or any narrative form) may "aspire to the condition of painting", but how it can "also aspire...to the condition of the theatre" (163). His cross-sectional analysis of Jean-Antoine Watteau's painterly work in Banville's oeuvre, with the recurrent Pierrot-Colombine-Arlecchino love intersections, becomes one of the priceless (and scarce)

testimonies on the very special issue of how theatrical painting intervenes into contemporary fiction.

In spite of the profuse corpora, the transmutation of theatre into literature is, in many ways, pristine territory. The investigation of theatrical and performance art is lavish and broad, but the concrete examination of how its histrionic system of signs transmigrates into the literary page poses yet fertile ground for discovery. My aim in Chapter 4 will be to trace some relevant posts concerning the performative traffic into narrative and to elucidate some viable modes of theatrical transliteration with potent effects to fiction making —concerning the building of collective scenes, character life, emplotting, focalisation, urban space, and subjective mind as stage, among other competences. In this case, the theatrical metamorphoses into fiction will be examined through the sophisticated loupe of yet another artistic (and pictorial) interlayer that makes the case study brilliantly complex —through the scenic world of theatrical painting. A clarifying comment should be made at this point, that this dissertation will not be referring to 'scenic painting' as the creative art of stage design that constitutes a solvent artistic discipline nowadays, but as a specific quality of highly expressive painting that often involves sublime visual dramatisation and histrionics.

To guide my research, I have purposely selected diverse tales by Seán Virgo that show assorted functionalities of the pictorially theatrical aspect in fiction along the corresponding sections. Concretely, the analysis of Virgo's short fiction "Ciao" in section 4.2 will demonstrate how Caravaggio's still-lifes may integrate the illusion of sensory atmosphere into a tale's setting. I will particularly inspect how his contrasting *chiaroscuros* and expressive *contrappostos* may enliven the imagination of street life in narrative. Section 4.3 will decode some essential beliefs that Seán Virgo, as playwright and man of the theatre, has transferred from the stage into the page. After

this preview into the theatrical sign, my objective will be to attend the analysis of theatrical painting in Virgo's tale "Boar" and other —real or invented— painterly references in this short fiction (i.e. to Gustav Klimt, Leonardo da Vinci, Sisley, Courbet, Corot, or a fictive Cudahy). My design will be to show the invigoration that narrative gesture may obtain through the fictionalisation of the theatrical face on the pictorial canvas.

Linked to this, section 4.4 will purport to investigate the fecund transposition of *face* and *mask* as theatrical vectors in fiction. The analysis of these two elements of dramaturgy in concrete (pre)-cubist, symbolic, and expressionist paintings (by Pablo Picasso, James Ensor, and Edvard Munch) will unveil the potency that theatrical painting of the *Commedia dell'Arte,* the Carnival, and the Grotesque may accomplish in fiction. The study of their transliteration in "Guess" and "Ciao" will manifest how favourable the pictorially theatrical vehicle becomes to the formation of mood, perspectival subject, focalisation, and uncanny space in fiction. Subsequently, section 4.5 will reflect on the visual (and visionary) tale world of "The Hanging Man" to dissect the profitability that the three-dimensional machinery of drama may bring into a narrative scene. I will particularly inspect the transposition of the subjective stage, as a dramatic mode that is able to functionally depict inner mind and psychic dread in storytelling. The analysis will serve to prove that the pictorial source, with its profoundly theatrical immanence, can import kinesic and motilic substance into narrative, but also psychic, spiritual, and even confessional.

Chapter 5 contrives to explore some telling —mostly visual and iconic— means of fiction to attain the musical translation. The transposition of pure music into literature has constituted a cornerstone of intermedial, melopoetic, and literary studies during the last three decades. A reason for that interest resides in music being

expressed through a closed sign system which is not easily readable to many —a fact already noticed by diverse musicologists and interart specialists (Bruhn "Ondine" 47; Weisstein 163; Lagerroth, Lund and Hedling 8, etc.). The intricacy of its narrative transmutation, especially as regards instrumental or absolute music, abides in channeling a non-verbal art through the medium of words. Thus, *The Musicalization of Fiction* —which Werner Wolf has analysed distinctly— drags an intriguing paradox of transformation that implies the verbalisation of a sign system that is, by nature, non-verbal.

This paradox of transliteration has also had notable repercussions concerning the demarcations of ekphrastic discourse in current critique, which had until recently mostly attended the description of graphical and visual objects of art and is at present opening up to a more amplifying sense of descriptiveness. As I have mentioned before, this extensive scope has broadened up the definition of ekphrasis to the verbal representation of non-verbal texts, that music suitably belongs into (Clüver, "Ekphrasis" 26). In this respect, Clüver has mentioned that the "translatability of non-verbal texts…is crucial to all interarts discourse, just as it has always been a concern for art historians and musicologists and dance critics" (31). As he claims, "the verbal representations of non-verbal texts…[and their] extra-textual phenomena…have begun to move to the center of critical attention" in recent years (30).

Chapter 5 of this dissertation is a proof of that recent interest. My aim embraces a general commitment, already manifested, to explore some curious gaps and holes regarding the transliteration of representational, but also, non-representational arts into literature. In this final chapter, I have a concrete goal to dissect some hitherto scarcely transited modes of instrumental and interludial musical translations in fiction. Allied to it, I have a wish to highlight some vibrant ways in

which contemporary fiction is able to attain the ekphrasis of musical objects. These objectives will lead my investigative enquiry alongside the three sections of that chapter.

More precisely, section 5.1 will have as an aim to expand the concept of musical emplotting which John Nebauer propounded in his seminal article, "Tales of Hoffmann and Others: On Narrativizations of Instrumental Music" (1997). It will set to explore a distinct variant to Nebauer's theory of musical emplotting, which does not so much rely on the characters' imaginings as on their memory stimuli to engender the musical plots, and which I will contextually label 'the emplotting of memory filters and literary subtexts'. In all, my research targets to extend the comprehension of musical emplotting as a creative means to narrativise absolute, orchestral, and interludial musicworks in fiction and to evince how it can foster main fabula argument.

My quest in sections 5.2 and 5.3 will be to examine two 'visual' modes of pure musical translation into narrative —concerning. respectively, an ekphrastic formulation and a score intervention recourse. My analysis will unfold the narrative transposition of musically iconic means —rather than the acoustic ones that have been preferably acknowledged by the transmedial critique. The scholarly evaluation of acoustic analogues between music and literature has undoubtedly produced thriving corpora due to the suitability of this mode of musical transposition. To put it otherwise, the sonic pairing of both the musical art and the literary art has produced a comprehensive corpus of intermedial studies evincing the idoneous translation that music, as an aural medium, may obtain through the transliteration into the (also aural) medium of literature —so copious in poetic and lyrical cadences, alliterations, onomatopoeias, and narrative assimilation of musical structures. In this regard, Steven

Paul Scher's investigation on word music procedures has been crucial to disentangle some chief means that literature has to accomplish the musical transmutations. Scher has ascertained "ingenious linguistic means or special literary techniques...[that] imply, evoke, imitate, or otherwise indirectly approximate actual music and thus create what amounts at best to a verbal semblance of music" ("Literature" 180). He has particularly mentioned the key procedure of "word music, [as one that] aims at poetic imitation of musical sound...[and] serves as the poet's primary technique of verbalization" ("Notes" 30). Werner Wolf has explained the essential acoustic material that is at the basis of this mode of musical mimesis:

> The term 'word music'...coined by Scher....refers to a musicalizing technique which exploits the basic similarity between verbal and musical signifiers. Word music "aims at poetic imitation of musical sound"...and gives the impression of a presence of music by foregrounding the (original) acoustic dimensions of the verbal signifiers. Of course, these signifiers remain verbal signifiers: they do not become but only imitate music. Such imitation may be achieved by making use of pitch, timbre and rhythm, by introducing 'harmonies' (or 'dissonances') through various forms of acoustic recurrences, or by 'onomatopoeia —broadly defined" (ibid.). In all these cases literary language must be 'heard' rather than merely read, and this requires, as already stated, a special effort in fiction, which is not normally read aloud. (*Musicalization* 58).

Much as Scher, Wolf's expounding of musical transliterations in fiction draws on the acoustic "semblance[s]" existing between the verbal and musical fields. In his own view, narrative discourse often recurs to these sound analogies to achieve the musical impressions, either by means of "1. Word music, 2. Formal and structural analogies, 3. Imaginary content analogies...[or] 'verbal music'" (*Musicalization* 58).

Notwithstanding the fructiferous acoustic modes of sonic translations into literature, there are also (less predictable) visual and iconic ones to effect the musical transmutations. The lower prevalence to mediate the musical transfers in terms of their visual/iconic similitudes with language may be due to the fact, Werner Wolf suggests, that "the signifiers of the latter [of the literary language]...are not iconically related to [those of] the non-dominant medium [of music]" (*Musicalization* 57). And yet, his analysis has also extolled precisely that visual residue that both media share. As he explains, "the general similarity between musical and verbal literary signifiers...consists in their both being originally of an acoustic nature" (15); notwithstanding that essentially sonic pairing, he continues, "A further similarity is that their acoustic signifiers...may be transcribed into *visual* ones" (15). The visual sediment of both arts "can therefore make use of written text as a channel" and open up to "a potential for a new dimension of signification".

I entirely share Wolf's promotion of the visual "potential" that music *also* possesses to be made effective in its fictional translation. Given the considerably lower literature regarding this latter area of research, my investigation in sections 5.2 and 5.3 will centre on disentangling some curious visual and iconic modes of fiction to generate the musical impression. Concretely, section 5.2 will delve into the 'visual' potential of ekphrasis to describe the musical quality. Partaking of the ancient rhetorical premise —already enhanced by Aristotle's *Poetics* (17, 1455a), the *Rhetorica ad Herennium*[35] (IV, 34-35), or Quintilian's *sub oculos subiectio* formula (*Institutio* 9.2.40)— that ekphrastic discourse has a capacity to put the (artistic) object before the (reader's) eyes[36], I will explore an intriguing possibility of that in contemporary fiction, which is to be encountered in Seán Virgo's tale "Ciao". As it is,

[35] See under [Cicero] in bibliography.

[36] For further reference, see López Grijera (135) and Hermans (252).

this story makes the music decipherable through the linguistic description of the visual object —a Victorian music box of the Regency period— which is rendered with such a profusion of ekphrastic detail that it truly is placed before the visual imagination of the reader's mind eye.

My objective will be to show that a principal recourse to represent the musical quality in the tale is not only based on (the more customary) word or verbal music procedures that have been acknowledged above, but also on a detailed ekphrasis of the musical object or *spinetta* that enacts ready correspondences with the equivalent musical flow. A related goal will be to assess the metonymic profitability of this ekphrastic mode, which prompts the musical representation through the physical description of the visual clockwork or musical object. This ekphrastic mode is furthermore highly cognitive because it necessitates the reader's active enactment to build multifarious correspondences between the physical source (or musical instrument) that gets ekphrastically described and the musical matrix (or musical action) that it represents. As it happens, the functional workings of the "source-in-target metonymy INSTRUMENT FOR ACTION" profiles have already been thoroughly inspected by specialised cognitive linguistics (Ruiz de Mendoza "Nature and Scope" 153-54; "Cross-linguistic" 129; "Metonymy" 115; Radden and Kövecses 37; Chen 251, etc.). My objective will be to envision their profitability within the cognitively engaging field of literary poetics, regarding their potential resourcefulness to attain the musical representation in fictional contexts.

Allied to that, and rounding up on the analysis of succinct ekphrasis that contrives Chapter 3, a target of this section will be to offer some singular considerations regarding lengthy modes of ekphrasis in contemporary fiction. An objective will be to place Virgo's musical artefact in connection with other universal

ekphrases along history, such as Homer's paragonal shield of Achilles in *The Iliad* (18, 478-608) or Arachne's tapestry in Ovid's *Metamorphoses* (6.1-145). The ekphrastic comparison with those genealogical cases will demonstrate that the description of artistic objects is an endurable goal of literature from the ancient *descriptiones rerum* to a pulsing narrative present. Also, distinctly, I will evince that modern ekphrases have a potency to psychologise the description of the *objet d'art* by interspersing the stream of consciousness of the glancing subject (or artist) alongside the descriptive scenes.

Continuing with the visual force of musical transfers, the last section of this study (5.3) will tackle the analysis of iconic modes of musical representation through score intervention in fiction. The intermedial analysis of text and score relations is clearly not unfamiliar to musico-literary studies (Bernhart 140, Moore 200-202, Weisstein 151-54, Bruhn "'Picturesque Songs'" 201-10, Byron 157, etc.). An inviting, and clearly less accessed possibility, is the embedding of score structures themselves within the narrative passages —a transmedial subject which I will be interested in exploring contextually. A creative tactics of literature to import score music into the page is facilitated by the (partial) mimesis that verbal music is able to provide. As Werner Wolf reminds, "one of...[the] conditions of verbal music, [is] namely that it 'suggest[s] the experience or effects of music' by approximating in words an actual...score" (Wolf *Musicalization* 62; Scher "Literature" 188).

And yet, my goal in section 5.3 will not so much acknowledge the possibilities of verbal 'approximation' by score simulation in narrative, but the musical integration of actual score parts into the fictional page —its being a less explored domain. In his analysis of Ezra Pound's *Cantos,* Mark Byron has already ascertained how "visually striking" may musical score integration become to poetry, with "all the typographic

and spatial elements" that the musical text may import into the poems (157). Instead of the poetic, my analysis will concentrate on score inclusion within the concrete narrative medium —a bimedial strategy that joints the linguistic and visual fields and which, as will be my emphasis to highlight, brings about surprising meaningfulness to the fictional passages.

To that end, I will analyse the recourse of partiture intervention at interplay with the verbal message of selected passages from Seán Virgo's short fiction "Ciao" and his novel *Selakhi*. The research will prove that those linguistic-iconic gambits do not only stimulate cognitive reading enactment but constitute ingenious ways to build inner character in fiction through visual processes of musical re-semantisation at interface with the literary contexts. This 're-semantisation' occurs in the sense that the originally undecipherable musical symbols in the partiture get new iconically motivating significations once they enter the prose syntax and are 'read' in subtextual merging with the language. The issue of metonymic and/or iconically motivational processes has already been acknowledged by expert linguistic analysis (Radden and Kövecses 37; Radden and Panther 17). My pursuit will be to envision its efficacy in musico-literary contexts within modern fictional scenarios.

*

The sundry possibilities of interartistic translation that this dissertation explores obliges to devote one final thought to the notions of *intertarts, multimodality,* and *transmedialisation* that give title to this study. As Michael Webster remarks, *interart* studies involve the elucidation of how "one art [has] been transferred or intermingled with another art" (223). Lagerroth, Lund and Hedling explain how this study field seeks the unfolding of "challenging ways [that] engage in promoting interdisciplinary critical strategies in the study of the traditional arts: dance, literature,

music, painting, sculpture, theatre, etc." (7). The current course of analysis will delve into that affluent interartistic panoply by concretely searching how the arts of illustration, painting, architecture, theatre, and music intermingle with literature.

Additionally, the interweaving of these myriad art domains is itself richly *multimodal* because each artwork and artworld contains its own mode of expression as well as its own sign system, structure, medium, and materials, posing enticing ways to effect their modal intersections with the verbal message of literary discourse. Regarding multimodality, Forceville and Urios-Aparisi have manifested that "purely verbal messages and texts in (mass) communication are nowadays often complemented, or even superseded, by information in other signifying systems...[that] combine text with pictures and sound" (3). In that sense, the term multimodal will be broadly used henceforth to examine the creative 'combinations' of some artistic modes (visual, musical, gestural...) with the verbal (and aesthetically enticing) language of fiction. And yet in this case, the contextual unfolding of multimodal discourse will not be handled via any technical approach, discursively analytical tools, or mass communication taxonomies, as it will mostly dwell on details regarding the literary interpretation. Therefore, my use of the term will be broad and incidental, yet nonetheless inherent to the whole transmedial, and thus multimodal, logic of this inquiry.

The third key term underlying the basis of this project refers to its *intermedial* essence, which I will contextually enhance to as *transmedial,* because the hermeneutical slant adopted will mostly explore not merely the interconnectivity between the aforementioned artistic media but, prominently, their concrete conversions into literature. As Eric Vos informs, the term "intermedia" was "introduced in the vocabulary of contemporary art disciplines around the mid-1960s...for the

characterization of artistic phenomena that appear either to fall between established categories or to fuse their criteria" (325). And yet, as Vos himself explicated, that intermedial approach could distinctly scrutinise the "transmedial relationships" between "two distinct works' in two different media, one of these works transposing aspects or characteristics of the other to its own medium (as, e.g., in ekphrasis)" (326). As Siglind Bruhn notes, any transmedial praxis combines "the prefix 'trans-' for 'crossing a border'" and "the different media represented by the artwork responded to and the one responding to it" (*Sonic Transformations* 143).

The reason for my preferent use of the term *transmedial,* instead of the also accurate *intermedial* (within the present *inter*arts context), is based on the essential aspect that makes this study distinctive —namely, that the *intermedial* relations between the arts are mostly expounded, not bidirectionally (attending the to-and-fro transpositions between literature and the other arts, which is a more customary direction in current critique) but from the other arts —i.e. illustration, painting, architecture, theatre, and music— into fiction. That is largely due to the prevailing philological and literary accent of my investigation, which aims at discriminating how the arts, in some lush global manifestations, are able to transpose into the pristine territory of words —a subject which, as the following pages will disclose, takes bright fruition in the narrative world of poet and writer Seán Virgo.

*

The preceding introduction to chapter contents and general goals can be further specified by succinctly acknowledging the main investigative objectives of the forthcoming chapters, which purport:

(i) To expound some key gaps regarding the interartistic formations and transmedial conversions of the arts of illustration, painting, artchitecture, theatre, and music in fiction.

(ii) To stand out the paradoxically adult nature of postmodern children's picturebooks and to signal new paths of the recent picture, ecological, and emotional literacy. Also, to evince the cognitive potential that children's picturebooks can foster in the adult mind through anamorphic fluctuations of the subject's conceptual placement by setting the contemporary imagetext in artistic connection with a rich production of visual and literary anamorphism and hybridisation in the history of canon and representation.

(iii) To study the transliteration of architecture painting into narrative, through the special analysis of Vermeer and De Hooch's paragonal model of Dutch genre painting and city views in the narrative of Seán Virgo. Allied with it, to amplify Tamar Yacobi's referential framework of succinct ekphrastic modes by scoping a doubly complex ekphrastic case that involves not only the description of painterly objects but also that of architectural objects into fiction.

(iv) To investigate the transmutation of theatrical painting into narrative by looking into some theatrically pictorial masterpieces by James Ensor, Edvard Munch, Pablo Picasso, and Michelangelo da Caravaggio in the literature of Seán Virgo. Connectedly, to evince how some mechanisms of dramaturgy and signs of theatre may forcefully invigorate the lively sense of life on the inert life of the paper.

(v) To scrutinise some telling translations of musical art in fiction regarding hitherto dimly expounded cases of musical emplotting and visually motivated devices of musical transference. Moreover, to analyse a variant of a lengthy ekphrastic case (that is fertile since the classical *descriptiones rerum),* which in a tale by Virgo renders the representation of musical objects through (unusually) metonymic and 'visual' means. In relation with this, to extrapolate the "source-in-target metonymy INSTRUMENT FOR ACTION" profiles of the cognitively linguistic model to the field of literary poetics and to show its eventual resourcefulness in narrative contexts.

(vi) Cross-sectionally, to assess the ekphrastic potential of architectural, theatrical, and musical objects, —or non-representational sources of art in narrative, much as the (further acknowledged) representational vehicles.

*

Before delving into the aforementioned areas of research, it seems convenient to offer a brief conspectus of thematic kernels regarding the constituent chapters in this dissertation:

- Chapter 1 introduces the main goals of this thesis and enunciates some prevailing (and hitherto vaguely explored) areas concerning the interartistic merging and transmedial shuttling of the arts of book illustration, painting, architecture, theatre, and music in fiction.

- Chapter 2 inspects novel bimodal strategies of contemporary children's picturebooks through Virgo's illustrated *Kiskatinaw Songs, Eggs in a Field, Vagabonds, The Shadow Mother,* and an array of other excerpts from Virgo's iconotextual production (i.e. from "Ipoh", "Arkendale", "Cross Fox", "The Widow", "Windflowers", etc.). The passages will seek to proof new paths of the ecological literacy, the emotional literacy, and the cognitively engaging possibilities that children's imagetexts do have for a (paradoxically) adult reader.

- Chapter 3 elucidates the very special translation of architecture painting into fiction, through the study of Virgo's short fiction "Ciao". Together with it, it amplifies Tamar Yacobi's pioneering framework of succinct ekphrastic modes, by investigating a doubly complex instance of the 'invocation of a model' casuistic, that transmedialises pictorial, but also vividly, architectonic models of art into narrative.

- Chapter 4 envisions some fructiferous crosspollinations of pictorial and performance art into fiction. It will concretely demonstrate the blooming forcefulness that the specific transmutation of theatrical painting can accomplish concerning the narrative building of lively atmosphere, character histrionics, facial gestus, pathetic mood, subjective mind, inner character, and urban place in contemporary fiction (i.e. through the analysis of Seán Virgo's tales "Ciao", "Boar", "Guess", "Man", "Windflowers", etc.).

- Chapter 5 resolves some curious gaps of exploration regarding the transposition of (mostly instrumental and pure) musical pieces into literature. Specifically, this chapter will ascertain some emplotting and motivationally iconic modes of partiture integration into narrative (i.e. by Beethoven, Sir

Henry Bishop, Mendelssohn...) that generate manifold significations on their merging with the prose field, which often result into sensorially playful reading patterns (i.e. in Virgo's tales "Woodie", "Ciao" and his novel *Selakhi).*

CONCLUSIONS

The preceding chapters have attested the wealthy interartistic and transmedial shuttling that Virgo's contemporary fiction abides and the potential for transference that the diverse art fields of illustration, painting, architecture, theatre, and music are able to thrust into narrative. The "Final Remarks" section at the end of each chapter has aimed at bringing partial resolution to the manifold cruxes under examination. At this point, however, I would like to broaden the scope of my investigation into some final conclusions that may open up the lead towards future research regarding these analytical kernels in the context of a thriving aesthetic tradition from past to present.

For clarity's sake, it seems convenient to offer conclusions regarding the same logic of chapters that saw their analytical come out. After a first introductory chapter on methodology and objectives, that highlighted the suitability of Seán Virgo's narrative as the deliberate corpus of this investigation, Chapter 2 has brought into focus some novel issues regarding the interartistic field of postmodern children's literature and the art of illustration in his oeuvre. This second chapter has underscored the precise phenomenology underlying some postmodern image-text affiliations —taking Seán Virgo's iconotextual production 'for children' as model case. A principal objective of my inquiry has been to explore novel image-word intersections and to demonstrate that they neatly compromise with the ecological, ethical, and psycho-affective reality of the world outside. Insighful critique has already attested how the new aesthetic of the postmodern picturebook for children often transcends the page's edges to place pictures and words in experimental forms of dialogical tension

regarding some telling (and often biting) realities (Clement, "*On Beyond Z*" 69; Nikolajeva and Scott 259; Messaris 21; Pantaleo 9, etc.). This study has specifically showcased some examples of that interanimating image-word exposure to a stinging reality to ultimately evince that the image-text intralayers seem often more prone to adult reading than the purely childlike one that is predictable. The analysis of Virgo's illustrated "Cat's Cradle Song", "Song of the Unborn", *Eggs in a Field,* and *Vagabonds* has shown how the interartistic molasses of the postmodern picture-word conjoint is able to unravel dystopian truths that destabilise the pleasing *mythopeia* of conventional children's literature. The investigation reveals that Virgo's linguistic rhapsody, at interplay with the artistic drawings, does not represent the harmonious reality that would be foreseable in any congenially children's medium. Instead, his icono-textual fusions ironically spotlight environmental crisis, moral anathemas, dysfunctional pathos, and diverse perfunctory ways of the world at large that seek up transformation through the miracle of art. So much so, that the iconotexts oftentimes compel a fundamental re-positioning of the adult conscience with regards to urgent issues surrounding —concerning, for example, human militarisation, devastation of the wildlife, moral collapse, and manifold unsettling substances which would be hardly retrievable in purely pleasurable children's picturebook aesthetics.

Concretely, Musgrave and Virgo's "Cat's Cradle-Song" in *Kiskatinaw* has been examined in tune with an impressive collage drawing by artist Douglas Tait that discloses how the delectable blend of visual and linguistic materials may, in fact, postulate disharmony. The research shows how the idyll between pictures and words may signal disruption and harass of Man against the natural world and its endangered wildlife. I have also proved that the dulcet bait of virtuous drypoint and fairy cadence in *Eggs* bespeaks, in fact, fraud and human perversion. Its actant is a colossal

Everyman figure, who boycotts life in the farm, commits larceny against mother hen and dooms his child's fate to tragedy. In all, the analysis unveils a marvellously complex and experimental image-text discrepancy that lures the reader into the iconotextual fantasy to then carry out ecocritical denounce and proto-environmental learning.

