

**The meandering narrative:
poetry and illustration engage in a moment of indiscipline**

demonstrated in an analysis of Sara Fanelli's illuminated poem
And all men kill the thing they love

by
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ABSTRACT

This is a study about the inner workings of an illuminated poem – about the dialogue that develops between poetry and illustration when they encounter each other on the page. However, the illuminated poem is more than just a relation between words and images, it is also a composite art in its own right. This study explores the dynamic of this particular type of imagetext by firstly claiming that the illuminated poem embodies a moment of indiscipline and secondly, by positing that illustration should contribute to this pairing by acting as a manifestation of illumination, instead of posturing as merely ‘illustrative’ or decorative.

The inherent indisciplinary of the illuminated poem as an imagetext is dissected – it is simultaneously two independent art forms and an integrated one; it can therefore be seen as both an interdisciplinary concern and a new art form. The illuminated poem as a visual art blurs the boundaries between words and images, upending the traditional, rigid boundaries of image-text discourse.

Additionally, a meandering narrative is set in motion when poetry and illustration engage in an illuminated poem – a slower, involved, cross-pollinating reading that results in the activation of a reader’s imagination. The idea of illumination is thus examined as both an orchestrated, visual choice and an active, conjuring process. Various strategies of illumination – with which illustration can open up a poem to new conceptual and narrative possibilities – are also discussed.

These theories of interplay and interaction are then applied to an analysis of *And all men kill the thing they love*, an illuminated poem by Sara Fanelli and Oscar Wilde, revealing some of the ways in which illustration and poetry act as co-conspirators and collaborators when they engage in a moment of indiscipline.

OPSOMMING

Hierdie is 'n ondersoekende studie na die dieperliggende werking van 'n "illuminated" gedig. Die studie fokus op die dialoog wat ontstaan wanneer 'n gedig en illustrasies mekaar op papier ontmoet. Die "illuminated" gedig is egter soveel meer as net die saamgestelde som van woord en beeld – dit is ook 'n verstrengelde nuwe kunswerk in eie reg. Hierdie studie verken die dinamiek van dié besondere soort beeldteks deur, eerstens, te verklaar dat "illumination" 'n moment van ongedissiplineerdheid behels en, tweedens, deur te verwag dat die illustrasies bydra tot hierdie verhoudingsdinamika deur 'n manifestasie van "illumination", pleks van net 'illustreerend' of dekoratief, te wees.

Die inherente ongedissiplineerdheid van die "open-ended" gedig as beeldteks word ondersoek – dit vorm tegelykertyd twee onafhanklike kunsvorms en 'n geïntegreerde geheel; dit kan dus beskou word as beide 'n interdisiplinêre kunswerk en 'n nuwe kunsvorm. Die 'mengsel'-gedig as visuele kunsvorm oorskry die bekende grense tussen woorde en beelde en gooi alle rigiede, streng-tradisionele riglyne van die beeldteks-geding omver.

Die verhaaltrant volg kronkelpaaie wanneer digkuns en illustrasie slaags raak op papier of meedoen aan die "open-ended" gedig – 'n stadiger, meer betrokke, kruisbestuivende leestempo word afgedwing, wat sodoende die leser se verbeelding aktiveer. Die idee van "illumination" word dus ondersoek as beide 'n georkestreerde, visuele keuse en 'n meelewende (verwonderings)proses. Verskeie verhelderingsmoontlikhede – waardeur illustrasie 'n gedig kan ontsluit om nuwe konseptuele en vertellingsmoontlikhede te ontgin – word ook bespreek.

Hierdie teoretiese benadering van 'n heen-en-weer-spel se wisselwerkende interaksie word dan toegepas op 'n analise van *And all men kill the thing they love*, 'n "illuminated" gedig deur Sara Fanelli en Oscar Wilde. Verskeie wyses waarop illustrasie en digkuns as samesweerders en samewerkers kan optree wanneer hulle hulself in 'n oomblik van ongedissiplineerdheid bevind, word aangetoon.

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*Every painting, drawing or poem is a landscape.
Or a mindscape.*

– Breyten Breytenbach¹

¹ (Breytenbach & Sienaert 1993:15)

INTRODUCTION

Illustrations and words often share the same space on a page, paired together in magazine articles, textbooks, cartoons, scientific illustrations, advertisements and illustrated books (to name but a few examples). In fact, an illustration can be defined as a “picture especially executed to accompany a printed text... in order to reinforce the meaning or enhance the effect of the text” (Mayer 1969: Sv. ‘Illustration’). It would therefore stand to reason that, when they meet on a page, these two art forms are inextricably linked and that each plays a role in enhancing the other.

Nonetheless, all too often these pairings feel like “literary works to which pictures have been added” – as if illustrations automatically assume a subservient role when used in relation to words, or act as a mere visual echo of what has already been covered by the words (Berrong 2007:362,372). These literal types of word-and-image pairings often follow an expected formula, “involving the clear subordination and suturing of one medium to the other, often with a straightforward division of [labour]” (Mitchell 1994:91), yet are appropriate when used in the right context – for example, illustrations used in information graphics, accompanying step-by-step instructions, can be aesthetically pleasing but need to be, above all, logical, literal and easy to follow.

However, illustration does not merely need to adhere to what Northrop Frye (1951:45) calls “a slavish fidelity to the text”. It can also act as a form of illumination: it can stay relevant to the text it is paired with yet also contribute a visual interpretation of it, leading to an activated and mutually complementary space. William Mitchell (1994:89) has dubbed this type of image-and-text pairing an ‘imagetext’, which can be defined as “composite, synthetic works (or concepts) that combine image and text”. In other words, in an imagetext the images and words are not just used together, but they also actively engage with each other.

This study investigates this internal dynamic of an imagetext – its cross-pollinating processes of interaction and integration – and will do so by focusing on a very particular type of imagetext, namely the illuminated poem. The latter is consequently not a poem to which illustrations have been added but an art form that consists simultaneously of two “vigorously independent modes of expression” – namely poetry and illustration – as well as their resulting “composite art” (Mitchell 1978:4). The choice of the word ‘illuminated’ in this context refers to medieval illuminated manuscripts and to the Latin root of the word illustration – *illustrare* – which means “to illuminate” or to “make clear” (Online etymology dictionary 2013: Sv. ‘illustration’). Illumination in the context of this study is therefore positioned not only in the sense of decoration – or to literally light up an illuminated manuscript with gold leaf – but also as a stance of enlightenment and clarification.

Poems often use very descriptive, 'visual' or rich language and are valued as an art form on their own. The French poet Stéphane Mallarmé claims that "the poet's task [is] to purify language" (Webster 1989:65), while the acclaimed South African poet, Gabea Baderoon, defines poetry as "language used so malleably and beautifully that it cuts through cynicism, distraction and forgetting to create a singular, perfect moment of recognition" (De Waal 2008:Online). Thus, seeing as poems function perfectly well unaccompanied by illustrations, it is imperative in an illuminated poem that the images meet these luminous words head-on, adding something essential to the dynamic and contributing more than just a visual echo; a conceptual integration needs to be set in motion.

However, while this study focuses on illuminated poems, it does not claim that this is a better state for a poem to find itself in. The late poet Myra Cohn Livingston has argued that "the poem should be surrounded by nothing but white space" (Vardell 2011:Online) and in many ways she is correct – these clusters of carefully considered words and line breaks come to life when they are read, evoking vivid mental images through their use of metaphor and their playful approach to language. Yet it is precisely this independent streak of poetry which prompts the research question: How can the addition of illustrations challenge, extend, unsettle or defend a poem, opening the words up to new conceptual and narrative possibilities?

This is therefore a study about the inner workings of an illuminated poem – about the dialogue that develops between poetry and illustration when they encounter each other on the page. This dynamic is explored, in the main focus of the study, by claiming that the illuminated poem embodies a moment of indiscipline. In addition, it is proposed that illustration should contribute to this pairing by acting as a manifestation of illumination, instead of posturing as merely 'illustrative' or decorative.

These theories of interplay and interaction are then applied, in Chapter 3, to an analysis of *And all men kill the thing they love* (2004), an illuminated poem by Sara Fanelli and Oscar Wilde (shown in Figures 62–66, in the "Additional illustrations" section), revealing some of the ways in which illustration and poetry act as co-conspirators and collaborators when they engage in a moment of indiscipline. This example has been chosen not only because Sara Fanelli is one of my personal illustration heroes, but also because she is a highly acclaimed, contemporary illustrator whose approach to illustration echoes the idea of 'illustration as illumination' that this study focuses on: Fanelli describes herself as an illustrator who "gives personal interpretations and visual comments to texts rather than merely literal descriptions" (Heller 2007:10).

The scope and nature of the field of study

The field of illuminated poetry is a diverse one and, in some ways, a tricky one to pin down – it is not bound to a particular art historical movement or artistic manifesto, or a fixed period in time, or even to a specific stylistic approach. The encounter between poetry and illustration in an illuminated poem is one of endless possibilities and a dynamic that is “constantly renewed” because:

[everything,] every step of the way, must be reinvented... There is, of course, a history, but it is a history in progress, never suspended or abandoned. The emphasis is always original, and the tone has not yet been established. The predominance of the element of surprise means that this historical phenomenon must be discussed in the present, and that the future of the form, itself so concerned with where it is going, must continually be reassessed (Peyré 2001:159).

In other words, every time poetry and illustration engage with each other, the internal dynamic and the end result is unique – it is influenced by the time it is created in and its pedantic or liberal views about the domain of the arts; it is influenced by whether the collaborators are close friends or complete strangers; and it is influenced by the level of creative control the illustrator has. Illuminated poems therefore do not just differ stylistically – there is also no formula that dictates the level of engagement, or the type of approach to take, in the interaction between poetry and illustration. The pairing can be a more traditional one, with poetry and illustration kept separate and only interacting across the pages; or the visual and verbal signs can be fully integrated visually, functioning as a single, fused visual sign. The poetic elements of the poem can be respected or discarded: the poetic line can be absorbed, the poem itself can be legible or illegible, the words can become images, and the images can be read like words.

Each illuminated poem should therefore be judged on its own merit: analysing Fanelli’s illuminated poem in Chapter 3 does not imply that *And all men kill the thing they love* is a guideline or a standard for all illuminated poems to follow – just that a focused analysis is a means to apply and test in a practical way some of the theories discussed in this study. In addition, a selection of visual examples will be included in this section to give a glimpse of the diversity of the field of illuminated poetry and the variety of approaches, both stylistically and collaboratively, that it encompasses.

When I think of illumination, the first thing that comes to mind is the illuminated manuscript – those laboriously hand-transcribed and elaborately decorated medieval books, popular from the Dark Ages to the Renaissance (The Oxford companion to art 1970. Sv. ‘illuminated manuscripts’). In the context of a study about illustrations and poetry, the illuminated psalter is fitting, as a psalter or a Psalm is a lyric or praise poem. *The Macclesfield Psalter* (1330) is shown in Figure 1, open at Psalm 97. The initial ‘C’ is enlarged and contains an illustration of ‘The Annunciation to the Shepherds’; the page is embellished with gold leaf, small illustrations, decorative borders and surrounded by marginalia. What remains astounding is the meticulous craft and painstaking labour that went into creating these hand-made

books. From the perspective of the hurried digital age, the amount of time that was spent on creating these books seems like both a luxury and lunacy.²

Additionally, in the context of this study, in which illustration is encouraged to be more than just a literal or decorative pairing with a text, what really stands out is not the ‘illuminated’ parts – as sumptuous as the decorations and embellishments and illustrations that directly serve the words are – but the marginal details (a detail shown in Figure 2), added in like little cartoons. These little grotesques, with their bawdy humour, reveal perhaps a more authentic glimpse into the medieval world than all the ornate pomp and ceremony of the rest of the manuscripts. The marginalia were also not without purpose – they were allowed into the manuscripts and often even encouraged as “many seemingly random grotesques in the margins of the Macclesfield Psalter draw the reader’s attention to the text of the Psalms by providing a subtle visual pun or pointing emphatically at a phrase or even a syllable” (The Fitzwilliam Museum 2013:Online).



Fig. 1. Psalm 97, in *The Macclesfield Psalter* (1330). Gold & tempera on vellum, 17 x 10.8 cm.
Collection: The Fitzwilliam Museum, Cambridge (Online).