The scrutiny has also verified the pathetic pull of the emotional literacy in postmodern children's picturebooks through the analysis of the tiny illustrated book *Vagabonds* —which fuses Virgo's words with Harold Boyd's fractal designs. The examination has inquired into the emotive element of Virgo's pageant in the light of some classics of the *peregrinatio* literature, such as Chaucer's *The Canterbury Tales* and Bunyan's *Pilgrim's Progress*. Results evince at once thematic conflux and notable departures of Virgo's book with its precursors, being the psycho-emotive drive of the infant a salient target of the postmodern iconotext —a fact that suggests the psychologisation and mind-based import of present day aesthetics. As I have seen, little pilgrim Klaus is partially offspring of the post-freudian and post-jungian era, with their belief in the hero-child or god-child. His young age is probably what makes his quest distinctive with regard to many a brave adult pilgrim of the Medieval and Middle Ages *peregrinatio* literature. The original invention of Virgo's picturebook resides in its having tracked child Klaus as subject of the excruciating trip, thus emphatically trailing the psycho-affective growth that the devotional journey is able to bring forth in the youth's individual conscience.

Other conclusions indicate that some recent iconotexts have an interest in cognitively blooming the child's sense of ethical place in life and the functional lessons for selfhood that visuals and words germinate; to the point that the intermedial imagination can be said to have a distinctive potency to transform the children's, but

also prominently, the adults' standpoint regarding numberless dilemmas. Those dilemmas engender, by their own essence, a similarly puzzling reading praxis, that frequently disrupts teleological reading into a back-and-forward swinging of the picture-word sequence that is not smoothly horizontal. In other words, the postmodern iconotext often pleads for a synergistic image-text interplay that is diversely concurring, critical, and disruptive.

In this connection, section 2.2. has scrutinised the apparent fracture of alterity in some recent intermedial fusions to show that they may, in fact, be conspicuously unifying. Concretely, this section has examined the terrorlike substance underlying Seán Virgo's illustrated book *Vagabonds,* thus scoping the displeasing element that is part of a large aesthetic legacy of representation from past to present. The search has demonstrated that the seemingly dissociating mechanisms of visual vacuity and linguistic ambivalence —in Boyd's pictures and Virgo's prose, respectively— become in fact convergent modes to represent the gravitational theme of fear.

For one thing, the investigation has proved ambivalence as a chief recourse of the language that builds up suspense and launches incommensurable cognitive potential, not only into children, but also into adult access to deep reading interlayers. Maria Nikolajeva and Carole Scott, from a fertile critical corpus, have already acknowledged the ambiguous factor as an aesthetic substance of postmodern picturebooks, that "increasingly challenge[s] the reader" and promotes "uncertain…communication" (259). The present course of study has gone a tiny step further to attest that one linguistic way for the ambivalent to bloom is through lexical dualism —which Virgo's prose crystallises through concrete thematic, metaphorical, and charactereological tactics in *Vagabonds.* Results permit to state that ambiguity is indeed an aesthetic expression of the "postmodern interrogation of the arts' ability to

reflect reality" (259) —to use Nikolajeva's and Scott's words— but also, as I have stressed, an eloquent linguistic recourse to the raising of suspense —which is paramount to the rendering of terror in children's iconotextual literature.

A second outcome of the present inquiry targets the notable cognitive potential that the ambiguous factor may infuse through the lexical one. Nikolajeva and Scott have already ascertained the manifold significations that the ambiguous may stimulate in the little reader's brain (144, 204). My present quest has been rather keen on disclosing the profound insightfulness that the ambivalent factor is able to install in the grown-up readers, given the ostensible access to deep reading nuances that their visual and verbal imagination may be driven into. As I have evinced, the polyhedral substances in *Vagabonds* nurture uncertain (albeit tantalising) predictions concerning, for example, the sacred or real nature of Magdalene, the evil or benign nature of the players, and the subliminal or real entity of the boy's *paura* on the merciless wasteland —all of them kernels, which derive into spiritual, ontological, and epistemological pondering that seems suitably destined to adult interrogation.

Results manifest how the apparent paths of alterity between images and signifiers to represent fear in *Vagabonds* are in fact convergent modes to underscore a ruling diegetic crux: the suspense that draws from visual-verbal indefinition. The unresolved suspense arising from Virgo's twofold language and Boyd's luminous drawings constitutes in truth a Janus face of each other: the bilateral intent of images and signifiers to build up the tale's pathos. To put it otherwise, the analysis reveals how the aesthetic paths of the visual-verbal literacy in recent children's picturebooks can materialise through apparently dilemmatic gambits of the pictorial and linguistic orders, which are in fact, unsuspectingly confluent. This interanimating logic ultimately stands out the postmodern children's picturebook as a highly complex

interartistic configuration in potential flux of discontinuity and multimodal motivation.

The foregoing reflections permit to draw cross-sectional observations regarding canon and representation in contemporary verbal and visual media with regard to an enduring aesthetic history. The examination of *Vagabonds* evinces that the long held comparison between painting and poetry, or *the Sister Arts*, —chief from as late as Horace's *Ut Pictura Poesis* or Simonides of Ceos' belief that painting is mute poetry and poetry is a speaking picture[1]— finds new bimedial versions of the picture-language media through the iconotextual formations. The research has shown that the interartistic possibilities of that former image-word interface have veered ostensibly, in spite of some resounding acquaintances between the classical and the postmodern discourse, which section 2.2 has explored.

This interartistic veering allows to trace inferable conclusions regarding the paramount aesthetic issue of "The Hybrid" —being the postmodern iconotext, with its multimodal image-text liaisons, *per se* intrinsically hybrid. The present research has extolled 'the hybrid' as a concept that places the postmodern imagetext in projection with a fecund literary and visual artistic praxis in the diachrony. The study has attested 'the hybrid' as a well-suited resolution of the postmodern composite, which conceives inventive amalgams to represent motley realities. Miscellaneous are, for instance, Virgo's description of a human gambler with "hawk eyes" in *Vagabonds,* or a human thespian who combines his "fish-like presence" and "pigeon feet" with a "saw-whet" voice (4). Hybrid are also Boyd's drawings of a flute player with a dogface, or a dog with a suggestively anthropomorphic design. Then, how that is transformed

[1] For further expounding of these artistic issues and authors, see Barkan (*Mute Poetry* 28-29), Krieger (264), and Heffernan (*Museum* 49, *Picturacy* 40).

stylistically is a different matter altogether. Taking the respective vehicles of syntax and visuals, the mixture expresses itself, as I have proved, either elastically or synthetically, horizontally (exploring the sequential flexibility of the prose) or paratactically (substituting human outlines with animal parts), metaphorically or metonymically (i.e. drawing a beak that hints at the ravenous nature of a human figure), etc.

And yet, this study has revealed that the frontiers of representation today have not only transcended the conventional boundaries between words and images, poetry and picture, text and illustration; they have also redefined the frontiers between art and reality, with regard to a tradition of literary iconicity that has often envisaged the hybrid as suspect, prodigy, or portent. This, as I have explored, has noticeably transformed within the present aesthetic context, with observable consequences for the postmodern picturebook aesthetic and the iconotextual fantasy at large. The novel composites find mesmerising image-word compounds and hybridising possibilities that challenge in unthinkable ways the limits of the imagination of former classical traditions, where the laws of decorum and the distrust of mixed-genre types and the non-plausible operated as cardinal filters. At present, we can find drawings of a stinky cheese man with olive eyes (as in Jon Scieszka and Lane Smith's picturebook)[2], white horselike creatures with "nobly formed torso[s]" (as in L'Engle's *A Wrinkle in Time* 73), humans with beaked and doglike faces as in Virgo's *Vagabonds* (7), or children's body-houses (as in Javier Serrano's recent illustration to Virgo's story *The Shadow Mother)* (2014; fig.1.2). In this picturebook, the image fuses the impressive visual of a boy in a buried houselike body that recreates the inert life of "the child [as he] grew up in a silent house" (32). In other words, Virgo's iconotexts demonstrate the enthralling

[2] See Scieszka's *The Stinky Cheese Man and Other Fairy Stupid Tales* in bibliography.

conflation of the picture-word medium and the wondrously hybrid possibilities of novel image-text blends within the current icono-textual formations.

Section 2.3 has addressed the issue of scale, cognition, and adult perception of picturebook images under the newly retrieved optics of adult readers. It has demonstrated how Virgo's oeuvre recurrently, almost immanently, acknowledges the potential for transformation that pictured-based forms gain, not through childlike discrimination as would be predictable, but noticeably, through adult re-vision. As I have explored, many of the grown up characters in Virgo's fiction find themselves at odds with the re-discovery of formerly coloured plates, sketches, and illustrations of old picturebooks that appear as metamorphosing visualties, which expand or contract, entice or appal, under a radically transformed adult scale of vision —thus becoming what I have called, *visual anamorphoses*.

In line with the above, section 2.3 of this study seeked to demonstrate that visual anamorphoses have become, not only a retinal and perceptual issue, (as they often have in tradition) but also a conceptual, mental, and decidedly cognitive matter of inquiry. With that goal, this section has elucidated how imagistic anamorphism affects the iconotextual production at present, within the broader interartistic history. Specifically, it has shown how image designs in contemporary children's picturebooks do share the historical vocation to reflect perspectival, geometric, and optical gambits in the long tradition of Zeuxis, Arcimboldo, or Kepler but also, prominently, are set to provoke curious fluctuations on the cognitively reading mind of the adult reader. Thus, and notwithstanding the indisputable connection with preceding aesthetics, the analysis has shown that a new order of vision presides in the postmodern age that conjures, not only the retinal impression of a picture but also the subject's conceptual, neurological, and cognitive variations to its optical seeing.

In this connection, the scrutiny of Seán Virgo's fiction has revealed that what perspectivises the view of the child's plate is, not so much its physical variation along the years, but the subject's cognitive re-positioning on an evolved reading response. In other words, the picture of Mole and Ratty pulling oars in "Widow", or that of the adorable bear cub in "Fox" remain unaltered with the passing of time. What has changed is the aging widow's regard, who no longer sees the entertaining plate of two animal friends of former years but a metaphorical projection of marital distance through opposite rowing, instead. Similarly, the experienced hunter in "Fox" can no longer recall the lovable bear of his infant adventure books, if it is not under the tinge of a newly born self-blame that cannot elude to compare its sitting posture with that of the real bear in wait for assassination.

Even when the vision scopes some kind of optical mismatch or change of scale that is purely perceptual, it invariably shelters some form of psycho-affective fluctuation of the glancing subject, ranged on the progress from infant to adult age. In this sense, the gipsy caravan in "Windflowers" seems to have *de facto* shrunk to a smaller visual scale that is proportionate to the growing protagonist and reminds him of Mr Toad's tiny plate. And yet, the character's visual belittling of that image is mostly the anamorphic result of a new angle of vision and cognitive variation; it is one that has reduced the old glamour of Romany fantasy and childhood literature to plain reality. Thus, the new vision of Toad's plate responds not so much to an actual mutation of the plate's physical shape as to the subject's psycho-emotive transformation of his childlike enthusiasm into a new adult disenchantment. In all, and lingering on the main crux of this chapter, that is, the adult response to children's iconotexts, this section has delved into this intriguing and hitherto unexplored hermeneutical fissure: the recurrent anamorphism of the image, not so much

interpreted as a perceptual deceit (as was habitual in former visual conventions) but as a manipulative artifice that charts the viewer's cognitive progress in life. As has been highlighted, Seán Virgo's oeuvre treasures splendid passages envisioning this iconic philosophy, which is anamorphic because it manifests the subject's experiential transformation through the fluctuating power of vision, and also emphatically, of re-cognition.

Chapter 3 has examined the transmutation of the artistically engaging field of architecture painting into fiction, being this a vaguely inspected case study that needs unravelling. It acknowledges a precise ekphrastic case that contrives the building of fictional space through the ingenious transference of a spatial model of art, which involves painting and architecture likewise. The inspection has disclosed the special resolution that abides in yielding narrative space through the transliteration of a spatial art, such as architecture. This spatial art is, furthermore, fully visual because it percolates fictionally as the pictorial model of Dutch genre painting that flourished in the Netherlands during the seventeenth century, exposing the intimately decorated home interiors of the Flemish bourgeoisie with meticulous attention to architectonic detail. My aim in section 3.1 has been to disentangle the intricacies of this complex and subtle ekphrastic formula that permeates the very onset of Seán Virgo's short fiction "Ciao" in order to prove that it can distinctly increase the illusion of domestic depiction and volumetric interiors in narrative.

Ekphrastic theory and interart studies have already sanctioned the profitability that literature may encounter on transfer of pictorial models of art within its uttered world. Tamar Yacobi has described how the *Last Supper* or the Rousseau model of painting may intervene in poetry through literal and metaphoric statement, and place the pictorial vehicle in figurative connection with its verbal analogue (42-44).

Chapter 3 of this dissertation has aimed at threading further at that visual-verbal interconnectivity of the succint ekphrastic figure by expounding, not only the transliteration of a concrete model of painting, but one which is, moreover, fluidly architectonic. At the very core, the examination has evinced the potential resolution that is to be found, not only in poetry but also decidedly in fiction, to transfer pictorial models of art through the medium of words. My second goal was to manifest how the page's medium is not only able to incorporate the two-dimensional art of painting within but also the three-dimensional world of architecture. A third objective has been to attest the inventive resourcefulness that resides in transporting some referents of a spatial model of painting to generate the spatial illusion in fiction.

As I have diagnosed, Virgo's "Ciao" relies on the frame-within-a-frame model of Golden Age Dutch genre painting to evoke domestic life within the credible indoor and outdoor confines of narrative (3.1, 3.2). The origin of the Dutch model was so brightly architectonic that smartly installs house architecture and urban place in the fiction by the description of double windows, door jambs, staircases, backyards, fenced porches, orthogonals, geometry, and urban *topographia.* All those elements, which fascinated the experimental designs of cartographers, engravers, and architects such as Hendrick Hondius or Vredeman de Vries in seventeenth century Netherlands, then translated into the pictorial art of Pieter de Hooch and Johannes Vermeer, whose paintings obtain direct allusion in Virgo's tale.

As I have examined, the ekphrastic formula presides covertly from the narrative start through a witty design of house architecture that evokes the Flemish *doorsien.* In this sense, Mr Dyce's household environment attains credibility through the description of its floor landings, *trompe l'oeil* effects and diverse window-frame devices that open up from his studio to the Toronto cityscape. Moreover, the analysis

has disclosed that the integration of some compositional formulas of Dutch Baroque architecture provides a priceless sense of perspectival puncture, chamber division, and two-floor household planes that set up the credibility of the physical locale in the story.

The translation of this artistic model has also revealed to have potent narrative effects regarding the formation of focal point and inner character. Regarding the former, the architectonic programme fosters focalisation based on the recourse of a mobile eye —that has Mr Dyce as the unifying subject of street vision. With respect to inner character, the mazy arrangement of house intersections and backyard passageways has unveiled as a splendid algorithm of the protagonist's mind and one that smartly encodes the complexities of his psyche and his chivalric sense of life. Additionally, the architectonic dispositions of the Dutch model have shown to prelude important diegetic kernels and positional keys of the tale. One such kernel is death —which gets cued through the dividing frontier between Mr Dyce's shadowy room and the luminous world outside. As relates positional alignments and domestic wall frames, they have been acknowledged to become efficacious indicators of character link —with front-back room connections that communicate master and apprentice and epitomise their spiritual bond of art.

Of course, one may argue, the object of art in translation is never the object of art itself. Phrase it otherwise, the integration of the frame-within-a-frame model of Dutch architecture painting into fiction can never grant the volumetric reality of household or city view itself, given the page's shallow medium. It is undeniable that, as Murray Krieger stated in his volume *Ekphrasis,* all we are left with in literature are "the verbal descriptions of these imagined objects", a fact which leads us "yet one further step away from them into the realm of representation" (xv). That seems to be

an inescapable truth of any artistic object which is rendered ekphrastically —that it never truly reproduces nor accurately mimics its visual real (may it be a painting, an architectonic marvel, etc). That must be a reason why Claus Clüver rightly claims that ekphrasis is "a discourse of re-presentation, re-writing, and translation", which inevitably entails some kind of interpretation of the artistic original, but is never the original itself ("Ekphrasis" 31).

And yet, this paradox-ridden essence of the ekphrasic mode is curiously also one that leads the literary invention to constantly contrive novel ekphrastic formulas that lucidly translate the artistic sources. One such formula is the one that I have pursued to dissect, concerning the fictional dilemma of credibly re-presenting three-dimensional architectonics on the page's oblong surface. As the scrutiny has shown, and however much our age may have distanced from old rhetorical premises of *inventio, dispositio,* and *elocutio,* writers keep sharing the same reverential curiosity to hone new possibilities to reach *perspicuitas* and to convey the object of art vividly —a fact that contextually involves the translation of household design and urban conglomerate in narrative. Indeed, gone are the old scholastic ways and learning formulas of the trivium or quadrivium. New pupils (and thus future writers, poets, and artists) do not anymore rehearse how to discursively perform well-patterned discourse through the indispensable aid of the *praexercitamina,* the *progymnasmata,* or other forms of creative *aemulatio*[3]. And yet, the impulse of the individual genius to open up to new ekphrastic ways and to transcend received literary formulas is still formidably present —a fact which Harold Bloom highlights critically under the *anxiety-of-influence* notion that is installed in male (and female!) writing nowadays (xxiii). In

[3] For further expounding concerning the classical, medieval, and humanistic models of schooling and rhetorical creation, see Canga Alonso (225-26); López Grijera (21); Moreno Hernández (13) and Gibson (xxii, 423, 453, 457) in bibliography.

that sense, and threading a bit from canonical discourse, I would like to suggest that the rhetorical quest to attain artistic vividness through discursive *enargeia* is still a pervasive goal of ekphrasis. As Chapter 3 has investigated, Virgo's invention to represent domestic and urban milieu is doubly clever —it integrates at once a pictorial model of art that is also buoyantly architectonic, thus granting colourful brilliance through the painterly echo and spatial verisimilitude through the description of wall designs, fenced courtyards, and amiable city vistas. All in all, the ekphrastic audacity of the tale ultimately relies on transposing artistic space to render literary space.

Chapter 4 has aimed an elucidation on the theatrical substance of painting and the invigorating lifelikeness that it can thrust into the paper-and-ink world of fiction. A design of this chapter has been to dislodge the traditional boundaries that centre on the visual glitter of pictorial art (primordial, as that is) and to rather impinge on its exceptionally histrionic (and thus theatrical) nature. I am aware that viewing the canvas as a theatrical object may be even less frequent than it has been at times to promote the non-visual substance that is present in theatre. Considering the latter, Leonard Barkan has recently stressed that "nearly all the modern critical traditions of recounting the history of the theatre take for granted the primacy of the eye" (*Mute Poetry* 129). And yet, as Barkan has remarked, "perhaps the best way to begin fleshing out the subject is to consider just how the theatre might *not* be a visual art". To make his point clear, he brings forth an encompassing analysis of ancient theatre that upholds such models as Vitruvius, who regarded theatre as "far more an auditory than an ocular place", and a site for "harmonics, acoustics, musical modes, overtones, and the way the human voice travels" (129). He is also reminiscent of Alberti's theorising in *De Re Aedificatoria* who, already within the humanistic limelight of the European

Renaissance, confirmed the importance of "health, traffic, and above all, sound" in performance art.

This section follows a similarly 'inverted' aesthetical optics to evince, not so much theatre as an acoustic art in this case, but the canvas as a theatrical art. As it happens, the modern substantiation of this latter convergence has also been often disregarded. As I have explicated, the consideration of painting as a theatrical art has only materialised concerning the theatrical essence of some pictorial schools and artists in the diachrony —such as Venetian painting, Renaissance painting by Titian or Veronese, Baroque painting by Caravaggio, Rococo painting by Jean-Antoine Watteau, or avant-garde painting of *Commedia dell'Arte* types.

As I have mentioned, viewing the canvas as a theatrical object is to date an intermedial domain only partially explored. Not so inversely, though. The consideration of theatre as a visual/pictorial art has been valued by a fertile history in philosophical aesthetics. It goes far back to Plato's Allegory of the Cave, which considered life's ideal as a theatre of shadows with abiding visual potential —"a mental performance the power of sight can...imitate" (*Republic* 7.532). Let us also think of Honorius' sense of the Medieval mass as a drama and a visual ceremony or of Juan Luis Vives' humanistic assertion in *De Ratione Dicendi* (1532), that "en el teatro y para regocijo público, se representaba la vida de los hombres como en una pintura o en un espejo" (3.220)[4]. So much so, that the pictorial numen of the stage has become cornerstone at some given moments in art history. The theory of "equality between theatre and painting" was, for instance, commonplace during the Spanish Baroque, as suggested by play titles like Calderón de la Barca's *El Pintor de su Deshonra/* (*The*

[4] "in theatre and to the audience's delight, men's lives were represented as if on a canvas or mirror" (my translation).

Painter of His Dishonour) or Agustín Moreto's *El Retrato Vivo/* (*The Live Portrait*) —a shockingly humorous interlude which has actor Juan Rana perform a real live portrait on the stage.

Notwithstanding the emphasis of historical aesthetics on the visual/pictorial resilience of theatre, the history of art has not been so condescending on the reverse. My analysis of theatrical painting in fiction comes partly to stress that other flip of the coin —the fructiferous possibilities of painting as a theatrical art. Now, if that is a dully unexplored domain, a yet less critically favoured field is the one that examines the transfers of theatrical painting into the specific domain of fiction —which has, for that reason, become my preferred goal of inspection alongside Chapter 4.

My objective was to demonstrate that fiction (through Seán Virgo's model) is a pristine territory capable of interweaving myriad transmedial relations with the artistic fields of painting and theatre (here, theatrical painting). Phrase it another way, the analysis reveals the profuse multimodal resilience which a contemporary work of fiction is able to amalgam with distinct textual pursuits —such as the representation of the mind as scenario or its portrayal as a painterly fictional sequence. Section 4.1 attests the need that new approaches in media studies have to encompass novel artistic interconnections within the narrative production —such as those intertwining the triple enactment of painting, theatre, and fiction.

There is ample artistic evidence to claim that literary discourse has been traditionally enriched by a lavish praxis of pictorial invention, summarised in such classical formulations as the Horatian *Ut pictura poesis.* And yet, the new literary production has also moved beyond classical sisterhoods and has fostered the scholarly need to delve into new analytical cores and to use new inventive methodologies. The

preceding investigation was intended as a tiny step into that broader critical pursuit concerning the interartistic comprehension of theatrical painting in literature.

Accordingly, a first area of analysis has attended the solvency of the triple word/image/performance alloy to display the illusion of lively social tableaux in narrative. Section 4.2 has posed "Ciao, Father Time" as a favourable case study relating the promotion of Caravaggist *scenari* that prompt collective portrait and character interaction in fiction. The animation of the Toronto vicinity through the "warm *chiaroscuros*…soft Caravaggios" (54) allows the admission in the prose of the tonal counterpoints that make Caravaggio's "pictures 'breathe'" with dynamic figure contact (Larson 54), thus rendering group portrait via the theatrical deception of the verbal medium. A specific element of collective portrait in theatre has been signalled to be figure poise, or gestus, which Patrice Pavis has commented to be "never accidental" in theatre (266). Indeed, posture covers the attitudinal sphere of bodily performance, which Brecht privileged as an essential constituent in the "theory of gestus" and Meyerhold estimated as an integral part of the eloquent language of "pose positions" on scene (qtd. in Pavis 164). My study has been not so much interested in examining the theatrical model as in tracing the strategies of its narrative representation. As I have disclosed, gesticulation and *gestus* find manageable conversions in Virgo's oeuvre, and are held intuitively as different expressions of performance art —i.e. as dance, ritual, and ballet ("Eden"); as stage mimicry ("Boar"); as pantomime and *Commedia dell'Arte* ("Guess"), etc.