² It must, however, also be added that creating these manuscripts was often grueling for the artists. In fact, many of the illuminated manuscripts actually have complaints hidden in their margins, left behind by the medieval scribes and copyists who wrote and decorated them; most reflect the painstaking labour involved in producing the books. Some (amusing) examples are: “New parchment, bad ink; I say nothing more. / That’s a hard page and a weary work to read it. / This page has not been written very slowly. / Thank God, it will soon be dark. / Writing is excessive drudgery. It crooks your back, it dims your sight, it twists your stomach and your sides. / As the harbour is welcome to the sailor, so is the last line to the scribe. / St. Patrick of Armagh, deliver me from writing” (Popova 2012:Online).



Fig. 2. Detail of Psalm 97, in *The Macclesfield Psalter* (1330). Gold & tempera on vellum, 17 x 10.8 cm. Collection: The Fitzwilliam Museum, Cambridge (Online).

The composite art of an illuminated poem is then perhaps best illustrated by a visual example – when an illustration and a poem encounter each other on the same page, the poem can get transformed from its original state (Figure 3) to an integrated artwork that is a synthesis of the poem and the illustration (Figure 4). In the example shown in Figure 4, Sara Fanelli visualises the ‘flattering word’ referred to in the poetic text as a swirling red line emanating from a bearded man’s mouth, travelling across the page and hovering over the torso of a woman. Fanelli’s illustration casts the poetic line in a new light – it is transformed from a text that is a clear indictment, to a visual scenario in which it is unclear whether the woman is being revitalised or drained by this flattery; in which the images are not as obvious as they seem at first glance. In this way the poetic text has been opened up to new layers of meaning and the experience of reading the poem on its own is a different encounter to that of reading it in conjunction with illustrations in the illuminated poem.

**And all men kill the thing they love,
By all let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword!
Oscar Wilde**

Fig. 3. Oscar Wilde, An excerpt, from *The Ballad of Reading Gaol* (1898). Included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:38).

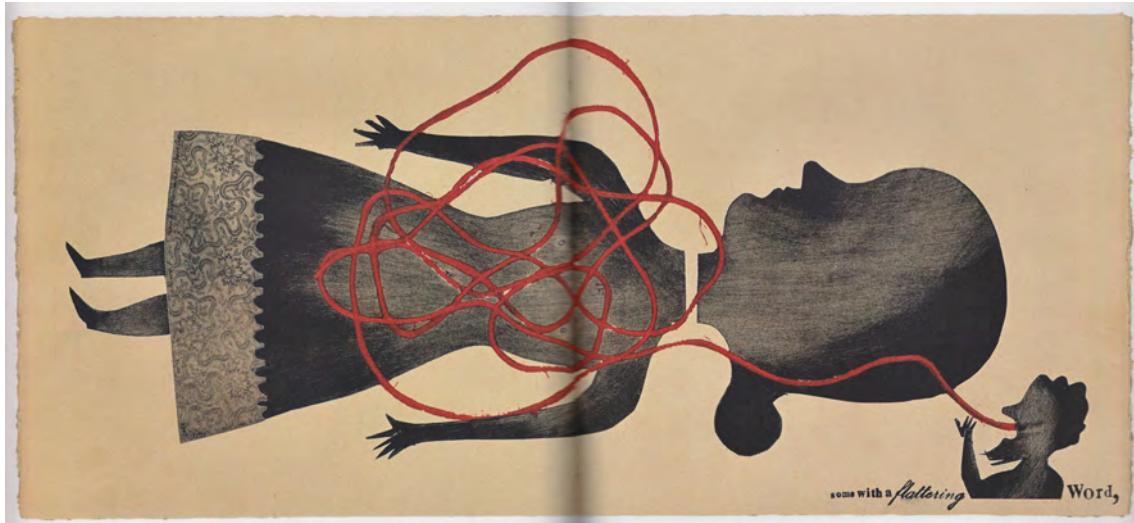


Fig. 4. Sara Fanelli, Spread 2, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:42-43).

Unlike Fanelli's example, not all illuminated poems originate with the poems – in some cases the illustrations are created first and inspire the creation of the poems. This is also known as *ekphrasis*, or descriptive poems that are written about paintings. In 1974, for example, the artist Leonard Baskin made nine drawings of birds which he showed to the poet Ted Hughes, his close friend and frequent collaborator. Hughes then responded with a series of ekphrastic and original poems, which in turn led to a few more rounds of drawings and poems, finally resulting in their illustrated book, *Cave Birds* (see Figure 5). During the course of their many years of collaboration, Baskin and Hughes defined the integrated dynamic in their illuminated poems as one in which “word and image occupy their own space” and the presence of each artist is strongly felt (Loizeaux 2004:38).

As in the case of Baskin and Hughes, an illuminated poem is often the collaborative end result of two artists, each a specialist in his or her own field. Sometimes these artists collaborate out of friendship, but most often they are brought together by a publisher; often the two artists never even meet.³ For example, when Isabelle Arsenault illustrated Emily Dickinson's poems for the illustrated book *My letter to the world and other poems* (2008), it was over 120 years after Dickinson's death. Despite approaching the poem in a very different time to the one it was created in, Arsenault visually interprets the poem through her distinct vision, while also staying true to the spirit of the Victorian era and the verbal density of Dickinson's poems (see Figure 6). Arsenault's layered and detailed drawings are peppered

³ Publishers and independent presses have played a pivotal role in encouraging collaborations between the linguistic and visual arts, as Elizabeth Loizeaux (2004:19) explains: “The boom in small- and fine-press printing that began with William Morris's Kelmscott and continues through Hogarth and Cuala to Gehenna, Janus, Arion, Perishable, and Granary has been especially important in creating opportunities for collaborations between writers and visual artists. Deriving from the European modernist tradition of the *livre d'artiste* as well as from Blake and Morris, the nexus of fine-press printing and verbal-visual collaboration made possible much experimental twentieth-century literature, especially poetry, that sought to cross the perceived boundaries of media.”

throughout with biographical details of the eccentric poet's life:

Arsenault allows Dickinson's words to take root and blossom into surreal, dreamlike visions of death, despair, immortality, love, madness, hope and the power of creativity – images that ultimately reveal as much about the poet herself as her poetry (Walker 2008:1).