Gesture has also been inspected narratively through the theatrical semantics of the face (4.3). As Pavis remembers on the trail of Artaud and Grotowski, the art of performance often values the "iconicity of theatrical discourse" as a "hieroglyph of the human and social bodies" (164). Additionally, Pavis reminds on behalf of Diderot's *De*

la Poésie Dramatique that "there is a whole 'primitive' psychology that sets up a series of equivalents between emotions and their gestural visual forms" in theatre (162). In this context, the analysis of "Boar" (4.3) has unveiled the treatment of the face and the gaze as theatrical recourses that render the interiorising life of characters through their external ideogram. In fact, Leonardo's dramatic sketches in Halloran's atelier have been analysed under this prerogative in "Boar", which has been enhanced as a tale that sharply inspects human playacting. Moreover, the theatrical faces in diverse paintings have been protruded as artistic mirrors to the interrogating life of characters in that fiction. Under this light have been studied the secretive glances of Gustav Klimt's *The Bride,* Cudahy's *Suzanna,* and the mythical Fenian "eyes" in his Irish portrait, *The Boar Hunt.* The breathtaking realism of the gaze in this last painting is made manifest by means of a self-concealed ekphrasis that, furthermore, encodes the corner crisis underlying the narrative knot. As has been attested, the pictorial gaze is described with such a deep theatrical emphasis that gives resolve to the story's marrow. As it is, Halloran's furtive past and a secret assassination get subtly cued through the sinuous eyesight of Fionn on the canvas: the figure's drooping eyelid becomes itself an incriminating self-portrait of Halloran. Therefore, this section discloses the buoyancy of the gaze in portrait painting and its performative dynamics, which are able to encode thematic keys of a given narrative plotline —such as this one dealing with fatherly love, historical guilt, and murder.

Along with that, the research reveals that the theatrical handling of the pictorial face may also install atmospheric credibility to individual scenes and group portraits in fiction (4.4). The painterly face of Picasso's *Pierrot* in the blue dormitory of "Guess" has proven to convey a portentous emblem of character trauma. Its identification with the distressed visage of Peter Ingram in the short fiction shows

instrumental formulations of the ekphrastic figure to tighten up narrative feeling and mood through the figural resourcefulness of the theatrical *Commedia.* The study has shown the *Italian Comedy* to be a propitious artistic kernel of Virgo's short fiction and a thematic favourite in other works of contemporary narrative, such as those of Irish writer John Banville[5]. And yet, while Banville makes a clever use of the theatrical mask as a sign "[that] seeks to avoid emotional transference" (Pavis 202), I have verified Virgo to heighten rather the opposite: that is, the pathetic import and emotional immanence of the unmasked face. As I have dissected, the quasi hyperreal amplification of Pierrot's grimace on Picasso's canvas in "Guess" hyperbolises specular emotions of its main protagonist, Peter Ingram. A resulting consideration is that character *pathos* may be narratively intensified through the dramatic mirror of the uncloaked face, whereas, as Stephen Butler attests, the "fantasy world" of the mask tends to express itself contrariwise, to profile the non-real self or the self as "persona" and multiple related effects pertaining to character distance in fiction (166-68).

This section has delved into further pictorial and theatrical substrata of the mask. The theatrical symbolism of the cloaked face and its gnarled torsion has been highlighted by art critics as a gravitational motif of James Ensor and Edvard Munch's painterly worlds. Shelley Wood Cordulack has for instance noted the pivotal role of the face and the hieratic life of the mask in Edvard Munch's art. As she has remarked, "many of his faces become mask-like symbols of physio-psychological conditions and states" (59). This project has demonstrated that the psychic anarchy of Munch's shrouds and Ensor's grotesques may provide a functional decoy and a phenomenal *doppelgänger* to a character's hallucinatory mind state within narrative contexts, as happens in "Ciao". My exploration of some paragonal paintings, such as Ensor's *Christ*

[5] For this last aspect, see Stephen Butler's study in bibliography.

Entry into Brussels and Munch's *Evening on Karl Johann Street,* manifests that the iconographic horde is made twin with the ghastly mob which Father Time encounters on the streets of Toronto in the short fiction. As I have inspected, Mr Dyce encounters the same crowds in ecstasy, the same street groups in wild abandon, and the same pedestrian indifference that may be observed in the pictorial correlates. The scrutiny has revealed the language to translate a pictorial device of compositional and figural agglutination that is traceable in both Ensor and Munch's artworlds and which serves to effectively represent the urban crowd and the character's sense of spatial suffocation in the tale. That is so because the pictorial masks of both artists lurk the inner mental space of a bewildered Mr Dyce and chart the physical territory of fabula place with their spectral swarming. For all this, the analysis proves that the "inner and outer space function" that Mieke Bal has signalled to be instrumental in narrative (136) may be exponentially sharpened through the verbal translation of the carnival and expressionist masks of theatrical painting.

The last section of this chapter (4.5) has analysed the mind as a dramaturgic stage and as a pictorial metaphor. The importance of subjective space in theatre has already been elucidated by solvent critical literature. By way of illustration, Thomas Postlewait has traced the role of inner and outer space in modern American theatre. In this connection, he has noticed Ibsen's yoking of "interior and exterior" "spatial domains" as well as the "subjective representation" of symbolist and surrealist theatre "into a dreamlike, spacetime continuum" (168). On his part, Paul Monaghan has stressed the importance of the "metaphysical space given access to by theatre" as "synonymous with the subjective space of our imaginations" (118–19).

My scrutiny has been concerned with the scarcely frequented conceptualisation of subjective space in fiction, which I have expounded as an aspect

of inner character with fluid narrative possibilities. The investigation has shown that theatrical space may be transferred ekphrastically to circumscribe the recording of mental flashes and visual images —or mind pictures— in fiction. Such an artistic junction (of theatre and painting in narrative) concurs verbally in a scene of Virgo's tale "Man", when the mature narrator recalls his former killing of a colleague student as an effulgent pictorial scene with a neat theatrical configuration. The manicured garden maze is presented as the place where the murder takes place, which the narrative represents strategically as an open-air scenario. As I have assessed, the tale incorporates a scenic recourse that enables at once the depiction of the young narrator's consciousness (or inner space) and the décor (or outer space). As has been expressed, this is in fact a staging tactic of theatre, which Anna McMullan has typified, for instance, in the theatre of the absurd, where "the lack of specific décor" on "external space" is often "mimetic" with an "internal, subjective space" (91).

As has been diagnosed, the above mentioned scene in "Man" is accomplished by integrating diverse dramaturgic effects into the scene. For one thing, the main character and his group of college students are introduced as the respective "actor", "victim", and "spectator" assembly in this modern Revenge Tragedy of sorts (27). Moreover, the story clearly ventures on the mental reconstruction of the murder through a mode that McMullan has already detected to belong in the making of theatre, which represents a conflict as "if the scene is being played out in the mind" or as if it was "an entirely imagined or fictional scene, as a remembered one" (91). I have demonstrated that the mental boundary of Virgo's narrative sequence is in fact sibling with that singular mode of stage *praxis,* a fact which becomes itself evident when the mature narrator (and former teen killer) abruptly confesses: "and have of course described a dream" ("Man" 30).

The inquiry has also determined that the spatial indexicality of this tale has a foundation in a theatrical system of spectatorial reception that conspicuously mentions "the spectator's involvement" (27). According to McMullan, the representation of mental scenes in theatre eludes a univocal "audience's construction" (91), given the slippery translatability of mind frames on stage. I have certified "Man" to adhere to that similar stage pragmatics, when the tale's narrator accounts for the undecipherable "fluidity and possibility of meaning" (or undecoded "audience" response) that the faces of the students witnessing the crime do share ("Man" 27). As in all the other cases examined in this section, the theatrical vigour of the fictional scene is unalterably boosted by the pictorial emergence of the mental frame, which is significantly described as "some marvellous painting" (27).

Chapter 5 has delved into some curious (and partially unattended) modes of musical translation in fiction. Concretely, section 5.1 has elucidated the instrumental forcefulness of a literary mode of musical emplotting in narrative discourse. It has partaken of the general assumption, prodigally expounded by John Nebauer and interart critique, that providing stories to the abstract musical pieces is an auspicious way for narrative to make visible, or decipherable, the speechless sonorities of classical music pieces in literature (Nebauer 119, Allis 10). Nebauer's theorising already informed that "the absence of instrumental diegesis does not mean that [absolute] music cannot represent events" (119). I share his belief that, even though "instrumental music is incapable of *narrating,* it can *enact stories:* it can *show* even if it cannot *tell,* it can suggest *plots,* for instance in terms of themes and thematic development", and even project "*voice*...[through the] metaphoric dialogues between instruments". His study of Helen's listening to the orchestral progress of Beethoven's *Fifth Symphony* in the novel *Howards End* elaborates on the wonderful *showing* and

expressive 'visibility' that pure music may achieve by the character's inventive enactment of plots relating to that musicwork. In this sense, Thomas Grey has also enhanced the potent musical 'viewing' that pure music can obtain through the recourse of artistic emplotting. Grey explains:

> ...how Mendelssohn's orchestral music might evoke 'a repertoire of visual images' from Italian landscape scenes and the figures that populate them, contemporary history painting, the Ossianic dream vision, and even the 'phantasmagoria' and diorama, creating a 'peculiar, invisible mode of *tableaux vivant'* in the listener's mind. (qtd. in Allis 10)

As this section unveils (5.1), emplotting can pose an instrumental (if subjective) interpretation of the abstract musical flow through a characters' imagination. Of course, as Hayden White already envisioned in his seminal analysis "The Historical Text as Literary Artifact", all "emplotted" structures involve an ineludible "tailoring of the 'facts' to the requirements of the story form" that imply an inevitable interpretation (224). Extrapolating White's neohistoricist stand to the musico-literary field, one could say that the emplottings of pure music constitute "different interpretations" endowing the abstract musical pieces with plausible meaning construction within the given narrative contexts. Doubtless, anyone could argue that this interpretive 'tailoring' is no more than a "fiction-making" operation of the musical original —as White himself enhanced at large within the historical-literary context. And yet, however imaginative the emplotting of absolute music may be, I believe it constitutes an idoneous source of musical translation in fiction because it partakes of the very substance that narrative is made of and which speechless music is lacking in: namely, the recourse to build plots through the medium of words.

Given its literary effectiveness, my intent in section 5.1. has been to peruse a curious manifestation of this resourceful mode of musical emplotting in narrative —which I have contextually labelled "the musical emplotting of memory filters and literary subtexts". As I have verified, Virgo's smart formula resides in embedding a literary subplot within a given scene —such as Walter de la Mare's poetic argument from "The Listeners" in "Woodie", or Leoš Janácek's "Sly Little Vixen" opera plot in "Waking in Eden". The incorporation of those subtexts through direct allusion unfurls *de facto* abundant plot associations with the main storyline in the respective tales. As I have shown, de la Mare's verse provides contextual meaningfulness to Beethoven's *Moonlight* piece and builds subtle analogues with the main plot in "Woodie". The quick-witted inclusion of de la Mare's poem brings ready intersections between the poetic voice of the longing "traveller" and the main character of Audrey in the fiction. Not arbitrarily, they both are identified by their equivalent role as "listeners" and their yearning to get spiritual communication with their beloved phantasms in the otherworld. In this way, Beethoven's *fantasia* gets contextually emplotted on de la Mare's resonance and that musico-literary intertext fosters, in turn, main fabula argument in the narrative sequence.

The case of musical emplotting in "Eden" is doubly complex because it profits from the literary germ that opera leans on (through reverberations to Janácek's opera script) and the literary subtext by Rudolf Tésnohlídek that inspired it. Curiously, Virgo's tale does not mention the dialogued parts of the opera, but rather, some resonant transitions of the musical notation —it is "the piece within two bars" that prompts listener Tadeusz to start humming the piece ("Eden" 124). That reference to the musical passage along with a reference to the musical label —"*The Sly Little Vixen*" — become identifying badges that place the worlds of Vixen Bystrouška and

Helena readily in touch, enlivening the stance of Virgo's female character through rich plot interconnections with the operatic vixen. My analysis has manifested those equivalences, concerning manifold affinities between the female profiles of Bystrouška and Tadeusz' beloved. In this way, 'the musical emplotting of memory filters and literary subtexts' has shown an instrumental procedure that stimulates character roundness and emplots orchestral, operatic, and interludial pieces in fiction.

Section 5.2 has expounded a virtually disregarded mode of musical representation in narrative, which does not channel through the expected verbal description of the musical abstractions, but rather, through the 'visual' or ekphrastic correlations of the musical quality. This section traces the resolution of an ekphrastic case that involves the description of musical instruments (or metonymic sources) as 'visible' ways to profile the musical action (or matrix). My design has been to dissect the reliability of this ekphrastic modality of musical representation. As I have determined, the instrumental substance in Virgo's tale "Ciao" gets channelled through metonymic correlations between the representing instrument (a Victorian musical box) and the represented matrix (the Victorian melodies that it attunes).

As I have enhanced, the resourcefulness of the source-in-target metonymies as instrument-for-action types have already been scrutinised by expert cognitive linguistics (Radden and Kövecses 37; Ruiz de Mendoza "Cross-linguistic Analysis" 130; "Metonymy" 115; Chen 251…). My goal has been to investigate its profitability within the specific domain of literature. As I have shown, what renders the musical quality decipherable is not the description of musical contents that would be predictable through more customary word music or verbal music procedures but rather, through the 'visual' description, or ekphrasis, of the metonymic instrument-for-action that analogises the musical quality. Overall, the main goal of my research has been to

elucidate the narrative values of this telling mode of pure musical representation that has the instrumental music described, not through predictable audial simulation (as is foreseeable within two aural media), but through the less frequent decipher of 'visual' addenda, metonymic profiles, and ekphrastic figuration.

Allied to that, and rounding up on my previous scrutiny of succinct modes of ekphrasis, another objective of this section has been to signal some peculiarities regarding lengthy modes of ekphrasis in contemporary fiction. The ekphrasis of the musical box in "Ciao" has been foregrounded as a lavish ekphrastic case, given the exhuberant detailism of its parts. To make my inquiry more viable, the description of the Victorian spinet has been placed in dialogue with some classical ekphrases. As I have proved, Virgo's *spinetta* could be enhanced as a postmodern version of the ancient *descriptiones rerum* that produced excelling verbal descriptions of (artistic) objects, in the manner of Homer's shield of Achilles, Ovid's tapestry of Aracne, or Martial's sculpture of Hercules, amongst exemplary cases. And yet, as I have acknowledged, a distinctive feature of Virgo's ekphrastic case is that the memorabilia is peculiarly, a musical wooden box attuning Victorian songs —a fact that makes it singular with regard to its aforementioned predecessors. Another conclusion regarding its singularity is that the copious description of its tiny clockwork is mediated by the psycho-affective focus of its restoring artist, Father Time —a fact that makes it a strikingly cognitive, neurological, and postmodern ekphrastic case within its own kind. All in all, this section manifests that the representation of musical art in fiction is not only attainable through the likely sonic means that are often dwelt upon, but also through the less expected 'visual' means. As it is, the Regency box is presented with such a profusion of details 'before the readers' eyes' that it soundly calls back the *ante oculos ponere* effect that excelling ekphrases are meant to warrant in masterful

creation from ancient times. That 'visual' *enargeia* becomes a noticeable means to foster the correlating musical action scampering.

The last section of this thesis (5.3) has unravelled some aspects of partiture intervention as a mode of musical representation in narrative and has underscored the potency of iconic modes of musical translation. As I have examined, the binary joyful and nostalgic tempo distilled through score directions on two Victorian tunes (by composer Henry Bishop) contributes to reinforce fictional mood and inner character within a given scene in "Ciao". The passage under inspection has shown that the *allegro/moderato* labels on score do mirror the bittersweet progress of the narrative circumstance and the main character's stream of consciousness. Mr Dyce's melancholic and cheerful memories find an echo in the similarly contrapuntal —bright and lingering— pace of the partiture selection. The witty design is based on the narrative insertion of the precise part of the musical notation that is intelligible to any literary reader (whether expert or neophyte in musical reading): namely, the linguistic substratum on the *allegro/moderato* labels on pace, which (pointedly) coincide with the bifurcations of character thought in the sequence. What I was mostly interested in revealing is that the stream of consciousness progress in fiction can be crucially heightened by musical score functions on the literary print. Allied with that, I had an aim to certify the visual forcefulness that the blend of musical signifiers with literary signifiers may bring to the playful chances of sensory reading in narrative.

In addition, an analysis of Felix Mendelssohn's opening passage to his romantic overture *The Fingals' Cave* (1830) has adumbrated meaningful intersections with a contextual passage from Virgo's novel *Selakhi* that, much as the musical piece, also curiously thematises the character's arrival in the magnificent cave of an exotic island.

The analysis has disclosed that the purposeful selection of bar entries to viola and violoncello in symbiotic interlining with Virgo's syntactical sequence becomes a remarkable visual device to the plausible formation of character thought in the passage —their black-dotted cascade suggestively emulating the insect dance that unreels in Darien's mind within the given scene. Therefore, the research has shown how the potentially inaccessible musical code —with its closed system of signs— can be dispossessed of its originally hermetic significations to acquire visually motivational meaningfulness within the literary context, that co-actively reflects Darien's thoughts on an "insect dance of the atoms" through the flickering succession of musical notes.

Results verify Virgo's resolve to squeeze together the interartistic chances of the musico-literary interface and thus foreground inner character formation through this visual mode of musical presentation. Furthermore, the author's strategy of subtextual merging of the musical score within the verbal scene generates intriguing figure-ground configurations that stimulate the perceptual reading quest. As I have unveiled, the playful cascade of visually running notes in Mendelssohn's partiture becomes a splendid sibling to represent the character's psyche in the prose —with signifiers and notes twinning to portray the psychoaffective message. The analysis of this kind of figure-and-ground strategies has become a prevailing subject of investigation to linguistic cognitive theory and the psychology of artistic vision (Tsur 237-78, Radden and Panther 17, Meyer 83, Ehrenzweig 36-40). My aim has been to demonstrate that these visually enthralling (and iconically motivating) procedures may also have intense force and repercussion in musical transfers within fiction —as indeed they find blooming visibility through Seán Virgo's exceptional novel world.

*

The above investigation pursued to celebrate the deep substance of Art in Seán Virgo's prose. And yet, as was clear from the start, this dissertation has not only aimed at discerning the lush array of artistic allusions in the author's oeuvre. It has rather set to underscore the poetics of transmutation that some distinct artworlds, artworks, and concrete transmedial areas are able to install in contemporary fiction —taking his narrative work as brilliant model case. Therefore, this study has not been about allusive art but about art in transformation. It has not solely targeted at loose (albeit suggestive) artistic references in Virgo's prose but rather at those that offer some noticeable form of dialogical tension with the discourse they intervene into to collide, conflate, or playfully foster narrative making.

A retrospective view permits to conclude that this dissertation has unravelled manifold gaps concerning the rich transmedial shuttling from multimodal illustrated, painterly, architectural, theatrical, and musical domains into narrative territory proper. Moreover, Chapter 2 has evinced that classical children's formats are currently thriving into novel image-text intersections that often express pulsing issues of the postmodern age which surpass the agreeable childlike lens. Chapters 3, 4, and 5 have further expanded my conviction, and modal point of departure, that the artistic transits into literature can be accomplished, not just by the percolation of one art alone into the page, but by the transmutation of two or more arts together into the prose, as may be those of architecture painting, theatrical painting, or visual music into literature. These arts, as mesmerising Russian dolls or looping spirals, embed into one another and all of them into fiction, creating lush interartistic inlets that have been explored in some alluring gaps regarding their fictional translation.

BIBLIOGRAPHICAL REFERENCES

I. PRIMARY SOURCES

ALCIATO, Andrea. *A Book of Emblems: The Emblematum Liber in Latin and English.* 1531. Trans. and Ed. John F. Moffitt. North Carolina: McFarland & Company, 2004. 109. Print.

ARISTOTLE. "Poetics". *Aristotle: Poetics. Longinus: On the Sublime. Demetrius: On Style.* 1995. Trans. Stephen Halliwell. Cambridge, Mass – London: Harvard University Press, 2005. 1-142. Print.

Art and Music in Britain: Four Encounters: 1730-1900. Yale Center for British Art Website. New Haven: Yale University, 2006, n. pag. Web. http://artandmusic.yale.edu/

BAKER DUKETT, Clare. *Bear Tales.* Illus. Kenn Yapsangco. Bloomington: Xlibris Corporation, 2012. *Google Book Search.* Web.

Bob Kerr. CBC Radio History. Museum of Radio in British Columbia, 2012. n. pag. Web. http://bcradiohistory.radiowest.ca/Biographies/BobKerr.htm

BOYD, Harold. *Bodies of Work.* Introd. Timothy Porges. Illinois: University Galleries of Illinois State University, 2002. n. pag. Print.

BUNYAN, John. *Pilgrim's Progress: From this World, to that which is to Come.* Ed. Roger Pooley. London: Penguin, 2008. Print.

[CICERO]. *Ad C. Herennium (bk 4), De Ratione Dicendi (Rhetorica ad Herennium).* Trans. London: The Loeb Classical Library, 1954. Print.

CHAUCER, Geoffrey. *The Canterbury Tales in Modern Verse.* Trans. Joseph Glaser. Indianapolis: Hackett Publishing Company, 2005. Print.

DE LA CRUZ, Sor Juana Inés. "Romances: 'Lámina Sirva el Cielo al Retrato'". *Obras de Sor Juana Inés de la Cruz.* Red Ediciones, 2011. 98-99. *Google Book Search.* Web.

DE LA MARE, Walter. "The Listeners". *The Treasury of the Fantastic.* Eds. David Sandner and Jacob Weisman. Fwd. Peter S. Beagle. San Francisco: Tachyon Publications, 2013. 573-74. Print.

DELLA PORTA, Giambattista. *De Humana Physiognomia.* Libri III. 1601. 373-445. *Google Book Search.* Web.

DE SAINT-EXUPÉRY, Antoine. *The Little Prince.* Trans. Irene Testot-Ferry. Hertfordshire: Wordsworth Classics, 1995. Print.

FAULKNER, William. "The Golden Dome". *Requiem for a Nun.* 1950. London: Vintage, 1996. 91-186. Print.

FORSTER, E. M. *Howards End.* 1910. Ed. Oliver Stallybrass. London: Penguin Classics, 2000. Print.

GALDONE, Paul. *The Three Bears.* Illus. and adapt. Paul Galdone. New York: Houghton Mifflin Harcourt, 1972. Print.

GRAHAME, Kenneth. *The Wind in the Willows.* 1913. Illus. Paul Bransom. New York: Charles Scribnee's Sons, 2001. Web.

_____. *The Wind in the Willows.* Ed. Arthur Pober. Illus. Scott McKowen. New York: Sterling Publishing, 2005. Web.

_____. *The Wind in the Willows.* Illus and adapt. Michel Plessix. Kent: Pan McMillan, 2008. Vol. 2. Print.

_____. *The Wind in the Willows.* Illus. Arthur Rackham. Introd. A. A. Milne. New York: The Pook Press, 2014. Print.

HOMER. *The Iliad.* 1956. Pref. Garry Wills. New Jersey: Princeton University Press, 1998. Vol. 1. Print.

HORACE. *The 'Ars Poetica' and Its Tradition.* Eds. Hardison, Jr. O. B. and Leon Golden. Trans. Leon Golden. Florida: University Press of Florida, 1995. Print.

JANÁCEK, Leoš. *The Cunning Little Vixen.* Dir. Frank Corsaro. Cond. Scott Bergeson. Prod. Maurice Sendak. Perf. Gianna Rolandi, Nadia Pelle and Chor. New York City Opera, New York. 1983. Performance and Text. Web. https://www.youtube.com/watch?v=_tkE6jZt6nQ

KEATS, John. "Ode on a Grecian Urn". *John Keats. Selected Poems.* London: Penguin Classics, 1999. iii-v. Print.

KEMPE, Margery. *The Book of Margery Kempe.* Ed. Liz Herbert McAvoy. Cambridge: Boydell & Brewer, 2003. Print.

LANGLAND, William. *Piers Plowman: The C Version.* Philadelphia: University of Pennsylvania Press, 1996. Print.

L'ENGLE, Madeleine. *A Wrinkle in Time.* 1962. Adapt. and illus. Hope Larson. New York: Macmillan, 2007. Print.

MARTIAL. *Martial's Epigrams.* Ed. and trans. Garry Wills. Cambridge – London: Cambridge University Press Archive, 2008. Print.

MEXÍA, Pedro. *Silva de Varia Lección.* Ed. Isaías Lerner. Madrid: Castalia, 2003. Print.

MINARIK, Else Holmelund. *Little Bear Stories.* 1957. Illus. Maurice Sendak. Tadworth: World's Work, 1982. Print.

OVID. *Metamorphoses.* Trans. Stanley Lombardo. Introd. W. R. Johnson. Indianapolis: Hackett Publishing Company, 2010. Print.

PLATO. "Book Seven". *The Republic.* 1873. Adap. and Trans. Benjamin Jowett. Millis, MA: Agora Publications, 2001. 257-92. Print.

PLINY, the Elder. *The Natural History of Pliny.* Eds. and Trans. John Bostock and Henry Thomas Riley. London: Enry G. Bohn, 1857. Vol. 6. Print.

QUEVEDO Y VILLEGAS, Francisco de. "Providencia de Dios". *Obras Completas.* Ed. and introd. Felicidad Buendía. 1966. Madrid: Aguilar, 1969. 1387-1456. Vol. 1. Print.

_____. *Poesía Original Completa.* Ed. and Introd. José Manuel Blecua. Barcelona: Editorial Planeta, 1996. Print.

QUINTILIAN. *The Institutio Oratoria.* 1920-22. Trans. H. E. Butler. London: Heinemann – Cambridge, Mass.: Harvard University Press. 1961-86. Print.

Ryan Price's Original Drypoints. Yorkville: The Art Dealers Association of Canada, 2006. *Ingram Gallery.* Web. http://www.ingramgallery.com/artists/ryan-price/price_raven_2006.htm

SCIESZKA, Jon. *The Stinky Cheese Man and Other Fairly Stupid Tales.* Illus. Lane Smith. New York – London: Viking, 1992. Print.

SENDAK, Maurice. *We Are All in the Dumps with Jack and Guy: Two Nursery Rhymes with Pictures.* New York: HarperCollins, 1993. Print.

SHAKESPEARE, William. *King Richard II.* 1984. Ed. Andrew Gurr. Cambridge: Cambridge University Press, 2003. Print.

SHAUN, Tan. *The Red Tree.* 2001. Sydney: Lothian, 2008. Print.

The New Pilgrim Bible: King James Version (KJV). Student ed. Eds. E. Schuyler and Marion Bishop Bower. 1948. Oxford: Oxford University Press, 2003. Print.

The Seventh Seal [*Det Sjunde Inseglet].* 1956. Dir. Ingmar Bergman. Perf. Gunnar Björnstrand, Bibi Andersson, Bengt Ekerot and Max von Sydow. Tartan Video, 2001. Film.

TYRELL, John. "The Cunning Little Vixen" ("Phíhody Lišky Bystroušky" – 'The Adventures of the Vixen Bystrouška'). *The Grove Book of Operas.* Second Edition. Eds. Stanley Sadie and Laura Macy. Oxford: Oxford University Press, 2006. 133–35. Print.

VASARI, Giorgio. *Le Opere di Giorgio Vasari: Pittore e Architetto Aretino.* Ed. Giovanni Maselli. Firenze: David Passigli e Socj, 1832–38. Vol. 1. Print.

_____. *The Lives of the Artists.* Trans. Julia Conaway Bondanella and Peter Bondanella. Oxford: Oxford University Press, 1991. Print.

VIRGO, Seán and Susan Musgrave. *Kiskatinaw Songs.* Illus. Douglas Tait. Victoria: Pharos Press, 1977. Print.

_____. "Cat's-Cradle Song". *Kiskatinaw* 67.

_____. "Children's Song". *Kiskatinaw* 93.

VIRGO, Seán. *Vagabonds: A Medieval Journey.* Illus. Harold Boyd. Limited ed. St. John's: Art Gallery, Memorial University of Newfoundland, 1979. n. pag. Print.

_____. *White Lies and Other Fictions Plus Two.* 1980. Toronto: Exile Editions, 1989. Print.

_____. "Bandits". *Lies* 9–26.

_____. "Ipoh". *Lies* 27–40.

_____. "Arkendale". *Lies* 41–62.

_____. "Interact". *Lies* 75–82.

_____. "Guess Who I Saw in Paris". *Lies* 83–100.

_____. "Mother Holly". *Lies* 101–08.

_____. "Les Rites". *Lies* 109–24.

_____. "White Lies". *Lies* 125–40.

_____. "Deathbed". *Lies* 141–53.

_____. "Home and Native Land I". *Lies* 153–58.

_____. "Home and Native Land II". *Lies* 159–66.

_____. *Through the Eyes of a Cat.* 1983. Toronto: Exile Editions, 2001. Print.

_____. "Shan Val Mór". *Cat* 1–5.

_____. "The Hanging Man". *Cat* 23–35.

_____. "Horsey, Horsey". *Cat* 36–44.

_____. "Through the Eyes of a Cat". *Cat* 45–83.

_____. *Selakhi.* Toronto: Exile Editions, 1987. Print.

_____. *Wormwood.* Toronto: Exile Editions, 1989. Print.

_____. "Woodie". *Wormwood* 1-22.

_____. "Wormwood". *Wormwood* 23-32.

_____. "Kapino". *Wormwood* 33-42.

_____. "Running on Empty". *Wormwood* 77-106.

_____. "The Running of the Deer". *Wormwood* 119-30.

_____. "Dusty Bluebells". *Wormwood* 131-44.

_____. "Snake Oil". *Wormwood* 145-54.

_____. "Lilith". *Wormwood* 155-70.

_____. *Waking in Eden.* Toronto: Exile Editions, 1990. Print.

_____. "The Mute". *Eden* 11-18.

_____. "The Golden Crane". *Eden* 35-42.

_____. "The Falcon". *Eden* 43-48.

_____. "The Scream". *Eden* 49-56.

_____. "The Teacher". *Eden* 57-66.

_____. "The Glass Sphere". *Eden* 67-78.

_____. "The Medium". *Eden* 79-88.

_____. "The Widow". *Eden* 89-94.

_____. "Waking in Eden". *Eden* 101-28.

_____. "Haunt". *The Oxford Book of Canadian Ghost Stories.* Ed. Alberto Manguel. Toronto – Oxford: Oxford University Press, 1990. 238-49. Print.

_____. *Virgo Out Loud.* Winnipeg: Cyclops Press, 1999. Audiobook.

_____. *A Traveller Came By: Stories about Dying.* Saskatchewan: Thistledown Press, 2000. Print.

_____. "A Traveller Came By". *Traveller* 239-52.

_____. *The Eye in the Thicket. Essays at a Natural History.* Saskatoon: Thistledown Press, 2002. Print.

_____. *Begging Questions.* Ontario: Exile Editions, 2006. Print.

_____. "Telegony". *Begging* 19-47.

_____. "Ciao, Father Time". *Begging* 48-93.

_____. "Cross Fox". *Begging* 139-62.

_____. "The Boar Hunt". *Begging* 196-240.

_____. "Windflowers". *Begging* 262-75.

_____. *Eggs in a Field.* Illus. Ryan Price. Limited ed. Eastend: Wogibi Press, 2006. Print.

_____. *Nonagon: Fugue.* Ill. Jackie Forrie. Saskatoon: JackPine Press, 2007. Print. Audiobook.

_____, Narr. and scriptwriter. "Forest of Dreams". *Middle of Somewhere.* 2008. Dir. Darryl Kesslar. Plan9Films, Saskatoon, 2008. Television.

_____. Reading. "'The Real, The Imaginary & The Symbolic': Fiction as the Borromean Knot". *I International Seminar in Lifewriting: The Invisible Impact of*

Anonymous Writers or the Translation of Fantasy. Coords. Inmaculada Medina Barco and Carolina Taboada Ferrero. Departamento de Filologías Modernas, University of La Rioja. May 17, 2011. Keynote Speech.

_____. *Dibidalen. Ten Stories*. Saskatoon: Thistledown Press, 2012. Print.

_____. "The Shark Mother". *Dibidalen* 19-25.

_____. "The Doorway". *Dibidalen* 38-41.

_____. Foreword. Medina Barco, *Literature and Interarts* 9-14.

_____. *The Shadow Mother*. Illus. Javier Serrano Pérez. Toronto – Berkeley: Groundwood Books, 2014. Print.

VIVES, Juan Luis. "Liber Tertius". *El Arte Retórica: De Ratione Dicendi*. Introd. Emilio Hidalgo-Serna. Ed. y trans. Ana Isabel Camacho. Barcelona: Anthropos, 1998. Print.

II. SECONDARY SOURCES

AGUSTÍN LLACH, María Pilar. "Gender Studies". *Gender Differences in Vocabulary Acquisition in the Foreign Language in Primary Education: Evidence for Lexical Errors*. Logroño: Servicio de Publicaciones de la Universidad de La Rioja, 2009. 17-26. Print.

ALEXANDER, Jonathan J. G. "Technical Aspects of the Illumination of a Manuscript". *Medieval Illuminators and Their Methods of Work*. China: World Print Ltd., 1992. 35-51. Print.

ALLIS, Michael. "Introduction: British Music and Literary Context". *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century.* Woodbridge: The Boydell Press, 2012. 1-12. Print.

ALPERS, Svetlana. *The Art of Describing. Dutch Art in the Seventeenth Century.* 1983. London – New York: Penguin Books, 1989. Print.

AMMARY, Silvia. "Futuristic Tendencies in E.E. Cummings: Poetry, Painting, Motion". Medina Barco, *Literature and Interarts* 79-98.

AMMER, Christine. *The Facts on File Dictionary of Music.* 4th ed. New York: Facts on File Inc., 2004. Print.

ARROYAS, Frédérique. "When Is a Text Like Music?". Bernhart, Wolf and Mosley 81-102.

ASENSIO ARÓSTEGUI, María del Mar. "Images and Words: The Political Discourses of East and West in *The Year of Living Dangerously*". *El Discurso Artístico en Oriente y Occidente: Semejanzas y Contrastes.* Eds. José Luis Caramés Lage, Carmen Escobedo de Tapia and Jorge Luis Bueno Alonso. Oviedo: Servicio de Publicaciones de la Universidad de Oviedo, 1997. 99-106. Print.

_____. "The Writer *en abyme:* Jeanette Winterson Meets Stendhal in *The Passion*". *Fifteen Years of English Studies in Spain (1952-2002). Actas del XXVI Congreso de AEDEAN (Asociación Española de Estudios Anglo-Norteamericanos".* Eds. Ignacio M. Palacios Martínez et al. Santiago de Compostela: Universidade de Santiago de Compostela, 2002.127-33. Print.

_____. "Grotesque Realism, Satire, Carnival and Laughter in *Snooty Baronet* by Wyndham Lewis". *Revista de la SEECI* 15 (2008): 95-115. Print.

BAKHTIN, Mikhail M. *The Dialogic Imagination: Four Essays.* 1981. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Texas: University of Texas Press, 2004. Print.

BAL, Mieke. *Narratology. Introduction to the Theory of Narrative.* 1985. Toronto – Buffalo – London: University of Toronto Press, 2009. Print.

BANITA, Georgiana. "Affect, Kitsch and Transnational Literature: Azar Nafisi's 'Portable Worlds'". *Semiotic Encounters: Text, Image and Trans-Nation.* Eds. Sarah Säckel, Walter Göbel and Noha Hamdy. Amsterdam - New York: Rodopi, 2009. 87-102. Print.

BARKAN, Leonard. *Unearthing the Past: Archaeology and Aesthetics in the Making of Renaissance Culture.* New Haven: Yale University Press, 1999. Print.

_____. *Mute Poetry, Speaking Pictures.* Princeton: Princeton University Press, 2013. Print.

BARRERAS GÓMEZ, Asunción. "Doubles, Deceit and Reflexive Narrative in Two Novels by Vladimir Nabokov". *Miscelánea: A Journal of English and American Studies* 15 (1994): 15-36. Print.

_____. "Los Espejismos, las Imágenes Simétricas y la Figura del *Doppelgänger*". *El Estudio de los Relatos de Vladimir Nabokov: Su Narrador, su Lector y sus Personajes.* Logroño: Servicio de Publicaciones de la Universidad de La Rioja, 2005. 164-83. Print.

BARTHES, Roland. *Critical Essays.* 1972. Trans. Richard Howard. Evanston: Northwestern University Press, 2000. Print.

BENCZES, Réka, Antonio Barcelona and Francisco Ruiz de Mendoza Ibáñez, eds. *Defining Metonymy in Cognitive Linguistics: Towards a Consensus View.* Amsterdam – Philadelphia: John Benjamins Publishing, 2011. Print.

BERMAN, Patricia G. *James Ensor: Christ's Entry into Brussels in 1889.* Los Angeles: Getty Publications, 2002. Print.

BERNHART, Walter and Werner Wolf, eds. *Word and Music Studies. Essays on Literature and Music by Steven Paul Scher (1967-2004).* Amsterdam – New York: Rodopi, 2004. Print.

BERNHART, Walter, Steven Paul Scher and Werner Wolf, eds. *Word and Music Studies. Defining the Field: Proceedings of the First International Conference on Word and Music Studies at Graz.* Amsterdam – Atlanta: Rodopi, 1999. Print.

BERHNHART, Walter. "Cardillac, the Criminal Artist: A Challenge to Opera as a Musico-Literary Form". Lagerroth, Lund and Hedling 137-44.

BERNHART, Walter, Werner Wolf and David L. Mosley, eds. *Word and Music Studies: Essays on the Song Cycle and on Defining the Field. Proceedings of the Second International Conference on Word and Music Studies at Ann Arbor, MI.* Amsterdam – Atlanta: Rodopi, 2001. Print.

BLAKE McHAM, Sarah. "Erudition on Display: The 'Scientific' Illustrations in Pico della Mirandola's Manuscript of Pliny the Elder's *Natural History*". *Visualizing Medieval Medicine and Natural History: 1200-1550.* Eds. Jean Ann Givens, Karen M. Reeds and Alain Touwaide. Aldershot: Ashgate, 2006. 83-114. Print.

BLOOM, Harold. *The Anxiety of Influence: A Theory of Poetry.* 1973. Oxford – New York: Oxford Univeristy Press, 1997. Print.

BOUNIA, Alexandra. "Poet's Gifts, Collector's Words: The Epigrams of Martial". *The Nature of Classical Collecting: Collectors and Collections, 100 BCE – 100 CE.* Aldershot: Ashgate Publishing, 2004. 221-45. Print.

BRETT, Brian. Rev. "Short Fiction: Stories that are Quirky, Smart and Sneaky-Funny". *The Globe and Mail.* 4 May, 2012. Web.

BROWN, Kurt, ed. "Seán Virgo". *Facing the Lion: Writers on Life and Craft.* Boston: Beacon Press, 1996. 153. Print.

BRUHN, Siglind. "New Perspectives in a Love Triangle: 'Ondine' in Musical Ekphrasis". Lagerroth, Lund and Hedling 47-60.

_____. "Piano Poems and Orchestral Recitations. Instrumental Music Interprets a Literary Text". Bernhart, Scher and Wolf 277-300.

_____. "The Five 'Picturesque Songs'". *Musical Ekphrasis in Rilke's Marien-Leben.* Amsterdam: Rodopi, 2000. 201-10. Print.

_____. *Sonic Transformations of Literary Texts: From Program Music to Musical Ekphrasis.* Hillsdale: Pendragon Press, 2008. Print.

BUTLER, Stephen. "Banville's Irish *Commedia Dell'Arte".* Medina Barco, *Literature and Interarts* 163-78.

BYRON, Mark. "A Defining Moment in Ezra Pound's *Cantos:* Musical Scores and Literary Texts". *Literature and Music.* Ed. Michael J. Meyer. Amsterdam – New York: Rodopi, 2002. 157-82. Print.

CALESS, Bryn. Rev. "White Lies and Other Fictions". *British Book News.* June (1981): 442. Print.

CANGA ALONSO, Andrés. "Teaching Content Through a Foreign Language in Medieval Times and the 21st Century: A Comparison". *Convergent Approaches to Mediaeval English Language and Literature: Selected Papers from the 22nd Conference of SELIM.* Eds. Javier Martín Arista et al. Newcastle: Cambridge Scholars Publishing, 2013. 225-240. Print.

CHEN, Xianglan. "Metonymic Matrix Domains and Multiple Formations in Indirect Speech Acts". Benczes, Barcelona and Ruiz de Mendoza Ibáñez 249-68.

CIERAAD, Irene. "Dutch Windows. Female Virtue and Female Vice". *At Home. An Anthropology of Domestic Space.* 1999. Ed. Irene Cieraad. New York: Syracuse University Press, 2006. 31-52. Print.

CLAPP-ITNYRE, Alisa. "Indecent Musical Displays: Feminizing the Pastoral in Eliot's *The Mill on the Floss".* Fuller and Losseff 129-50.

CLEMENT, Lesley D. "Portraiture and Landscapes of 'Life at Point Zero': A Decade of Remembering and Exorcizing and Remembering (1963-1972)". *Learning to Look: A Visual Response to Mavis Gallant's Fiction.* Montreal – Ithaca: McGill-Queen's University Press, 2000. 107-49. Print.

_____. "*On Beyond Z:* The Visual Imagination and Postmodern Children's Picture Books". Medina Barco, *Literature and Interarts* 53-78.

CLÜVER, Claus. "Ekphrasis Reconsidered. On Verbal Representations of Non-Verbal Texts". Lagerroth, Lund and Hedling 19-34.

_____. "The *Musikgedicht:* Notes on an Ekphrastic Genre". Bernhart, Scher and Wolf 187-204.

_____. "Concrete Sound Poetry: Between Poetry and Music". Hedling and Lagerroth 163-78.

COTA FAGUNDES, Francisco. "Introduction. From Tones to Poetry: Jorge de Sena's Way with Music". De Sena 5-15.

DE LA CONCHA MUÑOZ, Ángeles and Marta Cerezo Moreno. *Ejes de la Literatura Inglesa Medieval y Renacentista.* Madrid: UNED - Editorial Universitaria Ramón Areces, 2010. Print.

DEL RÍO PARRA, Elena. *Una era de Monstruos: Representaciones de lo Deforme en el Siglo de Oro Español.* Madrid: Universidad de Navarra – Iberoamericana – Vervuert, 2003. Print.

DENHAM, Robert D. "Introduction". *Northrop Frye: Religious Visionary and Architect of the Spiritual World.* Charlottesville: University of Virginia Press, 2004. 1-29. Print.

DE SENA, Jorge. *Metamorphoses*. 1963. Trans. Francisco Cota Fagundes and James Houlihan. Providence: Copper Beech Press, 1991. Print.

_____. *Art of Music, 1968: Thirty-two Musical Metamorphoses and a Prelude, followed by a 'Potpourri' and a Postface by the Author*. Trans. Francisco Cota Fagundes and James Houlihan. Introd. Francisco Cota. Huntington: University Editions, 1988. Print.

DRAYSON, Elizabeth. *The Lead Books of Granada.* Eds. Rab Houston and Edward Muir. Basingstoke: Palgrave MacMillan, 2013. Print.

_____. "From Text to Image and Film: Two Visual Recreations of *Lazarillo de Tormes* by Francisco Goya and Fernando Fernán Gómez". Medina Barco, *Literature and Interarts* 145-62.

DRURY, John. *Painting the Word: Christian Pictures and Their Meanings.* 1999. New Haven – London: Yale University Press in association with National Gallery Publications, 2002. Print.

DU BOS, Jean-Baptiste. *Reflexiones Críticas sobre la Poesía y sobre la Pintura.* Trad. Joseph Monter. Valencia: Universitat de Valéncia, 2007. Print.

DYAS, Dee. "Journeying to Jerusalem: Literal and Metaphorical Pilgrimage in Middle English Literature". *Actas del III Congreso Internacional de Estudios Jacobeos.* Ed. Paolo Caucci von Saucken. Santiago de Compostela: Xerencia de Promoción do Camiño de Santiago, 1999. 99-118. Print.

EHRENZWEIG, Anton. *The Psycho-Analysis of Artistic Vision and Hearing: An Introduction to a Theory of Unconscious Perception.* 1953. London: Routledge, 2001. Print.

FISCHER-LICHTE, Erika. "Performance as Art – Art as Performance". Lagerroth, Lund and Hedling 69-84.

FORCEVILLE, Charles and Eduardo Urios-Aparisi. "Introduction". *Multimodal Metaphor.* Eds. Charles J. Forceville and Eduardo Urios-Aparisi. Berlin – New York: Mouton de Gruyter, 2009. Print.

FOUCAULT, Michel. *Madness and Civilization. A History of Insanity in the Age of Reason.* Trans. Union Générale d'Éditions. 1961. New York: Routledge Classics, 2005. Print.

_____, Introd. *Herculine Barbin: Being the Recently Discovered Memoirs of a Nineteenth-century French Hermaphrodite.* Trans. Richard McDougall. New York: Pantheon Books, 1980. Print.

FRANITS, Wayne E. *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution.* New Haven: Yale University Press, 2004. Print.

_____. "Pieter de Hooch: His Life and Development as an Artist". *Pieter De Hooch: A Woman Preparing Bread and Butter for a Boy.* Los Angeles: Getty Publications, 2006. 4-35. Print.

FRANZ, Paul. Rev. "Seán Virgo. *Dibidalen: Ten Stories*". *The Malahat Review* 183 (2013): 103-105. Print.

FREUD, Sigmund. "The Uncanny". *Writings on Art and Literature.* Fwd. Neil Hertz. Stanford: Stanford University Press, 1997. Print.

FRIJOFF, Willem and Marijke Spies. "Architecture and the Visual Arts". *Dutch Culture in a European Perspective: 1650. Hard-Won Unity.* 1999. Trans. Myra Heerspink Scholz. Assen: Royal Van Gorcum, 2004. 475-530. Print.

FULLER, Sophie and Nicky Losseff, eds. *The Idea of Music in Victorian Fiction.* Aldershot – Burlington: Ashgate Publishing, 2004. Print.

GÁLLEGO, Julián. "Ventana para Asomarse a Otro Cuadro". *El Cuadro Dentro del Cuadro.* Madrid: Ediciones Cátedra, 1978. 87-94. Print.

GARZELLI, Beatrice. Nulla Dies Sine Linea: *Letteratura e Iconografia in Quevedo.* Fwd. Alessandro Martinengo. Pisa: Edizioni ETS, 2008. Print.

GENETTE, Gérard. *Narrative Discourse. An Essay in Method.* 1972. Trans. Jane E. Lewin. Ithaca – New York: Cornell University Press, 1983. Print.

GIBSON, Craig A. *Libanius's* Progymnasmata: *Model Exercises in Greek Prose, Composition and Rhetoric.* Atlanta: Society of Biblical Literature, 2008. Print.

GOMBRICH, E. H. *The Story of Art.* 1950. London – New York: Phaidon Press, 2001. Print.

_____. *Art and Illusion. A Study in the Psychology of Pictorial Representation.* 1959. London – New York: Phaidon Press, 2008. Print.

GOMBRICH, E. H., Julian Hochberg and Max Black. *Art, Perception, and Reality.* 1972. Baltimore – London: The Johns Hopkins University Press, 1994. Print.

GONÇALVES, Luis. *Mia Couto and Mozambique: The Renegotiation of the National Narrative and Identity in an African Nation.* Diss. Dir. Monica Rector. The University of North Carolina (Chapel-Hill): Romance Languages Department. Chapel Hill, 2009.

GREENBLATT, Stephen. "The Interart Moment". Lagerroth, Lund and Hedling 13-15.

GREENHILL, Jennifer A. "Illustrating the Shadow of Doubt: Henry James, Blindness, and 'The *Real* Thing'". *Word and Image Interactions. Elective Affinities: Testing Word and Image Relationships.* Eds. Catriona MacLeod, Véronique Plesch and Charlotte Schoell-Glass. Amsterdam – New York: Rodopi, 2009. 261-80. Print.

GREGORY, E. David. "Issues and Interpretations". *Victorian Songhunters: The Recovery and Editing of English Vernacular Ballads and Folk Lyrics: 1820-1883.* Lanham: Scarecrow Press, 2006. 393-406. Print.

GRENVILLE, Bruce. "The Uncanny: Experiments in Cyborg Culture". *The Uncanny: Experiments in Cyborg Culture.* Ed. Bruce Grenville. Vancouver: Arsenal Pulp Press, 2002. 13-58. *Google Book Search.* Web.

GROUT, Donald Jay and Hermine Weigel Williams. "The Comic Opera of the Eighteenth Century". *A Short History of Opera.* Fourth edition. New York: Columbia University Press, 2003. 272-304. Print.

GUERBER, Hélène Adeline. "The Flying Dutchman". *Stories of the Wagner Opera.* Teddington: The Echo Library, 2006. 10-16. Print.

HAAG, Stefan. Rev. of Seán Virgo. *Encyclopedia of Literature in Canada.* Ed. William H. New. Toronto – Buffalo – London: University of Toronto Press (2002): 1170. Print.

HAGSTRUM, Jean H. *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray.* 1958. Chicago – London: University of Chicago Press, 1974. Print.

HATTAWAY, Michael. *Elizabethan Popular Theatre: Plays in Performance.* London: Routledge and Kegan Paul, 1982. Print.

HAYMAN, Richard. "Altdeutsche Wälder". *Trees: Woodlands and Western Civilization.* Hambledon – London: The Hambledon Press, 2003. 97-120. Print.

HEDLING, Erik and Ulla-Britta Lagerroth. *Cultural Functions of Intermedial Exploration.* Amsterdam – New York: Rodopi, 2002. Print.

HEFFERNAN, James A. W. *Museum of Words. The Poetics of Ekphrasis from Homer to Ashbery.* 1993. Chicago and London: The University of Chicago Press, 2004. Print.