Fig. 5. Leonard Baskin & Ted Hughes, *Cave Birds* (1978). Illustrated book, 22.8 x 28 cm. The Viking Press, New York (Online).



Fig. 6. Isabelle Arsenault & Emily Dickinson, Cover and a spread, in *'My letter to the world' and other poems* (2008). Illustrated book, 14.2 x 23.5 cm. KCP Poetry, Toronto & New York (Dickinson 2008:6-7).

However, illuminated poems don't have to always be a collaboration between a poet and a visual artist. There are also examples of illuminated poems in which the same artist acts as both author and illustrator. The most well-known example is probably that of William Blake, an English printmaker, painter and poet, best known for his hand-printed illuminated books, which include *Songs of Innocence and of Experience* (1794; shown in Figure 7), *The Marriage of Heaven and Hell* (1790-1793) and his series of prophetic books (also known as his 'Lambeth' books)⁴.



Fig. 7. William Blake, Cover and two pages, in *Songs of Innocence and of Experience* (1789, 1794). Relief etching with color printing and hand coloring, 18 x 12.3 cm. (Library of Congress 2013).

During Blake's lifetime, the traditional approach to publishing was to specialise and separate the roles of the author, illustrator and printer. The resulting books were quite formulaic, with little integration occurring between poems and illustrations on a page (Mitchell 1978:15). Blake, however, did not see his illustrations as just something to be added to his poems: for him "poetry and painting were to be multiplied by one another to give a product larger than the sum of the parts" (Mitchell 1978:31). His experiments between 1787 and 1789 – with what he called 'illuminated printing' – led to his discovery of a new method of relief etching which, while very laborious, gave him full control of his creative vision, so that he could "become his own publisher, independent of commercial publishers and letterpress printers" (Turner 1996. Sv. 'Blake, William'). Through his illuminated printing Blake was therefore able to

⁴ Condensing Blake's life work into a few paragraphs does not really do his illuminated books justice. For further reading on William Blake, the following sources are recommended:

Erdman, DV. 1975. *The Illuminated Blake*. London: Oxford University Press.

Frye, N. 1951. *Poetry and design in William Blake*. The Journal of Aesthetics and Art Criticism 10(1), September: 35-42.

Hagstrum, J. 1964. *William Blake: Poet and Painter: an introduction to the illuminated verse*. Chicago: University of Chicago Press.

Mitchell, WJT. 1978. *Blake's composite art: a study of the Illuminated Poetry*. New Jersey: Princeton University Press.

combine his text and illustrations on one plate, achieving a harmonious unity in his composite art. Not only could he illustrate and write his illuminated poems, he could alter and change the texts as he went along – his etching process was a more organic one, resulting in a whole new level of possible interactions between text and image.

Just as Blake redefined the role of an illustrator in an illustrated book and extended it to that of designer-illustrator-printer, so too the definition of ‘what a poem can be’ in an illuminated poem can be redefined – or perhaps extended – especially in the context of a visual arts study. To limit the definition of a poem to a carefully considered cluster of words on a page would be to miss out on the ways in which illustrations can also function independently as wordless poems⁵. The placement and grouping of images on the page can convey emotion and even a narrative; seemingly random images can be a form of visual metaphor; illustrations can reflect the same inherent rhythm of a poem in the pacing of an illustrated book. Although images can’t be read in the same way that words are, they can be read as visual texts: see, for example, Jenni Rope’s illustrated book *Untitled* (shown in Figure 8). The very fact that it is in book format already creates an expectation from the reader that this is something that will be read, not just looked at – unlike, for example, viewing a painting on a wall. So, even though there are no words in this book, one’s eye moves across the page and reads the marks; “it’s all little blocks of information” (Seth cited in Ngui 2006:23).

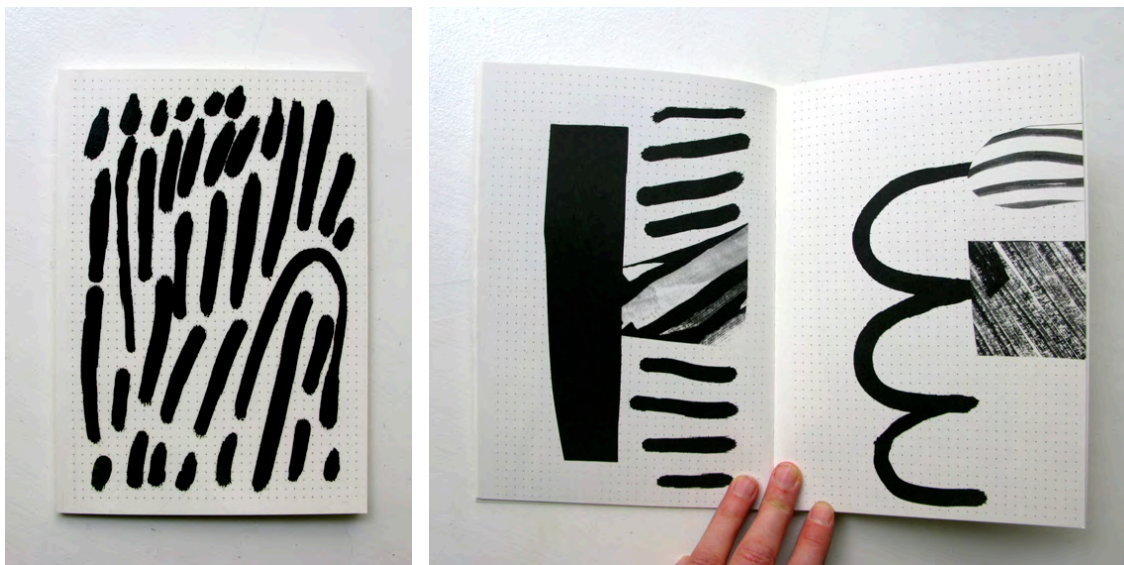


Fig. 8. Jenni Rope, Cover and a spread, in *Untitled* (2010). Illustrated book, 14.8 x 21 cm. Napa Books, Helsinki (Online).