_____. *Cultivating Picturacy. Visual Art and Verbal Interventions.* Texas: Baylor University Press, 2006. Print.

HERMANS, Lex. "Reading Rhetoric: Oratory in Lomazzo's Treatises". *The Artist as Reader: On Education and Non-Education of Early Modern Artists.* Eds. Heiko Damm, Michael Himann and Claus Zittel. Leiden: Brill, 2013. Print.

HERNÁEZ LERENA, María Jesús. *Exploración de un Género Literario: Los Relatos Breves de Alice Munro.* Logroño: Servicio de Publicaciones de la Universidad de La Rioja, 1998. Print.

_____. *Short Story World: The Nineteenth-Century American Masters.* Logroño: Servicio de Publicaciones de la Universidad de La Rioja, 2003. Print.

_____. "Hyperrealism in Words: Lisa Moore and the Ethics of Intensity". Medina Barco, *Literature and Interarts* 99-128.

HIGGINS, Michael and Peter Hinchcliffe. "An Interview with Seán Virgo". *The New Quarterly* 6.2 (1986): 9-24. Print.

HOLLANDER, Martha. *An Entrance for the Eyes. Space and Meaning in Seventeenth-Century Dutch Art.* Berkeley: University of California Press, 2002. Print.

HOLLINGSWORTH, Mary. "Caravaggio and the Caravaggesques". *Art in World History.* 1989. Firenze – Milano: Giunti Editore, 2003. 348-49. Print.

HOULDEN, Leslie. *Jesus in History, Thought and Culture. An Encyclopaedia.* Santa Barbara: ABC-CLIO, 2003. Print.

HUGGAN, Graham. "Maps and Dreams". *Territorial Disputes: Maps and Mapping in Contemporary Canadian and Australian Fiction.* Buffalo: University of Toronto Press, 1994. 74-83. Print.

HUTCHEON, Linda. "Postmodernist representation. De-naturalizing the natural". *The Politics of Postmodernism.* 1989. London – New York: Routledge, 1993. 31-42. Print.

HUTCHEON, Linda and Michael Hutcheon. "The Undead". *Opera: The Art of Dying.* Cambridge, Mass. – London: Harvard University Press, 2004. Print.

ISER, Wolfgang. "The Reading Process: A Phenomenological Approach". *The Implied Reader. Patterns of Communication in Prose Fiction from Bunyan to Beckett.* 1974. Baltimore and London: The Johns Hopkins University Press, 1978. 274-94. Print.

_____. "Indeterminacy and the Reader's Response in Prose Fiction". *Prospecting: From Reader Response to Literary Anthropology.* 1989. Baltimore – London: Johns Hopkins University Press, 1993. 3-30. Print.

JAMALI, Leyli. "Colouring the Words: Reproduction of Persian Literature through the Art of Iranian Miniature". Medina Barco, *Literature and Interarts* 29-52.

JANSEN, Gail. "Intelligent TV found in the 'Middle of Somewhere'". *Prairie Post.* 25 Jan. 2008. Web.

JUNG, Carl G. and C. Kerényi. *The Science of Mythology. Essays on the Myth of the Divine Child and the Mysteries of Eleusis.* 1949. Trans. R.F.C. Hull. London – New York: Routledge Classics, 2002. Print.

KARTOMI, Margaret J. "Classification in Societies Oriented Toward Literary Transmission". *On Concepts and Classifications of Musical Instruments.* Chicago: The University of Chicago Press, 1990. 34-122. Print.

KELLY, Mark G. E. *Foucault's* History of Sexuality, Volume I: *The Will to Knowledge.* Edinburgh: Edinburgh University Press, 2013. 109-131. Print.

KING, Richard H. "Faulkner, Ideology, and Narrative". *Faulkner and Ideology.* Eds. Donald M. Kartiganer and Ann J. Abadie. Mississippi: University Press of Mississippi, 1995. 22-44. Print.

KIVY, Peter. "Helen's Way". *Music Alone: Philosophical Reflections on the Purely Musical Experience.* Ithaca: Cornell University Press, 1990. 30-41. Print.

KRESS, Gunther. *Literacy in the New Media Age.* London: Routledge, 2003. Print.

KRIEGER, Murray. *Ekphrasis. The Illusion of the Natural Sign.* Baltimore – London: The Johns Hopkins University Press, 1992. Print.

KULYK KEEFER, Janice. Rev. "Virgo, Seán (1940-): Canadian Short-Story Writer, Poet". *Encyclopedia of Post-Colonial Literatures in English.* 1994. Eds. Eugene Benson and L. W. Conolly. Abingdon – New York: Routledge, 2005. 1610-11. Print.

LAGERROTH, Ulla-Britta, Hans Lund and Erik Hedling, eds. *Interart Poetics. Essays on the Interrelations of the Arts and Media.* Amsterdam – Atlanta: Rodopi, 1997. Print.

LAGERROTH, Ulla-Britta, Hans Lund and Erik Hedling. "Introduction. Towards a Poetics of Interart Discourse". Lagerroth, Lund and Hedling 7-12.

LAMBDIN, Robert Thomas and Laura Cooner Lambdin, eds. *Encyclopaedia of Medieval Literature.* London – Chicago: Fitzroy Dearborn, 2000. Print.

LARSON, Kay. "Conversations with Caravaggio". *New York Magazine* 18.8 (1985): 54-55. Print.

LESSING, Gotthold Ephraim. *Laocoon: An Essay on the Limits of Painting and Poetry.* Trans. E. C. Beasley. London: Longman, 1853. *Google Book Search.* Web.

LEWIS, Davis. *Reading Contemporary Picturebooks: Picturing Text.* 2001. London – New York: Routledge Falmer, 2005. Print.

LIPPMAN, Edward A. "Philosophy and Aesthetics: Symbolism in Music". *The Philosophy and Aesthetics of Music.* Nebraska: University of Nebraska Press, 1999. 2-25. Print.

LÓPEZ GRIJERA, Luisa. *La Retórica en la España del Siglo de Oro. Teoría y Práctica.* Salamanca: Universidad de Salamanca, 1995. Print.

MANSFIELD, Elizabeth C. "A New Parrhasius: Duane Hanson's Uncanny Realism". *Contemporary Art and Classical Myth.* Eds. Isabelle Loring Wallace and Jennie Hirsh. Farnham: Ashgate Publishing, 2011. 245-66. Print.

MARTIN, Bronwen and Felizitas Ringham. *Key Terms in Semiotics.* London: Continuum International Publishing, 2006. Print.

MAYERS, Kathryn M. "Portraits of Privilege. Petrarchan *Blasones* of Sor Juana Inés de la Cruz". *Visions of Empire in Colonial Spanish American Ekphrastic Writing.* Lanham: Bucknell University Press and The Rowan & Littlefield Publishing Group, 2012. 111-42. Print.

McKINNON, James. "The Western Authors of the Third and Early Fourth Centuries". *Music in Early Christian Literature.* 1987. Cambridge: Cambridge University Press, 1993. 42-45. Print.

McMULLAN, Anna. "Refiguring Authority". *Theatre on Trial: Samuel Beckett's Later Drama.* London – New York: Routledge, 2005. 87-116. *Google Book Search.* Web.

MEDINA BARCO, Inmaculada. "Écfrasis Satírico-Burlesca en Cinco Poemas Quevedianos de Sociedad". *La Perinola. Revista de Investigación Quevediana* 8 (2004): 279-304. Print.

_____. "Retrato Regio de los Austria en Quevedo: Algunos Poemas". *Quevedo en Manhattan.* Eds. Ignacio Arellano and Victoriano Roncero. Madrid: Visor, 2004. 165-88. Print.

_____. *El Retrato en la Obra de Quevedo.* Pre-Diss. Dir. Ignacio Arellano. Universidad de Navarra. Facultad de Filosofía y Letras. Departamento de Literatura Hispánica y Teoría de la Literatura. Pamplona, 2005. n.p.

_____. "Quevedo y la Ilustración de Portadas: *La Vida de Marco Bruto y La Caída Para Levantarse*". *La Perinola. Revista de Investigación Quevediana* 11 (2007): 115-30. Print.

_____. "Índices Monstruosos en la Obra de Quevedo: De Portentos e Híbridos". *Sobre Quevedo y su Época. Homenaje a Jesús Sepúlveda.* Eds. Felipe B. Pedraza Jiménez and Elena E. Marcello. Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2007. 423-44. Print.

_____. Editorial. "A las Puertas de la Torre: Antesalas de la Nueva Literatura". *Revista Literaria Fábula* 31 (2011): 5-6. Print.

_____, ed. *Literature and Interarts: Critical Essays.* Fwd. Seán Virgo. Logroño: Servicio de publicaciones de la Universidad de La Rioja, 2013. Print. Web. http://publicaciones.unirioja.es/catalogo/online/interarts/main.shtml

_____. "Introduction: Literature, the Arts, and the Poetics of Percolation". Medina Barco, *Literature and Interarts* 15-28.

MEGGS, Philip B. and Alston W. Purvis. "Popular Graphics of the Victorian Era: Images for Children". *Meggs' History of Graphic Design.* 1983. New York: John Wiley & Sons, 1998. 145-59. Print.

MESSARIS, Paul. *Visual 'Literacy'. Image, Mind, and Reality.* Boulder – San Francisco – Oxford: Westview Press, 1994. Print.

MEYER, Leonard B. *Emotion and Meaning in Music.* 1956. Chicago – London: University of Chicago Press, 1961. Print.

MILLER, Neil. *Beethoven: Piano Sonata 14 "Moonlight" – Movement I.* San Diego: Neil Miller Analysed Editions, 2007. *Google Book Search.* Web.

MITCHELL, W. J. Thomas. *Picture Theory: Essays on Verbal and Visual Representation.* Chicago: The University of Chicago Press, 1995. Print.

MONAGHAN, Paul. "Bodies and Stairs: Modernist Theatrical Space and Consciousness". *Frameworks, Artworks, Place: The Space of Perception in the Modern World.* Ed. Tim Mehigan. Amsterdam – New York: Rodopi, 2008. 117-36. Print.

MOORE, Stephanie A. "Reviving the Medieval Model: The Cathedrals of Claude Monet, Joris-Karl Huysmans and Claude Debussy". Lagerroth, Lund and Hedling 195-210.

MORENO HERNÁNDEZ, Carlos. "Prólogo". *Retórica y Humanismo: El Triunfo del Marqués de Santillana (1458).* Coords. José Luis Canet et al. Valencia: Textos Lemir – Universitat de València, 2008. 11-16. Print.

MORRA, Irene. "'Singing Like a Musical Box': Musical Detection and Novelistic Tradition". Fuller and Losseff 151–72.

NEBAUER, John. "Tales of Hoffmann and Others: On Narrativizations of Instrumental Music". Lagerroth, Lund and Hedling 117–26.

_____. "Bartók and the Politics of Folk Music. Musico-Literary Studies in an Age of Cultural Studies". Bernhart, Scher and Wolf 59–78.

_____. "Organicism and Modernism / Music and Literature". Bernhart, Wolf and Mosley 3–24.

NELSON, Bradley J. *The Persistence of Presence. Emblem & Ritual in Baroque Spain.* Toronto: University of Toronto Press, 2010. Print.

NIKOLAJEVA, Maria and Carole Scott. *How Picturebooks Work.* 2001. New York: Routledge, 2013. *Google Book Search.* Web.

NIKOLAJEVA, Maria. *Reading for Learning: Cognitive Approaches to Children's Literature.* Amsterdam – Philadelphia: John Benjamins Publishing, 2014. Print.

OSNES, Beth. *Acting: An Encyclopedia of Traditional Culture.* Santa Barbara: ABC-CLIO, 2001. Print.

PACHECO, Francisco. *El Arte de la Pintura.* Ed. B. Bassegoda. Madrid: Cátedra, 1990. Print.

PANOFSKY, Erwin. *Three Essays on Style.* 1995. Ed. Irving Lavin. Cambridge, Mass – London: The MIT Press, 1997. Print.

PANTALEO, Sylvia. *Exploring Student Response to Contemporary Picturebooks.* Toronto: University of Toronto Press, 2008. Print.

PAVIS, Patrice. *Dictionary of the Theatre: Terms, Concepts, and Analysis.* 1996. Trans. Christine Shantz. Toronto: University of Toronto Press, 1998. Print.

PERKINS WILDER, Lina. "Toward a Shakespearean 'Memory Theater': Romeo, The Apothecary, and the Performance of Memory'. *William Shakespeare's* Romeo and Juliet. Ed. and introd. Harold Bloom. New York: Infobase Publishing, 2009. 147-69. Print.

POGUE HARRISON, Robert. "Forests of Nostalgia: The Brothers Grimm". *Forests: The Shadow of Civilization.* Chicago – London: The University of Chicago Press, 1992. 164-76. Print.

POSTLEWAIT, Thomas. "The Hieroglyphic Stage: American Theatre and Society, Post-Civil War to 1945". *The Cambridge History of American Theatre. Vol II: 1870-1945.* Eds. Don B. Wilmeth and Christopher Bigsby. Cambridge: Cambridge University Press, 1999. 107-95. Print.

PRIETO, Eric. "Music, Mimesis, and Metaphor". *Listening in: Music, Mind, and the Modernist Narrative.* Lincoln – London: University of Nebraska Press, 2002. 12-58. Print.

PROPP, Vladimir. *Morphology of the Folktale.* 1968. Ed. Louis A. Wagner. Intro. Alan Dundes. Austin: University of Texas Press, 2003. Print.

RADDEN, Günter and Zoltán Kövecses. "Toward a Theory of Metonymy". *Metonymy in Language and Thought.* Eds. Klaus-Uwe Panther and Günter Radden. Amsterdam – Philadelphia: John Benjamins, 1999. 17-60. Print.

RADDEN, Günter and Klaus-Uwe Panther. "Introduction: Reflections on Motivation". *Studies in Linguistic Motivation.* Eds. Günter Radden and Klaus-Uwe Panther. Berlin: Mouton de Gruyter, 2004. 1-48. Print.

RANJAN BARTHAKUR, Dilip. "Musical Instruments of Assam Referred to in Literature, Sculpture and Painting". *The Music and Musical Instruments in North Eastern India.* New Delhi: Mittal Publications, 2003. 71-88. Print.

RIFKIN, Jeremy. *The Emphatic Civilization: The Race to Global Consciousness in a World in Crisis.* Cambridge: Polity Press, 2009. Print.

RUDRUM, Alan, Joseph Black and Holly Faith Nelson, eds. *The Broadview Anthology of Seventeenth-Century Verse and Prose*. Toronto: Broadview Press, 2000. Print.

RUIZ DE MENDOZA IBÁÑEZ, Francisco José. "Cross-linguistic Analysis, Second Language Teaching and Cognitive Semantics: The Case of Spanish Diminutives and Reflexive Construction". *Cognitive Approaches to Pedagogical Grammar.* Eds. Sabine de Knop and Teun De Ricker. Berlin: Mouton de Gruyter, 2008. 121-54. Print.

_____. "Metonymy and Cognitive Operations". Benczes, Barcelona and Ruiz de Mendoza Ibáñez 103-121.

_____. "On the Nature and Scope of Metonymy in Linguistic Description and Explanation: Towards Settling Some Controversies". *The Bloomsbury Companion to Cognitive Linguistics.* Eds. John R. Taylor and Jeanette Littlemore. London – New York: Bloomsbury Publishing, 2014. 143-67. Print.

SABAT DE RIVERS, Georgina. "Sor Juana, La Tradición Clásica del Retrato Poético". *De la Crónica a la Nueva Narrativa Mexicana.* Eds. Merlín H. Forster and Julio Ortega. México: Oasis, 1986. 79-101. Print.

SCHER, Steven Paul. "Melopoetics Revisited. Reflections on Theorizing Word and Music Studies". Bernhart, Scher and Wolf 9-24.

_____. "Literature and Music". 1982. Bernhart and Wolf 173-203.

_____. "Temporality and Mediation: W. H. Wackenroder and E. T. A. Hoffmann as Literary Historicists of Music (1976)". Bernhart and Wolf 113-26.

_____. "Notes Toward a Theory of Verbal Music". Bernhart and Wolf 23-36.

SCHNEIDER, Norbert. *The Art of the Portrait: Masterpieces of European Portrait-painting, 1420-1670.* 1992. Trans. Wiesbaden Iain Galbraith. Köln – London: Taschen, 2002. Print.

SHAW-MILLER, Simon. "Instruments of Desire. Musical Morphology in Picasso's Cubism". *Visible Deeds of Music. Art and Music from Wagner to Cage.* New Haven: Yale University Press, 2002. 89-120. Print.

SKINFILL NOGAL, Bárbara and Eloy Gómez Bravo, eds. *Las Dimensiones del Arte Emblemático.* Zamora – Michoacán: Colegio de Michoacán, 2002. Print.

SPITZER, Michael. "New Orientations in Metaphor: 'Hearing As' and Dual-Aspect Perception". *Metaphor and Musical Thought.* Chicago – London: The University of Chicago Press, 2004. 7-53. Print.

STEADMAN, Philip. "Reconstructing the Spaces in Vermeer's Paintings". *Vermeer's Camera: Uncovering the Truth behind the Masterpieces.* Oxford: Oxford University Press, 2001. 73-100. Print.

STEINER, Claude. *Emotional Literacy: Intelligence with a Heart. Learn to Achieve Better Personal and Professional Relationships.* Fawnskin: Personhood Press, 2003. Print.

STEVES, Rick. *Rick Steve's England.* Berkeley: Avalon Travel, 2012. Print.

STROTHER, Miguel. "Eric Metcalfe, Artist". *Torch. The University of Victoria Alumni Magazine.* Autumn (2008): 15-17. Web.

SUTTON, Peter C. *Pieter de Hooch: Complete Edition.* Oxford: Phaidon, 1980. Print.

_____. *Love Letters: Dutch Genre Paintings in the Age of Vermeer.* Eds. Peter C. Sutton, Lisa Vergara and Ann Jensen Adams. London: Frances Lincoln, 2003. Print.

TABOADA, Carolina. "A Study of Symbols in *Sir Gawain and the Green Knight*: Applications for a Writing Workshop". *Convergent Approaches to Mediaeval English Language and Literature: Selected Papers from the 22nd Conference of SELIM.* Eds. Javier Martín Arista et al. Newcastle: Cambridge Scholars Publishing, 2013. 179-204. Print.

TAYLOR, Stephanie, ed. *Contemporary Authors: A Bio-Bibliographical Guide to Current Writers in Fiction* 161 (1998): 393-95. Print.

TSUR, Reuven. "Metaphor and Figure-Ground Relationship: Comparison from Poetry, Music, and the Visual Arts". *Cognitive Poetics, Goals, Gains, and Gaps.* Eds. Geert Brône and Jeroen Vandaele. Berlin – New York: Mouton de Gruyter, 2009. 237-78. Print.

VAN ECK, Caroline and Stijn Bussels, eds. *Theatricality in Early Modern Art and Architecture.* Malden: Wiley-Blackwell, 2011. Print.

VAN ECK, Caroline and Stijn Bussels. "The Visual Arts and the Theatre in Early Modern Europe". Van Eck and Bussels 8-23.

VAN HELDEN, Albert. *Johannes Kepler (1571-1630).* The Galileo Project Website. Houston: Office of the Vice President of Computing of Rice University, 1995, n. pag. Web. http://galileo.rice.edu/sci/kepler.html

VAN KESSEL, Elsje. "Staging Bianca Capello: Painting and Theatricality in Sixteenth-Century Venice". Van Eck and Bussels 79-91.

VARRIANO, John L. *Caravaggio: The Art of Realism.* University Park: Pennsylvania State University Press, 2006. Print.

VILLAR FLOR, Carlos. "Textual Indicators of Characterisation: A Narratological Approach to *Brideshead Revisited*". *Waugh Without End: New Trends in Evelyn Waugh Studies.* Eds. Carlos Villar Flor and Robert Murray Davis. Bern: Peter Lang, 2005. 147-54. Print.

_____. "The Symbols of Music in John Huston's *The Dead*". *The Irish Knot: Essays* on *Imaginary/Real Ireland.* Valladolid: Secretariado de Publicaciones e Intercambio Editorial Universidad de Valladolid, 2008. 127-36. Print.

VISTARINI, Antonio Bernat and John T. Cull, eds. *Enciclopedia Akal de Emblemas Españoles Ilustrados.* Madrid: Ediciones Akal, 1999. Print.

VOS, Eric. "The Eternal Network. Mail Art, Intermedia Semiotics, Interart Studies". Lagerroth, Lund and Hedling 325-36.

WADDELL, Helen. *The Wandering Scholars of the Middle Ages.* 1932. London: Constable, 2000. Print.

WALTHER, Ingo F. and Norbert Wolf. *Obras Maestras de la Iluminación. Los Manuscritos Más Bellos del Mundo desde el Año 400 hasta 1600.* 2003. Trans. Pablo Alvárez Ellacuría et al. Barcelona: LocTeam, 2005. Print.

WARRACK, John and Ewan West. "Leoš Janácek". *The Concise Oxford Dictionary of Opera.* 1964. Oxford: Oxford University Press, 1996. 251-52. Print.

WARWICK, Genevieve. *Caravaggio. Realism, Rebellion, Reception.* Cranbury: Rosemond Publishing, 2006. Print.

WEBB, Ruth. "The Contexts of Ekphrasis". *Ekphrasis, Imagination and Persuasion in Ancient Rhetorical Theory and Practice.* Farnham – Burlington: Ashgate Publishing, 2009. 13-38. Print.

WEBSTER, Michael. "E. E. Cummings and the Reader: Technique as Critique". Lagerroth, Lund and Hedling 223-32.

WEISSTEIN, Ulrich. "How to Read an Opera. Some Methodological Remarks with Examples Drawn from Mozart's *Zauberflöte".* Lagerroth, Lund and Hedling 151-67.

WEISSTEIN, Ulrich and Jean-Louis Cupers, eds. *Word and Music Studies: Musico-Poetics in Perspective. Calvin S. Brown in Memoriam.* Amsterdam – Atlanta: Rodopi, 2000. Print.

WESTSTEIJN, Thijs. *The Visible World: Samuel Van Hoogstraten's Art Theory and the Legitimation of Painting in the Dutch Golden Age.* Trans. Beverley Jackson and Lynne Richards. Amsterdam: Amsterdam University Press, 2008. Print.

WHALEY HARSH, Philip. "Iphigenia at Aulis". *A Handbook of Classical Drama.* Stanford: Stanford University Press, 1944. 246-49. Print.

WHITE, Hayden. "The Historical Text as Literary Artifact". *The History and Narrative Reader.* Ed. Geoffrey Roberts. London: Psychology Press, 2001. 221-36. Print.

WIGAN, Mark. *Basics Illustration 03: Text and Image.* Switzerland: AVA Publishing, 2008. Print.

WIGSTON, Nancy. "Treasure Islands, Seán Virgo". *Books in Canada. The Canadian Review of Books.* n. pag. Feb. 1989. Web.

WOOD CORDULACK, Shelley. "Psycho-physiology: The Relation Between Body and Mind in Munch's Work". *Edvard Munch and the Physiology of Symbolism.* Cranbury – London: Rosemont Publishing & Printing Corp., Associated University Presses, 2002. 51-59. Print.

WOLF, Werner. *The Musicalization of Fiction: A Study in the Theory and History of Intermediality.* Amsterdam: Rodopi, 1999. Print.

_____. "Music and (Narrative) Literature: Principal Similarities and Differences". Wolf, *Musicalization* 14-21.

_____. "Musicalized Fiction and Intermediality. Theoretical Aspects of Word and Music Studies". Bernhart, Scher and Wolf 37-58.

_____. "Towards a Functional Analysis of Intermediality: The Case of Twentieth-Century Musicalized Fiction". Hedling and Lagerroth 15-34.

_____. "Description as a Transmedial Mode of Representation: General Features and Possibilities of Realization in Painting, Fiction and Music". *Description in Literature and Other Media. Studies in Intermediality 2.* Eds. Werner Wolf and Walter Bernhart. Amsterdam – New York: Rodopi, 2007. 1-90. Print.

YACOBI, Tamar. "Verbal Frames and Ekphrastic Figuration". Lagerroth, Lund and Hedling 35-46.

ZBIKOWSKI, Lawrence M. "Music, Language, and Multimodal Metaphor". *Multimodal Metaphor.* Eds. Charles J. Forceville and Eduardo Urios-Aparisi. Berlin: Mouton de Gruyter, 2009. 359-82. Print.

ZEMANOVÁ, Mirka. *Janácek: A Composer's Life*. London: John Murray Publishers, 2002. Print.

APPENDIXES

The following are two conversations which I had the pleasure and honour to maintain with poet and writer Seán Virgo in the springs of 2009 and 2011. They correspond, respectively, to *Appendix I* and *Appendix II* of this dissertation. I have no words to express my gratitude to the author, who tried to render in words the tantalising tactics of his creation in spite of their being often the result of intuitive genius and thus unfathomable to lay language. His talismanic play with words —often as poetic as his prose— and his almost animistic sense of reality created a magic context which enabled me to understand the fluidity of the arts in his literature in an altogether encompassing manner. His humble spirit and guiding voice have nurtured my many doubts and curious questioning, disclosing the luminous side of the man and the artist and unveiling the glittering side of the firefly —as the protagonist writer of his story "Kapino" would.

My trip to the writer was facilitated by the amiable help of Clive Holden from Cyclops Press, who put me in touch with the author in the summer of 2008. In spring 2009, Seán Virgo kindly accepted my invitation to come to Logroño to share a conversation on diverse aspects regarding his literary production. I am indebted to my supervisors María Jesús Hernáez and María del Mar Asensio, who provided logistic support for that occasion and coordinated a literary event at the University of La Rioja, that allowed us to listen to the author on a reading recital and two literary talks about his production. In such a context, the first conversation with Seán Virgo began life. It corresponds to *Appendix I* of this dissertation (April 2009).

Two years later, I had the opportunity to share another interview with the writer, which constitutes *Appendix II* of this thesis (May 2011). It happened on occasion of Virgo's coming to the University of La Rioja to lecture at the *I International Seminar in Lifewriting*, which I coordinated along with Carolina Taboada. This time, the conversations that I held with the author centered almost exclusively on the chief issue of art in his fiction, being thus crucial to the disentangling dynamics of this project.

All in all, the subsequent appendixes are the result of both literary talks and become precious materials to the substance of this dissertation. I have no words to express my gratitude to writer Seán Virgo for his generous guidance and help.

Appendix I

Contemporary Literature in Context:

An Interview with Seán Virgo

***Inmaculada Medina Barco**: Seán, already in 1986 the Canadian literary magazine* The New Quarterly *highlighted your careful craft as a "novelist, short story writer, poet" and "man of the theatre", and indeed time has proved you a prolific writer in these and other fields. Given your origins as a poet, I'm perhaps obliged to start by asking you how much of the poet still remains in your present creation, which is mostly prose fiction?*

Seán Virgo: My training as a poet in using images, in being concise, in finding modulated cadences is still vital to my writing. At this stage in my life, I write very slowly. I can take three months to write a story, and that is partly because I *remain* a poet in many ways. I put the same care into a paragraph as I ever did with a poem, and I have problems with writing that is not carefully put together. That's a matter of taste as much as judgement, but in my own writing, so often my concern is cadence. Cadence is almost more important to me than subject matter.

***IMB**: Cadence as poetic meter but also as music literally, for your writing abounds in passages on composers (Brahms, Mendelssohn…), on bands and singers (The Rolling Stones, Keith Richards, Bob Dylan…), on genres and instruments (American Jazz, rock n' roll, Irish songs, French piano, Spanish Guitar), among many instances.*

SV: Yes. I love music deeply even if I cannot compose. I've only started to learn to read it, to play the piano, this year! I can listen, for example, to Beethoven or Scarlatti and be in the same places as when I am reading.

***IMB**: In fact, the arts in your fiction include not only musical references but also diverse other fields like painting, sculpture, theatre and film —Cézanne's roofs, Haida appliqués, kabuki mimes, Hollywood cinema.... How consciously symbolic is the integration of art in your work?*

SV: To me symbolism cannot be pinned down to one thing. I prefer that image of pebbles thrown into a pool and the ripples spreading out. Great art has a haunting quality, a hypnotic quality that's difficult to talk about. There's always something a bit *strange* going on. I loved it when, supposedly, a woman asked T. S. Eliot about his poem "Ash Wednesday" saying, "Mr. Eliot, what did you mean when you said, 'lady, three white leopards sat under a juniper tree?'" And he replied, "I think I meant, 'lady, three white leopards sat under a juniper tree'". He was a very intellectual man, but he knew that the language of poetry could not be explained in a reductive way. If you've said it as well as it can be said, you don't then try to explain it.

***IMB**: Apart from your engagement with art, with the far-reaching rippling effects you create, are there any personal reasons why you write?*

SV: Well, almost any artist would say, "I write, or I paint, or I compose because I have to". That's a little glib because almost every serious artist, every artist whom I respect, thinks she or he is lazy. Why, then, does one *have* to do it? When I was a child, books opened up everything to me. They gave me other worlds. They gave me good stories, adventure. They prepared me for life in a way Bettelheim suggests fairy stories do for children. I was never happier than when I was in a book. In fact, except when I am walking in the woods, I'm still never happier than when I'm reading or when I'm writing. I think reading and writing are both, in the best sense, religious experiences.

***IMB**: However, the writing process can be strenuous, if we are to believe the protagonist writer in your story "Kapino"* (Wormwood). *He usually creates late at night while he gropes for inspiration and tries to glimpse the luminous side of the firefly. Is your own creative process as excruciating?*

SV: Well, sometimes. Sometimes it's terrible. There's nothing worse than not being able to write as well as what you want to say deserves. There are sentences in my notebooks that embarrass me, first drafts of things. But sometimes I write things that I really love, that I am really proud of within my own limitations. I look at some of the early worksheets on the way to that (it is such hard work!) and I can see that the terror is in being less good than you know you must be.

***IMB**: You have mentioned the subjects that draw you. Sometimes these include discomforting contemporary issues like war ("Bandits"), old age ("The Running of the Deer"), social deracination ("The Mute"), death ("The Widow"), crimes against humans ("Snake Oil"), against animals ("The Brush Wolf"), against nature ("Wormwood"), and so on. How do you turn these ugly issues into beautiful fictions, how do you achieve that quality which Ephraim Lessing deemed exclusive of great art?*

SV: Well, when you create, sometimes you try to deal with something that is clumsy, unequal, perhaps frightening, perhaps ugly, and if you get it right, if you give it shape, then you make it beautiful. I don't mean to sound self-important, but that's what one tries to do. And if you get what Aquinas asked for —"wholeness, harmony and radiance"— (his definition of beauty as Joyce quotes beautifully in *Portrait of the Artist*), if you get that, you've achieved it. There's no better definition of beauty.

IMB: *You not only tackle the aesthetic portrayal of ugliness but also new forms of psychological terror and madness. I am thinking of such tales as "Hell" or "Haunt". How do you attain the literary rendering of such states?*

SV: Well, I think that, in our culture, not just Canadian culture but any culture with a long literary tradition, there are maps for almost everything. And there was always madness; not, perhaps, modern neurosis but always madness. Madness is a state of squalor and terror. It is also a place of vision. So many seers have been regarded as mad, you know. I think that one of the difficulties for me (again, I don't presume to be right) is that we feel we can solve intellectually and scientifically problems that… well, I am not sure if we *can* solve them. I am not sure if our solutions are good. I am not sure if a culture that depends heavily on antidepressants, for example, for normality is not a sick culture. And I think that in mythological writing there is a kind of madness through which a kind of clarity and, possibly, a kind of healing is available.

IMB*: Do you mean that earlier literature contains the map to contemporary issues?*

SV: Yes. Very popular in Canada, and for all I know in other countries at the moment, is a genre called Young Adult Literature. When I was a child and a young teenager, I didn't read books specifically for people of my age or with my issues. I read adult books and took from them what I could. And when I reread them now, I am amazed at what I did find that was relevant to me but was also luring my imagination into adult complexity. I think stories that want to deal directly with things like divorce and child abuse and so on are very well-meaning. They speak to the audience in as relevant a way as they can, but what they don't understand is that stories that have nothing overtly to do with specific contemporary social issues often contain the clue to them. I

mentioned Bruno Bettelheim earlier; I don't know if you've read his *The Uses of Enchantment.* He is a Freudian psychologist and, quite honestly, in some ways I think that he is mad, madly dogmatic. But he has this illuminating insight in the basic premise of the book which is that for generations there was an oral literature, often communicated by illiterate nannies, grandmothers, almost always women, that is typified by what one finds in the collections of the Brothers Grimm. These stories contained a map of the adult world in its complexity, in its fear, in its discomfort that spoke to children who loved to be frightened but also wanted to be safe. And what Bettelheim says is that those kinds of stories prepare children for the complexities of adulthood whereas contemporary literature, however relevant, doesn't help them at all because it doesn't engage the imagination.

IMB: *Do you mean that, in a way, the ancient* prodesse et delectare *formula should still be the essence of contemporary literature? That great literature can make readers delight but also has a power to prepare them for real life?*

SV: Yes. Edmund Wilson has a marvelous phrase, "the shock of recognition". When you read something, you can recognize it in one of two ways: one is when books speak to an audience that they already know, who will say "yes, I recognize that. That's about me"; but the much more important shock of recognition is when the reader says, "I *didn't* know that, but I know that it's true"; because then you, the reader, have become more of a person than you were. And I think great writing must involve this. I love the Japanese idea that the reader, or the spectator of a piece of art, is a guest. I love that. The guest must be fed. *And* the guest must contribute. The reader has to do some of the work.

IMB: *Here you are indirectly touching upon the issue of literary reception…*

SV: Exactly, because when you awake the imagination of the reader, that's when wonderful writing, wonderful art works. Not when I watch passively and think, "wonderful", but when I engage with involved curiosity.

IMB: *However, instead of engaging the reader's imagination you sometimes seem to stir it in different ways as in* Vagabonds, *where one never truly knows whether Klaus's nocturnal forest encounters take place or are actually dreams. A similar collapse of the univocal, a similarly disconcerting ambivalence is what one finds at the end of your recent tale "Cross Fox"* (Begging Questions), *with the final image of the bear. How purposeful is that quality of the dreamy and the ambivalent in your creation?*

SV: I deal with the borderland between what is *real* (I prefer the word *actual*) and what is imaginary, because imaginary experiences are just as real. When I was in the Solomon Islands, people would explain patiently to me that just because what they experienced last night was a dream didn't make it any less real. A man told me that his uncle came to see him. His uncle told him what he should plant in the garden the following year, and his uncle told him he should not marry the girl that he was thinking of marrying. Now, his uncle had been dead for fifteen years, but that made no difference to him. He couldn't understand why I didn't at first see that. You could not say to those people it was "just a dream". I am always fascinated with that borderland because I think, honestly, it's what we all inhabit though we pretend not to. "Cross Fox" ends with a dream, and it does so because I think that's the reality. That dream image is the explanation. It is what he really gives his niece, that image.

***IMB**: This takes us to what is surely another crucial aspect of your work, the frequent combination of dream and fantasy, or the triad dream-fiction-reality.*

SV: Absolutely.

***IMB**: In this connection, I am thinking of tales, like "Haunt", which start with a real and potentially credible plot which then fuses with the (imagined?) vision of a Paleolithic bison and the fairylike rhythms of a Scottish legend.*

SV: Yes, with *The Ballad of Tam Lin*.

***IMB**: Other times the dreamy takes the shape of the uncanny, as in the "Tinker Tale" in your Irish collection* Through the Eyes of a Cay, *which in some ways has been paralleled with Joyce, but in this case is suffused with the peculiar quality of the bizarre. The manner in which you describe the setting and circumstances of Old Parni Dan never truly discloses whether the crows' chatter is real or dreamed of…*

SV: Yes, this is always important. In the great ghost stories, like Henry James's *The Turn of the Screw*, for example, you don't ever know whether the ghosts of Miss Jessel and Peter Quint are real or in the mind of the governess.

***IMB**: …not even whether the children are angelic or devilish.*

SV: Absolutely. That novella is the most terrifying thing I think I've ever read because it cannot be pinned down by someone saying, "This is a disturbed woman with a psychological problem". It cannot be pinned down and dismissed by someone who says, "There are no such things as ghosts; there is no such thing as possession; there is

no such thing as evil". You can't get rid of it because it is ambiguous. I love Jacques Lacan's *Borromean Knot*. Actually, in the first page of a novel which is about to be published, I allude to the Borromean knot and I hope I do it in a truthful way. Lacan is a psychologist, and for him the Borromean knot is three intersected rings which you cannot separate from each other because if you take one away they dissolve, and they consist of *the real, the imaginary, and the symbolic*. I think the Borromean knot is a map of us, ideally. I think we *are* a Borromean knot. And I think art must involve that trinity, too.

IMB: *Is that importance of the imaginary one reason why fairies have a presence in your literature? I am referring to the inclusion of numerous* jeux d'esprit *and magic presences.*

SV: Well, partly. It depends on what we mean by fairies. My grandmother saw fairies. My mother saw fairies. I've seen fairies. This was in Ireland. But they are not pretty little things with wings. In Ireland, I suppose they are the spirits of past cultures, the *tuatha de danaan,* who were the original mythical people who discovered Ireland, and I think that's where those fairy folk come from. Well, how do we find in nature what is an intermediary between us and the elemental world? How do we find ways of explaining to our primitive selves that nature can be very cruel, it can be very mischievous, it can be very sweet and beautiful? We find druids if we're Welsh, hamadryads if we're Greek… we put presences there. I am really not interested in the argument of whether or not they exist because one is back to the imagination again. If one can say, "It's only in our imagination", it's like saying "It was only a dream": if you experienced it, you experienced it. If it makes the world more meaningful to you, then

it works. I am really not interested in debating the reality of such experiences in the sense of "do they actually happen". If a contemporary city-dwelling person with a materialistic view of the world found themself on an empty road in Connemara, in the West of Ireland, in a place where there wasn't a single artificial light to be seen anywhere in the whole landscape, as darkness came upon them, they would be very frightened. And the irony is that they wouldn't know what they were frightened of. A local person would also be frightened but would know what the fear was about: it's the fairies, the spirits, the ghosts, the *pooka*. But I think a city person would just be terrified of nothing; of being without anything to hang on to; to keep what after all is "just" a dark night in a beautiful place.

***IMB**: In fact, some forestal scenarios in your fairylike literature are very much Irish, Celtic, Gaelic. It seems that the rowan, the cedar, the alder trees in your fiction map the territory of your Irish upbringing, your connection with the Irish world.*

SV: Oh yes, definitely, even when trees don't for me have necessarily emblematic or symbolic contents. All the trees that I know have their own personality.

***IMB**: This touches upon an essential motif of your craft, the human relation with nature and the Green Motherland as an organic source of everything, almost in the celebratory sense of Walt Whitman's "Leaves of Grass".*

SV: There is also the poem "I am the grass" by another American poet, Carl Sandburg. In fact, in the second series of the TV program *Middle of Somewhere*, I do a whole episode on the grass, because I live in the grass these days, on the Saskatchewan prairie, and it ends with that poem scrolling over the titles: "I am the grass, let me

work". The grass is covering all human aspirations, all the battlefields. That's a wonderful little poem.

IMB: *Your naturalist concern is everywhere visible in your life and literature. Not only have you worked for the Scottish Nature Conservancy in the Inner Hebrides; you've also edited* The Eye in the Thicket, *which gathers some outstanding Canadian voices (national prize winners, naturalists, poets, activists…) on man's relationship with the country's natural history. I think it is fair to say that most of your fiction has some connection with the forest, the woods, the jungle —call it arcadia,* selva oscura, *pastorelle, or eden, as in the title collection. What is nature for you… a botanical resource, a symbolic realm, a Celtic organism, a Canadian ancestry, a mythical conclave…?*

SV: It's probably close to all of those. I love nature for what it is. I am a naturalist and I do know a lot of the science, but it's not reductive science. It's a science that illuminates and celebrates rather than reduces and analyses. And yes, it's mythic. So many of those early tales (I don't mean mine, but the fairy tales that we inherit in various cultures) are about clearings. And the clearings, again, become a little space in nature. I wrote a poem called "Ashanti" which is actually about a sculpture that I possess and my imaginings of its making. It's a comment upon what's happened to Africa, where there are more clearings than forest now.

IMB: *You have deservedly been called an environmentalist and ecological writer, as your production opens up to serious concerns about the preservation of forests at present. I am thinking of voices like that of the young Paddy boy in "Mother Holly"* (White Lies), *who objects to the murdering of trees and resents the dreadful felling*

machines which are "screwing up the world and eroding the [Canadian] hills". How much is there from the author in the narrative voice?

SV: The narrator is really a cultural transposition. I, of course, was not a student in Canada, but I did do menial jobs in the summer vacations (grave-digging, for example!), so I had at least a parallel sense of what a Canadian student might experience working for the summer in the "working class" logging culture. And yes, since I worked in England during university vacations, I was always called Paddy —as any Irish kid would be. He isn't me, but he certainly reflects much of what I remembered myself being at that age.

***IMB**: The tale foregrounds the terrifying sound of trees falling. To what extent does the narrative echo a personal moment of self-awareness derived from your own experience in a logging camp?*

SV: I was a logger on the Queen Charlotte Islands (now known as Haida Gwaii) and I think I was still working at that when I wrote "Mother Holly" (in any case, I was still living in what was essentially a logging community). Of the many jobs I did in the bush, "swamping" for a "faller" was the most thought-provoking (and often upsetting to me —for this was true, towering virgin forest). The sound of those saws snarling and the great trees falling, where there had been only silence and patient growth for thousands of years, still haunts me. So does the smell of the earth, turned up by the machines that dragged the logs out or built the roads. It was a rich, almost excremental smell —thousands of years of slow build up and fermentation— yet in all that time only a foot or two of topsoil had been created. If logging is not done responsibly (which it wasn't back then) that ancient, shallow soil gets washed away

once the trees have fallen (it's rainforest, and rain it does). And, of course, it was business and "progress" turned loose upon Nature. It reminded me of the William Faulkner line about a man cutting down a tree that had grown for 300 years just to get a cupful of honey.

***IMB**: Kurt, as a character, is treated with almost reverential respect. Can we say that the narrative touches once again upon what are central concerns in your work, themes like exile, the dilemmas of the immigrant, and the diaspora in today's Canada as in a globalised world?*

SV: Well, there were many "Kurts", older men, often from Europe originally, who were nearing the end of their physical ability to be loggers. Their stories (though they seldom told them) were so complex and subtextually lonely —stories of war, separation, starvation, prison camps. In their voices I always thought of Louis MacNeice's wonderful ending to his "British Museum" poem: "The guttural sorrow of the refugees". Older men, whether immigrants or not, got little respect from the rowdy, healthy (for a while) young loggers who could never have comprehended exile, deracination, and no home life. My Kurt is a composite of such people —the voice of one, the story of another and, of course, a certain amount of my own invention. I did hear of someone in another logging camp who committed suicide in exactly that way (I only heard the bare bones of the actual story, of course). Suicides weren't uncommon, anyway. It was, as I said, a lonely life for those who had come to Canada and worked in the woods since they were quite young men. Some had had families, but none of the ones who were still in the camp where I worked, and who lived in the *bunkhouse*, seemed to have any relatives who cared, or any sense of what

they would do when they had to stop logging. The Haida spirit vision at the end relates, of course, not just to "Mother Holly" but to the indigenous people of those Islands who had lived in harmony with the place since the beginning of time. They believe they were created there, hatched out of a clamshell on North Beach by the trickster Raven (Yehtl).

IMB: *Your work seems to draw perpetually upon the spiritual link that people have with nature and their ancestry, like the mood in "Les Rites" (CBC prize for short-fiction in 1979), which laments the gruesome killing of deer at the very heart of the British Columbian forest and millennial land of the Haida people. Can you comment a little upon some axes of this literary consciousness towards nature and its ancestry?*

SV: I think I work with obsessions until I've dealt with them. And sometimes you never completely deal with them by expressing them satisfactorily enough. I think, originally because I was an Anglo-Irish writer, now because I am a Canadian writer, I live in a culture that is neglectful of the world that we inherited and of the ancestors. A culture that believes in *now* and in the future and regards the past as simply the past is to me a very thin culture. We are the product of the past and it seems to me that we shouldn't forget it, that we would learn more about ourselves by exploring it. I am not claiming that I write about this, but this is what I care about. I care so deeply about the natural world, but I care also very much for that which has been lost. In the natural world so much has been marginalized if not actually extinguished. And our triumph over nature, which is what we call progress, has been at such a cost. In one story I wrote (maybe in my new novel), someone says that as soon as we chased the bear out of the woods it turned up in our minds. We are deeply troubled modern safe people. We do not wake everyday assuming it might be the last day of our lives. We assume

absolutely that we will live to the next day. For many centuries people didn't live like that and, without romanticising it, because it was a fearful, frightening time in many ways, I think people lived more richly. But also, they had more sense of the relative unimportance of the individual life. They were a part of the community. They were part of the passage of time. When people went into a church, they were in touch with their ancestors. (This is perhaps why churches are so important to me, not directly as a religious thing or not religious in the organized sense).

IMB: *In fact, ancestry created a decipherable map of the individual identity, as many of your fictions show —"Interact" (BBC Radio award for short-story, 1980), "Cross Fox",* Vagabonds*, and many more.*

SV: Yes, and even in the old world, I see that being forgotten. When I go to England, for example, I love to go into the little parish churches that almost live neglected now, not totally but almost; lovingly preserved as heritage but within those walls there are generations and generations. When an aboriginal person went into the forest or the wilderness, what he or she would have was a real terror; it was awe! A mixture of fear and wonder which is childlike. You talked about the childlike aspect of my characters. I think even my old people are often in a place that is really a kind of innocence. I don't romanticize innocence. Innocence can be very cruel, it can be very unempathetic but it is still a wonderful state, I think. When aboriginals went into the wilderness, they had that childlike awe but they also knew that their ancestors had felt it. There was a map, a map for entering it, and that map was part of tribal knowledge, not of individual knowledge. So they were frightened but not in the way that we would be frightened if we were lost in the wilderness.

***IMB**: Frightened but in a way protected by their spiritual ancestry, like Klaus in the medieval forest of German Bavaria in* Vagabonds*, in possibly an invisible way?*

SV: I think so. I have a translation in one collection of poems, *Kiskatinaw Songs* (a collaboration with Susan Musgrave), that was taken from an aboriginal oral tradition. It is called "Lost at night song". It's a song of absolute terror, but it is a song that was given to people to sing when they were lost and frightened, and so they weren't actually alone. Even though they are talking about the ghosts and the bogeyman, they had been given a song for it. And I know (I have dear friends in aboriginal communities in Canada, especially on the West Coast) that you would be given a song as the first sign of your becoming a man or a grown woman, though this would be, for us, in adolescence. That song was a gift from their ancestors and they had sung it too. The aboriginal view of progress is very suspicious. They will take what they can use from the modern world, but it has to add to what they've had before. Now, that sounds romantic because in fact our native people have been in trouble and far too many of them have moved to the city and far too many reserves, as we call them, are unhappy places. But through all that, there is still a thread which connects almost all of them to something that is ageless. It's almost as old as the land. There are a disproportionate number of native people, especially young men, imprisoned in Canada. It is a grotesque statistic, and a lot of them form gangs and it's very sad, because it's like finding a new tribe in which violence and drugs replace a culture that is increasingly lost. Once a native young man is in one of those gangs, he cannot get out unless he says, "I am going to take the red road". The red road is going back to the sweet lodge, to their traditional cultures, finding an elder and touching the ancestors again, the old tradition. Retracing the thread, like Theseus. I love that.

***IMB**: Your work is not only a luminous call for the preservation of the greenworld but also of the animal life inhabiting it. Not coincidentally you have been our honored guest at the University of La Rioja where you have disserted, precisely, on the place of the wilderness and the animal life in Canadian Literature and Art nowadays. Your short-fiction frequently has animal protagonists in tales like "Wormwood", "The Brush Wolf", or "The Golden Crane". Your vision of animals is not always dreamlike and sometimes directs us to contemporary concerns like the nuclear endangerment of nature, the brutal animal fur trade, or the rehabilitation of hurt wild birds. Can you explain further this personal passion for animals?*

SV: Oh yes, I feel blessed to live where I live. I can go for a walk, as I do every day, and be visited by wild creatures. I always feel that if one is visited by a wild animal, one is being honored. One of the fascinations of the so-called primitive cultures, and I always preface primitive by "so-called" (it has a meaning, but it also has a connotation that is so inaccurate), is that, in that perhaps animistic sense of belonging to the world, people have actual relationships with animals. Some of them literally believe they are related to the animals. And I also feel that kinship. I really love wild creatures almost more than I can express. That sounds almost embarrassing, but it's true, I do. I always greet them when I see them. And I touch trees all the time. It's very hard for me to pass a tree without touching it. This is a very humble reality. One thing I am aware of (and this comes back to my interest in ancestors): I regard the dead as I do wild creatures, as being closer to nature because they are in it, more than we are, and I think that when people felt a connection with the ancestors, they felt a closer connection with the earth. Similarly I feel, again without romanticising, that those cultures that lived for thousands of years in equilibrium with nature have a possible gateway into a greater

connection with the natural world. It's not because they were better people. As I jokingly said to a friend of mine, who was a Haida carver and was using a machine tool to carve with, "That's not very traditional Garry…"; but the fact remains that they did live, even if it was for lack of technology, they lived for countless hundred thousands of years —from their point of view from the beginning of the world— without damaging that world. And since then the world has speeded up, thanks to us, and in that speed there is nothing but damage.