⁵ The illustrator Saun Tan is of the opinion that we read words faster than we read images, which is why he is progressively more interested in producing wordless narratives as illustrated books. Tan explains that: “Once separated from words, images of [for example] a man travelling by rail, sea and balloon, walking through strange streets and looking for work seemed to be more like a map of experience than a singular trajectory. It is not difficult to stray from the usual left-to-right, top-to-bottom sequence of images, and refer to different sections of the story out of order, picking up on recurring images and patterns” (Tan 2010:Online).

These examples give a brief overview of the stylistic and collaborative diversity in the field of illuminated poetry. In addition, further visual examples – including my own work – will be used to illustrate specific points in Chapters 1 and 2. What remains a constant though, in all of these diverse examples, is the inherent indisciplinary nature of the medium – that an illuminated poem is simultaneously two independent art forms *and* an integrated one; that it can be seen as both an interdisciplinary concern *and* a new art form; and that it is brought to life through a slower, involved, cross-pollinating reading that results in the activation of a reader’s imagination.

As it is impossible to cover all aspects of illuminated poems in equal detail within the context of this study, a few additional parameters are necessary to narrow down the scope. Firstly, this is a visual arts study and not a linguistic one, consequently this study treats both illustrations and poems as visual arts and emphasises the role of illustration in the dynamic between them. Secondly, this is not a study about illustrated poems for children – all the visual examples included are of illuminated adult poems (i.e. ‘illustrated books’ or ‘artist’s books’, not ‘children’s nursery rhymes’). These visual examples are also limited to illuminated poems on paper, preferably in book format⁶. Thirdly, while the visuality of a poem is integral to a study about illuminated poetry, this is not a study about visual or concrete poetry – i.e. experimental movements in poetry, in which the visual and aesthetic boundaries of poetry are explored, often, in my opinion, at the expense of a poem’s content⁷ – as influential as the latter has been in poetry’s evolution as a visual art.

Literature survey and theoretical foundation

While much has been written about the interaction between image and text in general, less information is available about the relationship between poetry and illustration specifically. An even greater challenge has been to find sources that explore this interaction happening both on the page and in the reader’s imagination – especially ones that describe the nitty-gritty of how the dynamic works, instead

⁶ Sadly, the scope of this study excludes many interesting, contemporary collaborations between poetry and other art forms (such as sculpture, animation and digital technologies). For those interested, three pieces that I encountered during the course of my research stood out for me:

1) Robert Montgomery’s poetic intervention of public spaces, in which he hijacks advertising billboards and covers them with large-scale printouts of his poems, printed simply in white text on a black background; an example is Figure 58, a photograph of one of twenty billboards occupied throughout Berlin for his exhibition *Echoes of Voices in the High Towers* (2012); 2) Jen Bervin’s *The Dickinson Fascicles* (2006), six intricate and large-scale embroidered drawings based on the composite marks of Emily Dickinson’s poems (see Figure 59); 3) Amaranth Borsuk and Brad Bouse’s book, *Between Page and Screen* (2012), which can be described as a digital, pop-up chapbook in which the poetic text only appears once the reader and the book interact via a webcam (see Figure 60).

⁷ Concrete (or visual) poetry can be defined as “poetry in which the typographical arrangement of words on the page is as important for the text’s meaning as the words themselves”. It has its roots in the typographical experiments in the late 19th and early 20th centuries of poets like Stéphane Mallarmé and Guillaume Apollinaire, but the movement officially started in Brazil and Switzerland in the 1950s, before moving on to Europe and America in the 1960s. In South Africa, Wopko Jensma and Willem Boshoff (with his *KyAfrikaans* book, consisting of a series of Boshoff’s visual poems created on a Hermes 2000 typewriter – see Figures 61) are well-known concrete poets. (Fox 2009:Online).

of just referring to it lyrically. Many of the sources, despite making valid points, stay at a comparative distance – mentioning the interaction but not describing it in any practically applicable way.

An example of such a source is *The dual muse: the writer as artist, the artist as writer* (1997), an exhibition catalogue for an exhibition by the same name – held at the Washington University Gallery of Art, St Louis, from November to December 1997. It includes essays by Johanna Drucker, William Gass and Cornelia Homburg on the binary qualities of written language, on the fluidity between visual and verbal forms of representation, and on the ways in which visual and literary forms of creativity influence and fertilise each other. But ultimately it examines “works of art made by writers” and the “literary writings of visual artists”, not an amalgamation of the two (Ketner 1997:7).

One of the challenges – which can also be seen as an advantage – of this heterogenous field of study is that there is no pre-existing art historical meta-narrative to plug into. Jean Khalfa solves this issue by placing distinct boundaries on *The dialogue between painting and poetry: livres d’artistes 1874–1999* (2001). Khalfa’s book, which also serves as an exhibition catalogue⁸, discusses illuminated poetry in a collection of essays that focuses specifically on the collaboration between writers and artists from 1874 to 1999, a period inaugurated by the Symbolist poet and critic, Stéphane Mallarmé⁹. This study has followed Khalfa’s lead to some extent – while the boundaries are kept open in Chapter 1 and 2 to explore the internal dialectics of the illuminated poem in whichever way they may lead, the ensuing theories are applied to only one particular visual example in Chapter 3. Renée Hubert and Judd Hubert’s analysis of the illuminated poem *La Prose du Transsibérien et de la petite Jehanne de France*, is referred to when said poem is briefly discussed in Chapter 1.

Of note is Khalfa’s essay, which explores the “similar but parallel ways” in which painting and poetry operate and points out that an interaction between the two art forms should not be illustrative but an “encounter between two modes of occupation of an abstract space of creation, the book” (Khalfa 2001:17,30). The idea of an illuminated poem functioning as an encounter and an experience is explored in more detail in this study. Also of interest is Yves Peyré’s essay, which discusses the “book of dialogue” as a form with a capacity for constant “renewal and regeneration” and showcases a variety of visual examples of illuminated poems, which this study unfortunately does not have the capacity to include in any great detail (Peyré 2001: 159-169).

⁸ A retrospective group exhibition, *The Dialogue between Painting and Poetry 1874–1999, Artists’ books from the Bibliothèque Littéraire Jacques Doucet, Paris*, was held at the Fitzwilliam Museum, Cambridge (from 24 April to 24 June 2001) and showcased over a hundred artist’s books (or ‘books of dialogue’) created during this time frame (Peyré 2001:159).

⁹ Stéphane Mallarmé (1842–1898) is the author of the ground-breaking visual poem *Un coup de dés jamais n’abolira le hasard* (A Throw of the Dice will Never Abolish Chance), published in 1897 in the magazine, *Cosmopolis*. The poem experimented with free verse and opened up the poetic page with its unusual typographic layout – Khalfa (2001:26) refers to Mallarmé’s *Un coup de dés* as a “constellation of words on the page” – and liberal use of white space. In Charles Olson’s essay, *Projective Verse*, it is suggested that Mallarmé expands on the idea of “the page as a ground” by letting his “poetic creation take place on the page” in the same way that Abstract Expressionists’ creations take place on canvas. Mallarmé also used the typography, layout and composition of his poem to reflect “the breathing and rests desired by the writer” (Katz 2009:Online).

Any research done about poetry in relation to a visual art will lead to the comparative tradition of *ut picture poesis*, which claims that poetry and painting are alike and hence can be referred to as ‘the sister arts’. While there are aspects of the tradition and debates that are applicable to this study – such as the similarities and differences between words and images – their overall-focus is on the comparison of the art forms in relation to each other, as well as on which is the most dominant discipline; not on the actual interaction between these two art forms. The problems with the comparative method, in relation to this study’s interactive focus, are discussed in more detail in Chapter 1; the views of Elizabeth Abel, William Heckscher, William Mitchell and Wesley Trimpi are included in this discussion.

The idea of illumination is examined in this study as both an orchestrated, visual choice and an active, conjuring process. Therefore the theoretical foundation of the study is an overlap of theories relating to the visible marks on the page, as well as those that relate to the invisible parts of the dynamic – the meandering reading process that is triggered in the imagination. A semiotic framework is used to derive meaning from the units of information – the visual-verbal signs – on the page of an illuminated poem. Semiotics is especially leaned on in the analysis of Fanelli’s illuminated poem in Chapter 3, to uncover the multiplicity of meanings that can be read in her polysemic signs (Kim 1996:20). The visuality of the printed poem is discussed in Richard Bradford and Michael Webster’s essays, both included in a special issue of *Visible Language* (Volume 23(1), Winter 1989), about the visual art of poetry. Information about Sara Fanelli, as well as her approach to illustration, is gleaned from essays by Steven Heller and Marina Warner included in Fanelli’s illustrated book, *Sometimes I think, sometimes I am* (2007); as well as from various interviews and profiles about Fanelli by Joanna Carey, Paula Carson, Steven Heller and Martin Salisbury. Carol Rumens’ pick of Oscar Wilde’s *The Ballad of Reading Gaol* as the Guardian’s poem of the week (23 March 2009), is referenced in the analysis of his poem.

William Mitchell’s theories on the imagetext, the image/text problem and image-text relations are leaned on heavily in this study. Mitchell is one of the few theorists I could track down who has done a detailed investigation of the synthesis of an illuminated poem – naming it an ‘imagetext’, defining its dualistic nature as an integrated hybrid art, contextualising it within image-text relations and investigating the interaction between word and image. Maureen Walsh’s thoughts on hybrid arts being seen as “multi-modal texts” are also referenced (Walsh 2006:24). In addition, Mitchell’s theories are founded on his thorough investigation of the illuminated poem in his analysis of William Blake’s work in *Blake’s composite art: a study of the illuminated poetry* (1978). Mitchell discusses the way in which Blake integrates his poems and illustrations in his illuminated books by examining both the independence and unity of these two art forms; Mitchell also places Blake’s illuminated experiments within the context of the prevailing *ut pictura poesis* traditions of his time. Mitchell cites David Erdman, Northrop Frye and Jean Hagstrum as his academic precursors in the study of Blake’s illuminated poetry – however, Erdman, Frye and Hagstrum merely skim the surface of the interaction between poetry and illustration in their research; none of them delves as deeply as Mitchell does.

Mitchell turns his focus towards an in-depth investigation of the image in his book, *Iconology: image, text, ideology* (1986). Of particular interest to this study are Mitchell's enquiries into the differences and similarities between images and words, which are referenced in this study in relation to the 'mute poesy and blind painting' discussion in Chapter 1. The illuminated poem is also examined as a hybrid or interdisciplinary art, with special reference to Mitchell's theories about 'indiscipline' and Barthes' theories about interdisciplinarity as an epistemological slide, both of which are discussed in Chapter 1.

In *Picture Theory* (1994), Mitchell contextualises the imagetext discourse in a post-postmodernist context, emphasising the shortcomings of the comparative method in investigating fields of study like the imagetext and illuminated poem. Mitchell defines the current art-historic context as "the pictorial turn", which is not a return to mimetic images but an acknowledgement of the visual culture that pervades every aspect of our lives (Mitchell 1994:16); a context well suited to the visual art of an illuminated poem and to an analysis of Fanelli's illuminated poem, both of which are looked at in this study from a 21st century perspective.

For information about the internal dynamic of the interaction between poetry and illustration (or painting), several sources are referenced. Elizabeth Loizeaux touches on the interaction between poetry and illustration in her essay *Reading word, image, and the body of the book* (2004), in which she analyses *Cave Birds* (1975), an illuminated poem by Ted Hughes and Leonard Baskin, and explores their intense creative collaboration and lifelong friendship. Breyten Breytenbach and Marilet Sienaert's joint essay, *Painting the eye* (1993), explores the interaction of painting and poetry in relation to Breytenbach's own work by emphasising the fluidity between paintings and poems, the inherent energy of creative expression and the importance of keeping the meaning of signs open for the reader to solve.

Marc Ngui's *Poetry, design and comics* (2006), an interview with the comic artist Seth (the pen name of Gregory Gallant), discusses the connections between comics and poetry – the mutual condensing of reality into symbols and the juxtaposition of images, which relate to the use of metaphor in poetry. In particular, Seth and Ngui focus on the way in which the dynamic of poetry and comics is held together by an invisible rhythm, which can also be applied to the interaction of an illuminated poem. The series of online essays by Shaun Tan, author-illustrator of many acclaimed picture books¹⁰, about the organic interaction between illustration and text in picture books and some of the ways in which this is experienced by a reader, give an illustrator's pragmatic view of the encounter and are frequently referenced in this study. Richard Berrong's essay, *When art and literature unite: illustrations that create a new art form*, focuses on illustrated novels but does contemplate some of the practicalities of the dynamic between literature and illustration and the "whispered dialogue" that is set in motion (Berrong 2007:362).