***IMB**: Your profound affinity with environmental justice plaits with a deep sense of social justice, which similarly pervades your fiction. Cases in point are "Dusty, Bluebells"* (Wormwood), *"Ithaca"* (Begging Questions), *or "Horsey, Horsey"* (Through the Eyes of a Cat). *Your storytelling includes numerous statements against any form of abuse (sexual, physical, psychological…) towards children, who are unalterably regarded as the peak of human innocence. In "White Lies" for instance, you deal with another delicate issue: the potential for abuse when Haida kids are immersed in white residential schools.*

SV: In the case of "White Lies", I dealt with the residential schools in a careful manner. The issue of residential schools is huge now in Canada. I didn't get into sexual abuse because I think that sexual abuse is only a form of power; it's one we concentrate on these days, and of course it's horrible, but I was interested in something broader. I used part of that story in a multimedia performance with Haida children. One of the Haidas asked who I'd been talking to to learn about residential schools, and I explained that when I was very young I had turned up in a strange country and was sent to a boarding school, and I guessed what it would be like. And he said, "Well, that's exactly what it was like". So I was using my imagination but it was based on an analogous

experience of my own. I wanted to talk about what it means when someone has the power to inflict one set of values but also to take away another set of values.

***IMB**: Your writing evinces not only a love for human beings but also a miraculous respect for non-living entities. A crystal fishing float ("The Glass Sphere"), a music box ("Ciao, Father Time"), or a clay potter's wheel ("Waking in Eden") may brim with miraculous life, as long as man is the artisan and art the mediating agent making those objects eternal. Where does this ever-present devotional love for Art originate?*

SV: There are two things I might say in response to that. There is a wonderful poem by D. H. Lawrence that begins "Things men have made with wakened hands, and put soft life into / are awake through years with transferred touch". He is talking about things that have a presence because of the people who made them or used them forever after. The Japanese have a similar concept, *Tsukumogami,* which is that, when something has been in a household for a hundred years, it becomes a spirit. I think that, at its best, nature reflects us and remembers us, and I think objects do, too.

***IMB:** Your fiction has swayed from Christian grounds (probably influenced by your Irish upbringing) into a more animistic sense of life. This is not to say that your literature has stopped shedding religious beams after* Vagabonds, *"Shan Val Mór" or collections like* Through The Eyes of a Cat. *There are recent hermitic overtones for instance, in* A Traveller Came By *or* Begging Questions, *and tales like "The Teacher", "Brother Dael's New Year", or "The Crossfox" (with the carved bear playing the bagpipe and the Church's sense of homely sacred space). But your short fiction reveals an interesting progress towards a more animist regard of existence. This is possibly influenced by a life of travels which has put you in touch with many other cultures*

and spiritual contexts —the aboriginal beliefs of the Solomon Islands, the South African cosmogenesis, the Malayan idiosyncracies, the Haida creational myths (with Crow, Eagle, and Eggshell)… It is possibly not unfair to say that the spiritual slant of your fiction outlines a well-travelled life and the conjunctions with other cultures and religious experiences.

SV: I think you are absolutely right. The West-coast native peoples in Canada, for instance, share a kind of animism, a direct blood connection with the natural world. I don't know if religion is the right word because I am not sure that you could say that worship really comes into it. But they are similar in that way. It also fascinates me how important in the Solomon Islands, and indeed for the far jungle people of Malaya, dreams are. They don't separate dream experiences and natural experiences.

***IMB**: This can all be perceived in fictions like "Les Rites", "Mother Holly", or "Kapino". Even your novel* Selakhi *originates from a spiritual Melanesian totem, a little spatula of shark-man. Could you explain the meaning of 'Selakhi' and the mythologies it intertwines?*

SV: Selakhi is the name of an island. A make-believe island, although it has many echoes to an actual island. It sort of means *Shark* in a way. The Shark is Selakhi and Selakhi is Shark. The people in the book, the Melanesian people, have strong totems. They interweave between them and they are significant ones for the young protagonist who meets the Shark people. The shark is such a big mythology, also in South Africa. In South Africa many stories are about sharks. Of course there were lions and elephants and other animals but sharks down where I lived. And it's the same in

Australia. The shark mythology for people is the symbol of nature still being dangerous.

IMB: *Does the essence of that mythology permeate your recent tale "The Shark Mother" in the collection* Dibidalen*? In the sense that it is a tale of transformation all the way from the mother figure to the child.*

SV: Yes, the mother mention is on one level a version of the Swam maidens and the Shilkies, which relate to the Scottish legend of the seal that becomes the father of a child. It's also very much a sort of anti-colonial story, as even fairy stories can have edges to them. Basically, it is a story about a Western person going and taking a woman from her tribe down in some shark sea island, which could be the Solomon Islands. And she is terribly unhappy. But the secret, like the skin of the swam, or the skin of the seal is hidden in her shadow (which is the skin of the shark). The boy finds it and he has no choice: he's called back to the place that he dreams about, which is what his mother grieves for. So it is really a sad thing for me at the end of that story that she goes back to whatever but she is still stuck there without her shadow, without her skin.

IMB: *So, in a way, what lies underneath is the stealing-of-the-soul motif?*

SV: Yes, that's quite a theme in folklore. There are quite a lot of stories about people seeing swams flying and then, there are girls swimming in the water, and the same with the seal. So a man takes her skin, and then he takes the girl home with him, and she stays with him and has children, but one day she finds her skin, and turns back into a swam. You will run into those. There are quite a lot of folk stories like that. My

story's real, serious, and different twist is especially with having a child being the one that retrieves the wild or savage inheritance.

IMB: *I wouldn't like to close this conversation without asking you about that novel in press that you've mentioned.*

SV: Well, actually, the novel has had to wait, half-finished, while I completed a new collection of short pieces, *Dibidalen*, which has recently been published. The final story is called "Dibidalen", and that is also the title of the book. The book opens with the most "primitive" forms of story and gets gradually more sophisticated. *Dibidalen* is a mythical mountain valley in Norway where a tale of transgression and transformation, crossing the human-elemental no-man's-land, begins. The story begins with an extinct language, remembered only in notes transcribed by a German officer after the invasion of Norway and sent back to his Lutheran pastor uncle. So there's irony from the start. And then the story and the language and the people it belongs to just keep moving in time and place —emigrate to Canada in fact, but end in northern Italy. The story and the language have been lost, yet in a strange, subliminal way they keep alive and evolving. As the story moves on, it becomes someone else's story, so there are different characters, and the others are left behind. It's like a relay race —the story is the baton.

The collection also includes "The Shark Mother". It will also be published next year in a slightly longer, more linear form, as *The Shadow Mother*, with illustrations by Javier Serrano, who lives in Madrid and seems like a lovely person as well as a profoundly original artist. It will appear as a children's story, though for me it is more for the almost-children that most of us are. The publisher, Patsy Aldana of Groundwood Books, knows many Spanish and Latin American artists and she made it

possible for Javier Serrano to illustrate the book. He liked the story so much that he had someone translate it into Spanish, to be sure he caught every nuance and he is at present working on it.

***IMB**: Will it come out in the form of a classical picturebook for children, or will it carry the adultlike nuance that your picturebooks for children often abide and which make them so strikingly postmodern?*

SV: Well, it has everything in its nature that would suggest it is a children's story, and yet it isn't. It is too complex, too sad and too mysterious in its ending. I tend to say that this is a story for 'almost-children'. I really wished there could be picturebooks for the 'almost-children' that most of us are. The pictures in the book will have to do for themselves. Someone referred me to one of the best publishers of children's books in Canada, they liked the story and, to my amazement, I am going to have a beautifully made children's book for 'almost children'.

***IMB**: Thank you for outlining your upcoming literary projects, which will be much awaited with "the loving sniff of the booklover".*

Appendix II

Literature and the Arts:

Multimodal Poetics Today ~

An Interview with Seán Virgo (II)

Inmaculada Medina Barco: *Already in 1997 Stephen Greenblatt highlighted "The Interart Moment" which was starting to preside over the Humanities, Arts and Literature as a consequence of shifting cultural alignments. An overview of your production bears witness to that cultural and artistic cross-pollination: along the years you have directed and adapted theatre productions like* Sotoba Komachi *and* Caligula, *TV scripts like the Canadian series* Middle of Somewhere, *musical and poetic collections like the* Virgo Out Loud *and fictions which translate the profuse world of art in lush ways. In this light, I would like to start by asking you, how much are you conscious about the integration of art in your literature?*

Seán Virgo: I suppose it is conscious, but it feels organic. It's not decorative, but it's not sorted out very calculatingly. It's part of who I am and it just comes out in my writing. I think an important point is that there is a significant difference in a writer directly as the author making these references, but when the arts intrude a character they tell you so much about that own character's rise of memory, interests, and so on. And I would think almost always that my references to other arts are to the perspective of an individual character's personality and memory.

IMB: *So, do you think that in a way art contributes to shaping a character's personality in the reader's mind?*

SV: Yes, because different characters have totally different intentions. If you are writing about a teenager, imagine what the references would be, but they would be important because kids live by their music, for instance.

IMB: *As Darien in your novel* Selakhi, *who listens to the water sounds in the Melanesian cave and is all the way transported to the world of Mendelssohn's overture.*

SV: Exactly. Musicality to me matters very much. *Selakhi* is in some ways a parallel history of the French poet Arthur Rimbaud. This young man, Darien, writes poetry too. Some of it I think is quite good poetry. There are many parallels to Rimbaud's life in the book. The piece of music that you just referred to, which is the opening to Mendelssohn's *Hebrides* overture, usually called *Fingal's Cave,* was just associated with that particular place on the islands of Staffa in Scotland, that Mendelssohn visited. It's a very famous piece of music and it's the sort of music that is almost circular. One of the things the book is trying to do (which is to look at a very brilliant if troubled adolescent) is to show how kids of that age can think and feel a lot of very contradictory things simultaneously.

IMB: *So, in a way, the experimental integration of music in the novel pursues to explore further the functioning of the individual mind, heart and actions. Your work has been compared with James Joyce and at some point you have expressed your admiration for Faulkner, who was a master of psychic portrayal. In a sense,* Selakhi *not only explores the inner mechanisms of consciousness (that were so crucial in the first decades of the 20th century), but their simultaneity with the characters' feelings and actions as well...*

SV: Yes, what I constantly tried to do is to move in and out of what the boy is thinking and what he is feeling. One of the issues that goes on is that we can be thinking things and hearing music at the same time. Darien is alone in an island. He is surrounded by

the ocean. At one point he is hearing the *Fingal's Cave* theme through his mind as if thinking about other things. So I asked the publisher to try and find a way of printing the text along with Mendelssohn's score subtextually. My aim was to use music with the text printed over it as a way to represent the way music can run beneath our thoughts and words and actions. My idea was that the reader would sense that someone who is doing things and someone who is thinking things is also listening to this music in his head (which I think people do, but I think teenagers especially do).

IMB: *Would this teenager know this kind of music?*

SV: Well, Darien is a very unusual teenager. He is a bad boy but he is also a poet. He has read things that most teenagers don't and he notices them. In the islands, the primitive part of the islands, he recognises these things.

IMB: *Still on the subject of music, your recent tale "Ciao, Father Time"* (Begging Questions) *curiously gravitates around Mr Dyces' restoration of a Victorian music box, and it also resorts to the transcription on the page of the musical notations (here, two Victorian airs).*

SV: Yes, unusually for me, there is an actual music box on which Mr Dyce's is based. My mother bought it, in an auction sale, when I was a child and it always fascinated me. I love the thought that a few readers might actually 'hear' the tunes (and for those who couldn't, at least they'd see that Mr Dyce knows music in that way). I once watched a man on the London Underground reading a Beethoven score (it was the Kreutzer Sonata) and envied him the ability to hear that music as he read, in that crowded, jostling environment.

IMB: *As a matter of fact, music seems to be pervasive in your fiction. It inspired the sound atmosphere of the gallery exhibition and performance to your story* Vagabonds: A Medieval Journey.

SV: Yes, the story was written as itself. The idea of the gallery installation came later. Harold Boyd interpreted the story and the figures that he created in the gallery in his own way. The soundtrack for the installation used fragments from the story (actors' voices speaking the characters' lines at various points in the area). Carl Orff's *Carmina Burana* formed part of the soundscape, and the Gogliards' verses ("Oh Fortuna" mostly) were an important part of that whole. Whether Chance/Fortuna is actually so random is something I'd actually challenge, but I enjoy that mythology in the setting of all those outcasts. Then, the *Carmina Burana* music provided a beautiful medieval addition to the tale which inspired the overall atmosphere.

IMB: *Could you outline the origins of your story* Vagabonds *and its interartistic merging (which made converge the diverse fields of literature, drawing, performance, music, and sculpture)?*

SV: The story came out of my abiding fascination with the Middle Ages —and perhaps most of all from reading Helen Waddells' *The Wandering Scholars.* The idea of the forest and the wilderness roads being home to such different fellowships as outlaws, cuthroats, students, saints, travelling players, pilgrims, lost children, and perhaps ghosts and forest-spirits too, seemed to suggest a jumbled archetype of what civilisation pretends to have evolved beyond. The idea of a play being enacted around the boy's innocence attracted me —partly an actual play, partly a play that we're all a part of, whether we know it or not. I'm sure that the influence of Ingmar Bergman was

there, too, in both the players and the forest, and in the ambiguity of good & evil, spirituality & carnality, gentleness & cruelty (*The Seventh Seal* was so important to me as a very young man).

In terms of the gallery installation, the lady who ran the Art Gallery, Edythe Goodrich, was a remarkable woman and she did so much for the young artists in Newfoundland, (which was coming into a Renaissance of music and of theatre, especially). Edythe was a sort of harbour energy and although I wasn't from Newfoundland, she considered my work (at that stage, I did a lot of work with the people from Newfoundland, both actors and musicians). Edythe suggested that Harold, whom she knew, might want to work with me. So I shared with him the story. He came to Newfoundland from Chicago and I spent this wonderful month with him, in which he created these figures.

IMB: *Did you 'explain' the literature to him in order to infuse his art (drawings, large-scale sculptures for the show, etc.)?*

SV: No, Harold Boyd was responding with the drawings just his own way of seeing things. He asked me if I liked them but he did them himself. I remember that some of the figures were enormous and, adding to the illustrations, they were presented almost hieratically. I remember he said: "this is a very different scale but I think it will work". There were some little figures and a huge gallery with hanging figures and profuse cut-out designs. They were quite spooky, actually. When you work in the theatre what you learn is that you have to trust other professionals. That's how you collaborate. You may suggest the technical people about the lightning and so on, or what you want, but you never tell them how to do it. Maybe what they'll do is not exactly what you had in

mind but that's their language. And if you trust them, you'll get wonderful surprises. It's the same as working with other artists of any kind. I recently found this with the illustrations that Javier Serrano is doing to a story of mine, *The Shark Mother,* which will become an illustrated story for children. It is the same thing as being an editor, work which I do with a whole heart. Something that I find when working with other writers systematically is that you don't tell them what to do. They think something, then you think something, and the real solution is the third one that comes out from both of you. So you never get confrontation. And basically you say, "I trust you to do what you know".

IMB: *Did you find Harold Boyd's graphic translation a mirror held up to the literature?*

SV: That's hard to answer because when I went into it, (once all was set up, we had our rehearsals, fixed all the technical glitches…), walking through those big rooms which had been turned into the black forest, I tried to be innocent. I tried not to be derided. I tried to feel what would someone coming into this and not knowing what to expect from the experience. And what I thought was, they would probably get an essential experience very much like what I was trying to create. But I don't think it would actually bring the story to their minds, because they probably would have become the pilgrim. They would make it themselves. Some of them would find it frightening, some of them would find it interesting…who knows.

IMB: *V*agabonds *is not only very theatrical, (reminiscent of the medieval stage wagons, improvised scenarios, and acting groups of thespians), but also rather cinematic in some ways. Does in any way Ingmar Bergman resonate in the prose?*

SV: Oh, absolutely. Although it is not overt, (and the quotations are small ones really), *Vagabonds* wouldn't have existed without *The Seventh Seal,* and *The Seventh Seal* changed my life. Many Bergman movies have. Not all medieval ones, by any means. I do think he is a profound genius. And I think he is a profoundly theatrical genius because he knows that film is an actor's medium (and a lot of filmakers don't). So you are very aware of the techniques, which have affected the way we write fiction in the last hundred years hugely. I don't think we can underestimate that. Bergman let the camera sit there and let people act, and so he combined both of them.

Perhaps *The Seventh Seal* may now seem in some ways a naive film to people, but it was so ambitious. It was trying to connect with everything. Especially good and evil, and those are most dangerous things because they may be the matter of melodrama and bad writing. Bergman took so many risks in that film. It was extraordinary. And the actors took it so seriously, too. There have been countless attempts by filmmakers to explore the medieval world, or the ancient world, and oftentimes it was so difficult to find the language. How did Bergman contrive to have a knight coming upon a beach on the way back from a crusade (which is a very ambiguous thing because it is quite horrible as well as noble) and make the way he spoke work, and have him with a companion (who obviously represents the truth that go to Everyman) who also spoke a language that worked… I do think that Bergman right through this grew as a genius.

IMB: *Maybe you empathise so much with his production because your literature is in so many ways also a mixture of film and theatre. May I even say that, in a way, you see the world as a magnificent stage, using the Shakespearean logic.*

SV: Very possibly. In fact, I am just back from New York where it rained heavily almost the whole time, and though walking and exploring was not the pleasant experience I'd hoped for, the galleries and museums and one lovely performance by the Lyon Opera Ballet Company made it worthwhile.

IMB: *Are there any personal reasons for this keenness on performance art?*

SV: Most probably. My father was a very good amateur actor, actually. When he was a young man he ran away to be an actor and he ended up travelling around India with a company to perform bits of Shakespeare and other things. It used to be very common even in Ireland back then. Before the television, they had to catch the audience. In India there were always British garrisons and soldiers and there really was an audience for theatre. So my father was travelling around India as an actor until he met my mother and he fell in love with her at first sight (and ended up as an army officer in the British army). My sister Moya was an actress as well. When she was at the age when she would go to the university she wanted to go to Drama School and, even though my mother would rather lead her to the university, my father insisted that if she wanted to be an actress, she should. If my sister had been born ten years later, life would have been so much easier for her as a woman. She gave me so much as a child. And one of the things she gave me was the theatre.

IMB: *Indeed that family penchant for theatre has had an indelible impression on you, with a prolific career in the theatre since the late 60s. I am now thinking of the profuse presence of the mask (it being such a distinct theatrical icon) in your literature. For instance, in "Ciao, Father Time" Mr Dyce envisions the human deluge on the streets as an impassive flood of masks reminiscent of James Ensor's carnival or*

Edvard Munch's psychodrama. Similarly, the narrator in "A Traveller Came By" treasures motley African, Melanesian, and Kwakiutl dance masks in his house. Even former stories such as "Lilith" incorporate the presence of "mummers", I guess with a creative aim to highlight the encompassing dramatic nuance of those tales.

SV: Yes, Lilith is paraded as a liberated victim of an Ancient Regime, an old corrupt dictatorship in some unspecified Latin American country (or third world state) during an actual revolution. Yet in actuality it is really she who is looking at a parade, with no illusions about the idealism with which the revolution has begun.

The young men in the audience (in their classic revolutionaries' half-military uniforms) are idealists for now, but she sees the chaos that will soon fragment them into warring factions, as happens after so many revolutions. With her historical overview and her knowledge of human nature, she sees them as acting out parts in a play they do not understand, although they believe they do. So they are "mummers" in that they are acting parts that are ritually performed throughout human history: they are part of an ancient, cyclical drama, when they believe they are making something new. In a sense, they are wearing the noble mask(s) of heroism, altruism, and liberation but she knows that, behind those masks, they are fallible, corruptible men (they are almost all men), who will be unable to sustain their pretence.

IMB: *Given the performative quality of your fiction, it is inevitable to ask you about your profitable career as a theatre producer and director. Already in 1967 you created your own experimental version of Albert Camus'* Caligula, *which contrived to reflect key themes which would become kernels of your later fiction (such as the distinction between lucidity and madness, or the political tyrannies over the individual).*

SV: Oh yes, that was a production of *Caligula* by Albert Camus which my friend Philip Heron and I did and was presented at the University of Victoria Theater Division in 1967 for the first time. It really was fun to do.

IMB: *The 70s was a fecund decade for theatre. In 1975 you set for the stage a play based on the Sumerian classic* Gilgamesh, *in the Haida Gawaii. At some point you have also commented on the theatrical and musical revival that Newfoundland was undergoing back then, and certainly you were part of that artistic scenario. Your little book* Vagabonds *is a witness which, as we have said, became part of an exhibition at the* Art Gallery of the Memorial University of Newfoundland *in 1979. But there were more plays that you produced and adapted in those years, like a version of* The Hostage *in the* LSPU Hall, *which was at the time a main venue for experimental theatre in St. John's.*

SV: Yes, the *Gilgamesh* epic was performed with huge wooden masks at the New Masset Community Hall on the Queen Charlotte Islands. *The Hostage* was my translation and adaptation of Brendan Behan's original Gaelic script, and a homage to the Joan Littlewood, Royal Court Theatre, version of *The Hostage* which made Behan famous (and hastened his early death). I have also done a production based on Dylan Thomas' writings. I didn't write it, but I directed it. It didn't have very much poetry in it, as was mostly focused on the stories, like *A Child's Christmas in Wales* and *Adventures in the Skin Trade*. It was done as a collaboration with a fellow who then taught at the University of Victoria. The basic idea in writing was to put in together Dylan Thomas' works but we ended up with three characters, two men and a woman, one of which was Dylan Thomas himself. It was entirely made of works by him but rearranged a bit.

IMB: *Your interest has also focused on scenic adaptations of the Irish and Gaelic ancestral heritage. I am thinking of your play* Orpheus and Eurydice, *a mythology which would later recur in tales such as "Ciao, Father Time" (in opera versions like Kathleen Turner's). The fact is that already in 1978, it was presented as an adaptation to* An Giall, *with an impressive promo poster by artist and photographer Kent Barrett featuring actress Yvonne Adelian* On the Wheel.

SV: Yes, that was a 1978 production called *Orpheus in the Basement* (wordplay, of course, on Orpheus in the Underworld) which I did with three musicians and Yvonne Adelian in the *Basement Theatre* at *The Arts & Culture Centre* in St John's. We used that little theatre for numerous shows and performances, actually.

IMB: *The Newfoundland years became also an experimental platform to your passion for Japanese theatre and culture. In fact, you made adaptations of the Japanese* Noh *theatre, like a postmodern version of the Buddhist* Noh *play on the life of* Sotoba Komachi.

SV: Yes, that was all back in the 1970s. I don't speak Japanese but I took a number of literal translations and some more imaginative ones and made my own version of *Sotoba Komachi,* which was a play by Kanami. It was almost the second *Noh* drama ever written in the 14th century. Komachi was and is still revered as a poet since very early in Japan's culture. She had broken the heart of Shii no Shôshô, who died as a result of riding all night to find her when she'd lied to him. So although she went on writing poetry, she went into seclusion. Kanami wrote this *Noh* play about two Buddhist priests who come to a *stupa* and find an old woman sitting there. These young priests are very full of themselves. They think they know everything. And this

old lady puts them in their place. This old lady is Komachi, and she tells the story of her life to give them a humility about life, and death, and love, and goodness; and as she tells the story does she turn to life again. Then, Shii no Shôshô appears and tells his sorrowful tale. It is just a gorgeous *Noh* play.

IMB: *How did you work out the adaptation?*

SV: Well, the *Noh* theatre is quite the opposite of our theatre. It uses masks. We didn't. You have to practice *Noh* for forty years before they'll let you put the mask on but I did want a wit service in the true sense of translation. I stylised it in a different way from the original text as well. This was performed at the University of Victoria, at the theatre which was part of the Provincial Museum at Victoria, which has one of the great art collections of the West Coast. For the rehearsals, I made the students go out in their own dress, not in their costume, and act the play on a traffic island. At not being distracted by the traffic, by people stopping and staring at them, because they were doing these straight movements, that was how they learnt to be really still within the performance. The girl who played Komachi, I made her go out on a cliff top. Certainly outdoor settings are really nice but if you get up on a cliff there is no assistance. And I said to her: "what the old Komachi says has to be relevant even if the sound of the sea and wind is taking it away". Those kids were eighteen or nineteen and they were extraordinary. I tried to respect the Japanese concept which is in one sense "be as quiet as the smoke of an incense". It's a very still frame although it can get quite noisy at times. The whole thing is really the stillness of eternity. It was magic.