¹⁰ Tan is known for picture books such as: *The Rabbits*, *The Red Tree*, *Tales from Outer Suburbia*, *The Lost Thing* and his wordless novel *The Arrival*. More information about him, his many picture books and his essays on illustration can be found on his website: www.shauntan.net

A poststructuralist stance is taken with regards to the reading of an illuminated poem, with an emphasis on the “instability of meaning” – that it cannot be dictated by the author – and on the role of the reader as a co-author of an imagetext (Poetry Foundation 2013: Sv. ‘Poststructuralism’). Research about the meandering reading process of an illuminated poem draws mainly on Roland Barthes’ theory about reading as a form of playing, Umberto Eco’s theories about the role of the reader, Julia Kristeva’s theory about the intertextuality of a text and the psychoanalytic play that occurs, and Milan Kundera’s correlation between the speed of reading and how memorable a text is. John Berger’s theories on the receptivity with which an artist looks at objects is also referenced and is applied to the exploration of illustration as a form of illumination in Chapter 2.

Sources that cover the more scientific side of reading are also referenced, as these inform a practical understanding of the illuminated poem’s meandering narrative. Claude Gendelman’s book, *Reading pictures, viewing texts*, explores the reading of textual and visual forms of representation, focusing on Alois Riegl’s optic-haptic reading dichotomy. Riegl’s dichotomy states that one can read “either haptically (by touch, visual touch) or optically (according to the pure vectorality of outlines)”, a theory which is applied to the analysis of Fanelli’s tactile artist book in Chapter 3 (Gendelman 1991:ix). Gendelman also cites experiments by the physiologist AL Yarbus that track the scan path of the eye during the reading of a painting or a poem.

Charles Stroh’s essay, *A brief primer on vision and human perception*, cites the theory of James Gibson – that we see not only with our eyes but with a combination of our senses – as well as that of the Gestalt psychologists, who discovered in the 1930s that images and texts are read by grouping units of information into “perceptual units” or “closures” (Stroh 1983:45). Stroh also cites an experiment by Guy Buswell (in 1935) which compares a reader’s scan path of pictures versus words: the outcome was that unlike words – which are read fairly similarly, from left to right, in horizontal lines – pictures are read haphazardly, each reader’s response to the image being unique. Ann Landi’s article *Is beauty in the brain of the beholder?* focuses in particular on experiments by Semir Zeki, a professor of neurobiology and active in the field of neuro-aesthetics. Zeki’s experiments attempt to discover how (and why) a reader’s brain responds to art, beauty and colour; why a reader finds some things more aesthetically pleasing than others. Landi also cites Gary Vikan, director of the Walters Art Museum in Baltimore, whose interest in the field of neuro-aesthetics has direct application to his work at the museum: in this regard, Vikan states that “the brain on art is the brain operating on all cylinders” (cited in Landi 2010:Online).

Overview of chapters

In Chapter 1 the inherent 'indisciplinarity' of the form of an illuminated poem is dissected, on various levels. The dualistic nature of the illuminated poem is firstly investigated as an imagetext – as a visual art and contradictory union that functions simultaneously as two independent art forms and as an integrated hybrid art. The illuminated poem is then contextualised within a broader image-text theoretical discourse, and concerns about the shortcomings of a traditional comparative method for interarts study are raised, in relation to a study about the integrated, hybrid art of an illuminated poem. The imagetext is discussed as an interdisciplinary concern and reclassified as an “epistemological slide” (Barthes 1977:155) and a moment of “indiscipline” (Mitchell 1995:541). The illuminated poem is then also contextualised in relation to *ut pictura poesis* theories (as is poetry, so is painting) and the ‘sister arts’ debates. The origin of the link between the sister arts is investigated and updated in the context of an expressive instead of a mimetic approach to art. The fluid boundaries between the visual and verbal representations of an illuminated poem are also examined in relation to Simonides’ statement, ‘poetry is a speaking picture, painting a mute poetry’. Finally, the illuminated poem is recontextualised within what Mitchell refers to as “the pictorial turn” (Mitchell 1994:16), as a possible transformation of the sister arts debate in the 21st century. This study therefore embraces a more open-minded theoretical framework that allows for the inherent “indiscipline” of the illuminated poem – its meandering narrative and its “internal dialectics of form” (Mitchell 1994:97) – to lead the direction of the study.

In Chapter 2 the inner workings of the illuminated poem are investigated, illustrated with select visual examples from two illuminated poems that I am currently working on: *The boy with a fire in his boot* and *The Somnambulists (a found poem)*. The idea of illumination is explored in this chapter as both an orchestrated, visual choice and an active, conjuring process. The contribution of illustration to this dynamic is examined first, with the derivative connotations of the word ‘illustrative’ addressed in contrast with the “encounter” and “experience” of an illuminated poem (Khalifa 2001:30). It is proposed that illustration should function as a manifestation of illumination, approaching a poetic text like a secret that needs to be “sought out” (Barthes 1977:158-159). Ambiguity and receptivity are suggested as practical strategies of illumination. The interplay between poetry and illustration is then discussed and various ways of describing or viewing the dynamic are mentioned – an illuminated poem can be a unity of opposites; there can exist a magic gap between them, an imaginative hole for the reader to fill; they can be played off against each other “like counterpoint in music” (Mitchell 1978:9); they can engage in the form of an interrogation, or as co-conspirators and collaborators. Additionally, a meandering narrative is set in motion when poetry and illustration engage in an illuminated poem – a slower, more-involved, cross-pollinating reading that results in the activation of a reader’s imagination. This type of activated reading is examined – highlighting the ideas of the reader as co-creator, the slowness of reading a polysemic sign like an imagetext and the idea of reading as a form of playing.