IMB: *Your fascination for Japanese art comes all the way to the present. Your recent tale "Ciao, Father Time" has its main character Mr Dyce sing parts of the Gilbert &*

Sullivan's operetta The Mikado, *which was set in Japan to comically satirise some follies of Victorian England.*

SV: Yes, and although W. S. Gilbert was actually a wonderful man and a brilliant, magical artist, one of the funniest versifiers, his *The Mikado* was very condescending in British scene. Japanese theatre, which the *Noh* tradition represents and *The Mikado* doesn't (just as a reference to the exotic settings for them to find a comic way) is to me religious. Not much theatre is religious but the *Noh* theatre is. It really is for me. It is quite ritualistic, very unrealistic, and nonetheless hypnotic. When you see it, there is a music; even if the words are not presented in one a way which we would call realistic, there is a music. How they make their hair, the make-up…

IMB: *So far we have dealt with music and theatre in your writing. However, your fiction also interweaves sculpture, painting and architecture profusely —to the point that a little Melanesian sculpture is in the origin of your novel* Selakhi.

SV: Exactly. That happened in London, at the Anthropology Museum, in 1980/81. I saw something there that so fascinated me. It was a little Melanesian sculpture. The statue or figurine was on a little lime spatula (part of the betel-chewing paraphernalia). When I discovered it, it was in a separate sub-museum in London —the Museum of Mankind. I was going back to where I was living just outside London. I remember I had a notebook and I started thinking "I need to write a poem about this… No, I am going to write a series of poems about this…." And by the time I got home, I knew the only thing I could do was a novel. It was an extraordinary experience.

IMB: *Surely there must have been a similarly epiphanic experience behind the plan of your tale "Guess who I saw in Paris", whose anatomy of love, desire, and deception seems articulated on the "large-sexed", erotic, and magnificent sculptural programmes of 20th century modernism. The story records Peter Ingram's return to the erotic temples of his young years in Paris —the Rodin Place, the Musée de l'Homme…and sculptures such as* Les Printemps, Eros and Psyche, *and* La Belle Heaulmière. *How is Rodin's old* Belle *related to the old prostitute in the tale? What alchemy, what issues were you trying to explore through this story back in the 1980's?*

SV: Well, there is going to be a limit to how accurately I can answer that because first of all you write, you don't explain. But certainly, the time I wrote it I was deeply affected by having had a broken heart and, obviously, in one sense I'm dealing with failure in that. Peter's career is over. To go back to a place where you were young, failed at so many levels and then to go to a prostitute… I think in a way he is seeing all women as one woman, or trying to. He is lost.

I don't really know about what that whole erotic reality means. I know it means something to me. I don't know who that old woman is. She might be Death. It might even be a suicide story. I don't know. When I was seventeen I spent quite a long time in Paris. I think that of all the works of art that most have affected me (and many affected me deeply) was the sculpture by Rodin, called *La Belle Heaulmière* —or *I was once beautiful.* It's really an illustration from a François Villon poem in the 15th century, written in the voice of an old courtesan, or perhaps, prostitute. There are different versions of this poem. There's for instance an Irish poem, usually called "The Old Hag of Beare", which is about a woman who has been very powerful because of her huge beauty and now she is an old hag. In Villon's case it is more sardonic. Her

dismay and disgust at her own broken body, when she used to be so beautiful, is the whole thought. It's partly funny, it's partly really sad, and the energy of the woman's voice is wonderful. But Rodin did a sculpture. And any young beautiful woman who thought of what age could do to her would think the sculpture exhibited everything: no teeth, fallen breast, hopeless belly, ruined thighs…all the things that Villon mentions in the poem. It's so beautiful because Rodin loved her. And I was seventeen. And I saw how beautiful it was. So I went back and back to the museum because there were a lot of the sculptures I loved —like *Cupid*'s or *Amour et Psyché,* or *L'Eternel Printemps,* (with these exquisitely beautiful young bodies making love)— but I kept going back to that one…and that's her, that's the old prostitute at the end, I think.

IMB: *Sculpture is not the only transmedialised artworld in the story. The tale irradiates the buoyant Parisian modernism. The narrative onset displays in a film camera mode, from a sort of general air shot into a more concrete vista of Paris roofs, recalled on the artistic speculum of Cézanne's painterly art. Then, it pries into swarming street life and its exuberant female portraits, which are outlined on the glamorous translation of Amedeo Modigliani's painting. Moreover, to highlight Peter's pain of love, the tale enacts with Picasso's unrequited* Pierrot, *whose facial sadness of love appears in the same context with an illustrated version of the failed romance of* Héloise et Abelard, *the tragic medieval lovers. Are you conscious of the many cinematic and painterly transits in the tale?*

SV: I think I am. Partly because I also sometimes teach and that way of fumbling into a story is, I think, a good one which has been influenced by cinema or been invented by cinema, really. And yes, I do recall the Cézanne's roofs. I can only look at Paris roofs and see them anyway. That's still part of my sense of the place. I remain fascinated by

the paintings being a part of each stage of the story and I also remain fascinated by Paris. In fact, I've been back in Paris in my recent writing. There's some part of me there that is still scratching an itch. And I love Modigliani. I don't love him so much now, but I still admire him. When I wrote the tale, he was very erotic to me and unique. I was discovering many painters who were original but often part of what was a movement if only because others had followed them. Modigliani was unique in a way that even Van Gogh wasn't. He wasn't actually, but to me back then he was. There was something in his painting you could recognise instantly. It couldn't be anyone else. I did indeed know his work very well and I still do. I was young and those beautiful bodies inspired the sense of tragedy and romance in me. As for Picasso's leaning *Pierrot,* I am not sure if I actually invented that painting or if there is one. There probably is but I might have extracted the figure from a larger group. Of course, at that age I loved the blue period. In fact I still do. It's actually my favourite, with its own air of melancholy and some painterly figures like the Old Guitar-player.

IMB: *As regards the illustrated love of* Héloise et Abelard, *(so evocative in some ways of Peter and Judith's impossible love), how did you become acquainted with it?*

SV: I discovered that story when I was about 15 and I was studying for an exam. But then, when I was in Paris I used to go to their grave —whether it's really their grave I don't know because it was moved, so their bodies may not actually be there. It doesn't matter. There's this little crypt in Père-Lachaise that states it's them. It is extraordinary that after all that time they could be there. It's like *Romeo and Juliet.*

IMB: *Book illustration bestows additional innuendoes to Peter's passionate love for Judith, later turned to ashes. His view of the Asian exhibit at the Musée de l'Homme*

brings back the remembrance of a long gone visit during their honeymoon. The Assam manikins, carved elephants, and exuberant Khasi hills have been reduced under a new scale of perception which compares them to old plates in a children's iconotext (with art functioning as emotional and symbolic catalyst of the argument, once again).

SV: Yes, Peter took his young wife there to show her what to expect in India. The children's book illustration is almost certainly a Kipling's book —one of the *Jungle Books*, or *Kim*— as they were so important a part of my parents' 'library', but I think he's also comparing revisiting the museum —which seems smaller, shabbier, and less magical now— to going back to a book and its illustrations, which had been magical in one's childhood.

IMB: *Going back to the filmic quality of your literature and its often conducive camera-like mode, I was wondering if there is any Jamesian tilt or any other traceable influence behind.*

SV: I admire Henry James without loving him but I can't involve except in magic little tales like *The Turn of the Screw*. Ironically, the most dramatic author that I know is also the most tense verbally, and that is William Faulkner, who had a huge influence on me when I was at the university. Absolutely huge. I lived in his books. Whether that is reflected anywhere in my writing, I don't know. But ironically, he is usually thought of in terms of how wordy he is and the air of his books is this tense language. Faulkner allows you to enter a world by breathing this tense language but he is also completely dramatic, which would almost seem like a contradiction. However, I would say that careful tracking in my fiction comes from the cinema, not from other writers.

IMB: *I have formerly referred to the presence of architecture in "Guess". The tale exposes the majestic ruins of ancient Jaina Temples as imposing* vanitates *of bygone splendour, which become a forceful expression of Peter and Judith's ruined love, if I am not misled.*

SV: I am sure there is some of that. Peter is a tea planter in Assam. In fact, my family spent a lot of time there when I was a late child —my sister knew Assam, my father knew it, and also my mother did. A man that the world has overtaken is partly what Peter is. He had been in Malaya in some intricate jungle fight. And then, having retired from this brief military period he went to Assam to run a tea plantation. But then he lost the job. Jainism is so fascinating. Especially, I think, to Buddhists because they are completely against this world in terms of the total rejection of passion, of hurting things. What a strange culture which at one point was very powerful, and architecture is so often the last echo of who we were. I mean, there still are Jains but there are relatively few, while they ran whole states at one point. There is a wonderful poem by an English poet called William Cooper, who wrote two or three very good poems; and he wrote one called "Silence". It is about the different kinds of silence. At some point, he comes down to the human ruins where the animals have taken over and there are no people anymore. And it ends, "and there true silence lies….". The ruin is the absolute silent sadness saying "we were here, and we failed". It's like the Haida villages: "we were here, but we failed". On the other hand, they were here for thousands of years. Is that failure….?

IMB: *This brings us to another wonderful dimension of your fiction, as is your depiction of the Haida world and, to a lesser degree, the Kwakiutl, Tsimshian, and Tlingit communities; and related to it is, of course, the integration of native Canadian*

art. Their ancestral culture and artistic heritage enter your literature to depict an entirely distinctive look at the world. It is as if they do have a home-bound connection with mother Earth and the Forest which is ritualistic, magic, and quasi-prehistoric.

SV: Oh, they do! It wasn't quite a Stone Age because they actually did have a few iron carving tools, but they do. I still remember a moment when I was on a wood carver shed on the Vancouver Island talking to a young man (he wasn't Haida, he was Kwagu'l), who in one sense educated me about how all the arts are part of one art. Within a culture the arts, perhaps one could argue, always used to be connected until they became less and less connected; and the urge is to get them back together. This is a possibility, and sometimes I use architecture as a frame for it. This is a notion that comes from people who never say *thank you.* There is no word in their language for *thank you,* really, because they have a system by which if you give someone a gift, the only response is to give them another gift back. It's called *potlatch.* All of the West Coast people have art forms which are related but each is distinctively different. And as you said, there are many references in my writing to native cultures and arts, mostly Haida but also distinctively, kwagu'l, Tsimshian, and Tlingit.

IMB: *Being the Haidas so present in your fiction, in stories like "Mother Holly", "White Lies", or "Les Rites", it is perhaps obliged to ask you, what do you think about the Haida native community and their own historical circumstances?*

SV: Well, they lost nine tenths of their people in one generation. Nine tenths…of what we now call Haida Gawaii. They were 8000 people and, four years later, they were 800. They were scattered by disease mostly. It's a miracle that those cultures survived.

They only survived for two reasons: one was the language (which was virtually forbidden at the residential schools, by the way,) and the other was the art.

IMB: *Even the devastated mortuary poles in* Home and Native Land *do not seem to be regarded as only fossils of a primetime, but as essentially Art.*

SV: Oh, of course. Everything was art for them. What they ate with was art. The houses were art. The eating utensils were art, the clothing was art, the tattoos on their bodies were art, and art was the skin that they experienced the world through. It wasn't always great, although some of it was really great art. But art was absolutely the essence of who they were.

IMB: *Given your inextricable connection with the native Canadian reality, do you feel a Canadian writer, an Irish writer, or maybe a worldly writer in the sense of a well-travelled artist?*

SV: Well, as a person I would say I chose to be Canadian. My writing really started once I was in Canada though it was based on where I came before. Of course, I will never shake off my Irish Catholic upbringing, or the Celtic sense of the natural/supernatural overlappings. An epigraph for the novel I'm about to publish will be from Pascal Quignard's *Tous Les Matins Du Monde:* "L'autre monde n'est pas plus étanche qu'est une barque" and that, I'm sure, plays some part in the way I see the world. I'm always nervous about those descriptions. It's like the gender thing. I always loved Diane Arbus saying that she is not a woman photographer, she is a photographer who happens to be a woman. So I tend to say that I am not a Canadian writer, I am a writer who happens to be Canadian.

IMB: *Then, dealing with the Canadian dimension of your writing, there is clearly a part of it which touches upon delicate issues, such as the extermination of the native people and the devastation of the Canadian forest under the gluttony of commercial culture. This is forcefully visible in your awarded story "Les Rites"* (White Lies). *The tale displays an ekphrasis of a white, black, and red native Indian "picture of Creation". It has Raven, Eagle, and clamshell presiding over the petty contingency of white businessmen and loggers who meet at a local bar in New Masset. It seems to me that that Haida felt appliqué is intended as a portentously ironic statement on the face of a white destructive culture.*

SV: Well, you are absolutely right. It is ironic; it is actually angry to the point that the irony is almost sarcasm. To see that creation, which is of course the mythic, primitive creation which was almost destroyed by missionaries and by disease, used just to decorate some bar in a white town, can only be ironic. It was an actual bar and an actual picture, in fact, but it's being burnt down long ago. Those are the people that came and stayed for a little while, exploited the land, and then they left. That forest is partially gone! Well, they are replanting, but it really was a kind of rape for the landscape in so many ways. And this is the Haida's land!…but they were so marginal at that time. That has changed, fortunately. I even had a small part to make it change. I did some work with the Haida kids and we put on a mixed media performance for the community and then, for the department of native affairs. They were sixteen year-old Haida kids, a couple of whom have become rather famous artists, like Meile and Isabel Adams (Isabel Rorick) —who is deeply respected now as a traditional weaving artist. I was really very proud of them. Back then, they were Haida kids and I remember we did the first show in the school and we had to put it several times as the whole community came, too.

IMB: *Traditional Canadian art seems an indisputable core in your fiction but so European art is. The antique shop in your recent tale "Ciao, Father Time"* (Begging Questions), *so full of collection memorabilia and timeless clocks, echoes the exquisite world of (post)-Victorian England which was part of Mr Dyce's childhood.*

SV: Yes, Mr Dyce is dear to my heart, a man who is an amateur in many things, and a specialist —almost magician— in his one profession. That kind of broadly cultured person is almost unknown in North America any more. He is an almost obsolete person in this way, and almost all his yearnings are towards the past. In today's world, he's both wise and naive, experienced and very innocent. I wrote in another story, "Guardians", that "A man was a sheaf of quotations, haphazardly ordered, to be read by no one" and, in a way, Mr Dyce is defined (on what is probably his last day on earth) by all the things that spring to his mind, his private anthology of thoughts and other men's words.

IMB: *Many of his quotes are in fact glimpses of his artistic mind. Even the orchestrating motif of his musings is artistic —the restoration of a charming Regency music box, made of "fine burlwood" "veneer" and "cloudy tortoiseshell grain". It is surprising to see how the ekphrasis of that artistic object is carried out through such a meticulous attention to detail.*

SV: Oh, yes. As I have said before, there is an actual music box on which Mr Dyce's is based. My mother bought it in an auction sale when I was a child and I still keep it. It's very close to the one I describe in the story. It is not a clock, but the escapement mechanism works exactly the same (though in a less controlled way, of course). I "steal" very little from the actual world but Mr Dyce's music box is a real thing. My

mother always said that the slower of the two tunes in it was *Lo!, Here the Gentle Lark,* by English composer Sir Henry Bishop. And although I do not read music (to my regret), I asked someone to transcribe that tune for me. The story also transcribes another tune which is a much faster one and is also lovely.

IMB: *The musical counterpoints or allegro/moderato notations, whose partitures the tale incorporates, seem to represent the dichotomous rhythms of Father Time's own psycho-emotive experience. Even the "cry of lapwings" at some point, seems to manifest that same bittersweet mood.*

SV: Yes, it's very much a musical echo of an old landscape and culture ravaged by war and the experiences Mr Dyce had, that no one would ever guess at. The lapwing (or Peewit, or Green Plover) has a distinctive, mournful, two-note call which suits that territory —a sound distillation, perhaps, as the Calva is another esssence.

IMB: *The tale is suffused with a 'primitive' ambiance and artistic nuance which is mostly reminiscent of the Flemish Baroque. What aesthetic goal is intended through these 'primitive' references to art?*

SV: Partly, I suppose, this just reflects Mr Dyce's tastes (and mine!) The times of both "primitive" and elaborate devotion are times he has a wishful nostalgia for in the modern North American world he inhabits. He loves and mourns traditions, evidently.

IMB: *Specifically, the architectonic description of house divisions in the tale, with multiple ajar doors and window vistas reminds of the 17th century home settings in Dutch genre painting, a recurrence which I suspect you are aware of.*

SV: Yes, I was aware of this —with the corresponding sense of order, quietness, and functional beauty which I think would be Mr Dyce's ideal.

IMB: *I was also wondering if the "near-cadaverous" cook with his "arm in the light from a window" translates the Pre-Raphaelite painting by John Everett Millais —with Father Joseph's close-to-cadaverous arms in the light from the window. The short story never discloses this "secret" and Mr Dyce does not manage to fully remember the canvas, but Millais is a favourite painter of yours —his painting* The Boyhood of Raleigh *is already present in "Arkendale". Surely,* The Carpenter's Shop *would make a witty ekphrastic encryption in a tale that praises the sense of artistic atelier, so I thought of Millais' painting as the likely artistic attribution.*

SV: Oh yes, that's the painting. Millais was derided, actually, by some critics, for his realism in using a real carpenter for Joseph. Those paintings would be known by Mr Dyce (as by me) from his English upbringing. Not great art, more illustration, but part of a cultural heritage and of a certain middle class in Britain. Those paintings were both much reproduced at one time.

IMB: *The tale does not only depict inner domestic space on the Dutch mirror but also city architecture in the tale. The building façades and front garden lawns of the Little Portugal and Little Italy districts are clearly enhanced on the painterly echo of Flemish city views and fenced courtyards. The story even purposely mentions the model of Johannes Vermeer and Peter De Hooch which it transfers into. However, the Mary-shrines and "painted stone follies" seem to have a different artistic provenance.*

SV: Yes, actually, in the areas of Toronto that are mostly Italian and Portuguese, you see these little shrines in the tiny front gardens. Many of the immigrant families came from the more 'primitive' areas of their countries (Calabria and the Azores, particularly) and the exoticism of these 'peasant' constructions, with —to a Canadian eye— garishly coloured plaster and paint, is something that Mr Dyce would be familiar with and have an amused fondness for, I think.

IMB: *So far we have touched upon multiple artistic kernels in your fiction (music, theatre, painting, sculpture, architecture…) and such transversal domains as Victorian Japonisme, Flemish Baroque, or traditional Haida Art. There is also a curious reference in the story "The Mute"* (Waking in Eden) *about "an old engraving of lions in Africa, a male and four lionesses", which has an intriguing panoptic quality —"wherever you stood in the hall, the lion's eyes followed you". It is a rather significant passage because it enacts the dynamics of visualization which pervade the context of that short fiction.*

SV: Oh, yes. That was a real painting. I stole that from the real world. When I was a kid in South Africa my mother had some friends who lived on a farm. It was a beautiful place but they had been in the Indian army and the male owner was a big-game hunter. When you went in the house, on the wall above the steps going down, there was the face of a black panther and on the floor of their living room there was a rug that was a lion's skin. The skin was flat but the head was round and next to it there was a tiger skin, and I used to sit on both. It is awful when you think about the things they used for trash. There were the feet of elephants and rhinoceroses…and there was this picture on the wall. There was a lion's skin that I'd lie on and then I'd look up and there were these two lions. Wherever I went, they were looking at me. So, yes, I love "The Mute". To me is one of the most magical things I've written.

IMB: *And yet, in your fiction there is relatively little mention to the whole South African reality which became an important part of your childhood. That sunny realm was the one that sheltered you and your family as refugees from the drama of war. I was wondering if there is a reason to such an absence.*

SV: I don't know. I am not saying this is true, but by the time I was a teenager everyone talked about South Africa as a fascist place. I didn't grow up understanding apartheid. They wouldn't let me speak Afrikaans, though I knew lots of songs in Afrikaans. I loved Africans. Alan Paton, who wrote *Cry, the Beloved Country,* was right when he said that by the time we had learnt to love them they had become very angry. It was very strange. I was fond of my childhood in South Africa. It is a very beautiful place so I was happy there, and I was free. In contrast to the boarding school in England, it seemed like paradise. But I had lived, without realising it, in a society that was evil in a way. And I don't know if that has to do with it, but I don't know if I have any right to be nostalgic about a place that was evil. I remember writing occasional poems but then it was lore about the reality. I remember writing a poem for my friend Patrick Lane when he turned fifty five, because he and I have a lot of parallels in our lives. And it was about Africa, about being a kid in Africa with my father far away, as I say, in a country called War, which is all I understood, and my mother getting letters very occasionally.

I also wrote one story for the radio which was a Christmas story actually, about being in Africa. It was about the refugees. It was a little Christmas story for the radio. It was a true story about a woman whose name was Mrs. Fisher, I remember. She used to play opera on her gramophone. The first opera song I ever knew was the *Quartet* from Rigoletto. Now, she used to talk about what the Nazis where doing in Germany and no

one believed her. This is entirely true. This was a memoir story, a tiny little memoir, not a fiction. People were embarrassed that she would tell such awful things. But they were true. It was in a way a decoding of the society I lived in, and had nothing to do with the Africans though. So to me there was this Jewish woman who was kind to me and as a child I learned very slowly to see the embarrassment and all the goodness and pain about it.

IMB: *There is another artistic domain which I feel I should ask about concerning image-text fusions and book illustration, which constitute an important bulk of your creation. Already in the 1970s, painter Douglas Tait evocatively illustrated* Kiskatinaw Songs *and artist Harold Boyd provided suggestive drawings to the medieval story* Vagabonds. *Which was the aesthetic circumstance that gave rise to* Kiskatinaw Songs?

SV: The illustration of *Kiskatinaw Songs* was in fact Susan Musgrave and Robin Skelton's idea, who started the press of this special edition. I wrote those poems in collaboration with Susan Musgrave and they came at that point, out of a fairly vague knowledge of the actual West Coast culture; so, in a sense, we made up our own tribe. *Kiskatinaw* means something close to 'muddy water'. Susan and I were in England and we couldn't go straight to the Queen Charlotte Islands but while we were there, we missed the Coast and the knowledge that we'd been learning with mutual fascination about its native people. I was teaching in Cambridge and there was an anthropology museum there. We started going just to look at things and started writing the songs. They are make-believe but I think they are true to an animistic sense of the world, recreated through a white consciousness. They are not anthropological texts, however.

IMB: Eggs in a Field *seems to be guided by fairy-led rhythms and yet I hesitate it portrays the pleasing logic which is akin to classical children's literature. Are there, as it seems, more underlying reading layers than the purely childlike one?*

SV: Very possibly there are. *Eggs in a Field* is partly a parable about loss and the natural world. It is an exercise in telling stories the way Irish people used to tell stories. It is very much meant to be read out loud and it has recurrent patterns of string in it. In this case, I worked very close with the illustrator Ryan Price. He is very talented, very serious. I feel his visual art is very intelligent in a literary sense, which is not always the case. They are drypoint prints. He is an expert printmaker and it is a quite traditional form of printmaking which takes a long time. It was a wonderful collaboration. I used to sit in his workshop, in Guelph Ontario where he lives. I loved being in a visual artist's workshop. I trusted him a lot because when you are collaborating you have to trust the artist's language. I remember there was only one picture, the bird actually, which was the most complicated to attain, for which he produced many versions.

This is a story that had been sitting in my head for twenty years but I never found the words for it. The idea is that it was an oral story. I had the first line, and I knew that I shouldn't try to write it because it wasn't ready. That's true for lots of things. But, once I started, I was in love with it. It was strange because it just happened. I was thinking of the oral tradition of telling stories rather than writing stories, and I found that I went back into an old mythology and an old kind of language that seems still alive to me. When people hear it, it does work as music. I know that when I was writing it, just at the end, I changed the tense to the present and thought "this was done forever". The story goes around Everyman's house. This man (and I don't want to make a too critic

comparison) was almost like *The Flying Dutchman,* a figure that is representative of what can happen if we get morally lost. It's a figure like the Wandering Jew of Wagner's opera —a doomed ship that sails forever around the world and the Wandering Jew cannot die. The thing is that it's not really sad. This is not a wicked man, he's just unlucky.

IMB: *We have started this interview with musicality and we are ending it with music. Even though the later paths of your literary creation have devoted mostly to fiction —with a novel in progress—, it is clear that the poet in you has never stopped resonating in the rhythms of your prose, neither have the literary echoes of your career.*

SV: Yes, so much of what I've absorbed (synthesised, I suppose) out of my life (reading, imaginings…) will come out not necessarily with conscious intent or awareness in my writing. I think, though, that I'm always attracted to the pagan layers of meaning and luminosity in any cultural system or history, however sophisticated or intellectual. I think that is where poetry comes from —as in English, the real poetry so often comes from the earthy, Anglo Saxon strain and language-origins, even when filtered through, and embedded in, the other, more abstract ways of the English language.

IMB: *Thank you.*