In Chapter 3 the theories and discoveries made in Chapters 1 and 2 are applied to an analysis of Sara Fanelli's artist book *And all men kill the thing they love*. Fanelli selects a single stanza, from Oscar Wilde's much longer poem, *The Ballad of Reading Gaol*, to engage with. Wilde's experiences in prison that inspired this poem, as well as his ideas of the paradoxes of morality, are discussed before looking at Fanelli's visual interpretation in detail. Fanelli's illuminated poem is then discussed both in its context as an original artist book and in its context as included in the narrative of a commercially printed illustrated book. Fanelli's illuminated poem is also looked at as an imagetext; two other illustrated versions of Wilde's poem are also mentioned and compared with Fanelli's version. *And all men kill the thing they love* is then examined, page by page, focusing on Fanelli's stylistic choices and her use of metaphor, ambiguity, the magic gap and humour in the process of illuminating Wilde's poetic text.

CHAPTER 1

From *ut pictura poesis* to imagetext

In this chapter the inherent 'indisciplinarity' of the illuminated poem as an imagetext is dissected. Firstly, the dualistic nature of an imagetext is examined – as a visual art that is simultaneously two independent art forms *and* an integrated one. The imagetext and illuminated poem are then contextualised within a broader image-text theoretical discourse – both as an interdisciplinary concern and in relation to traditional *ut pictura poesis* theories and the 'sister arts' debates. The fluid boundaries between the visual and verbal representations of an illuminated poem are also examined, including how this affects its reading. The problems of contextualising an imagetext within a comparative framework are discussed and, subsequently, solutions for recontextualising it theoretically are proposed to allow for the form's inherent 'indiscipline'.

1.1 The dualistic nature of the imagetext

As mentioned earlier, the term 'imagetext' is one that Mitchell uses to describe a composite work that combines image and text (Mitchell 1994:89) and it is the term that will be used to define this kind of hybrid art throughout this study; an illuminated poem is therefore a type of imagetext. An imagetext has also been referred to by other terms: Mitchell (1978:3) credits Jean Hagstrum with being the first person to refer to William Blake's illuminated poems as "a composite art"; the German opera composer Richard Wagner proposes the term *Gesamtkunstwerk* for a synthesis of the arts (Homburg 1997:13); and Maureen Walsh refers to a hybrid text as a "multimodal text" which she defines as:

those texts that have more than one 'mode', so that meaning is communicated through a synchronisation of modes. That is, they may incorporate spoken or written language, still or moving images, they may be produced on paper or electronic screen and may incorporate music and sound (Walsh 2006:24).

An illuminated poem has two visual 'modes', namely "a distinctive poetic form" and "a distinctive pictorial style and iconography". These two modes also have their own "interanimating principles" because they form a composite, synthesised artwork through their interactions with each other. According to Mitchell, an illuminated poem "attains its 'wholeness'" by functioning on three levels: "as poetic form, as pictorial gallery, and as dialogue or dialectic of poetic and pictorial forms" (Mitchell 1978:xvi).

An illuminated poem can therefore be seen as a contradictory union – on the one hand it is one of “the most integrated forms of visual-verbal art since the medieval illuminated manuscript” and yet, on the other hand, the components that make it up – the poems and illustrations – have a “vigorous aesthetic independence which makes them satisfactory, if fragmentary, works of art in and of themselves” (Mitchell 1978:34). The duality of an imagetext therefore lies in the fact that it is simultaneously an integrated hybrid art, as well as the sum of its original elements. It is an integrated union that can also be dissolved into its independent components. The union of the illuminated poem is thus a precarious balancing act, held together through the transactions between words and images, or poems and illustrations. As the two art forms engage in a dialogue with each other on the shared space of a page they “actually fuse... to constitute a new, enriched, self-interpreting multimedia art form” (Berrong 2007:373). For this reason an illuminated poem in book form has also been referred to as a “book of dialogue” (Peyré 2001:159) – one reads the imagetext as if eavesdropping on an ongoing conversation between a poem and an illustration. The components of an illuminated poem can therefore be independent and contrary, but are also intricately entwined. Even though the individual poems and prints can stand as artworks on their own, once viewed as a composite art, a loss can be felt if they are separated from each other.¹¹

Mary Ann Cawes explains that the challenge of reading an imagetext is “the difficulty of articulating the word and image together or in relation... How does one keep both arts simultaneously in view? How does one read doubly?” (cited in Loizeaux 2004:23-24). Even Mitchell confesses that reading William Blake’s illuminated poems can be challenging at times, as the reader is “confronted with two equally compelling art forms, each clamouring for primary attention” (Mitchell 1978:13).

The hybrid text of an illuminated poem – similar to that of a comic strip – is created “to be read and not, like fine-art drawings, looked at”; just as the poems are read, so are the illustrations, which can also tell stories “like typography on a page” (Willis 2013:90). However, reading is “not a simple linear, left-to-right, line-after-line sequence”:

The eye scans in many directions, encountering numerous compositions of symbol families. Even within the ubiquitous newspaper advertisement, one can note the emergence of reading as the selection of information in a complex visual composition of photographic and non-photographic elements (Marcus 1987:10).

¹¹ In this regard William Blake was opposed to separating the components of his illuminated books, despite the success that his poems and prints achieved on their own. In a letter to Dawson Turner, dated 9 June 1818, Blake complains: “Those I printed for Mr Humphry are a selection from the different Books of such as could be Printed without the Writing, tho’ to the Loss of some of the best things. For they when Printed perfect accompany Poetical Personifications & Acts, without which Poems they never could have been Executed” (cited in Mitchell 1978:13). Mitchell further notes that when Blake supplied his illustrations as separate prints, he went so far as to change the captions to suit their new, isolated context. For example, Blake inscribes a print of the title page of *Urizen* not with a line from the book itself, or a reference to “primeval priest” but “with a playful question evoked by the symmetrical quality of the design: ‘Which is the way, the right or the left?’” (Mitchell 1978:3,13).

What we see and read is therefore initially shaped by *how* we see: “we impose *a-priori* schemata... on our perceptual field and find meaning where we look for it. We see what we have learned to see, and we impose structure on what we see”. So, when looking at something (e.g. a page filled with visual signs), the human brain doesn’t just respond to “stimuli”, it groups signs into perceptual units – called “closures” or a “Gestalt” – which often “carry meaning different than the sum of the parts which made them up”. So instead of just seeing marks on a page, a reader is able to group them into words, sentences, paragraphs or images – or semiotically speaking, into signs, icons and symbols – making it easier to derive meaning from them. A reader’s brain mixes letters on paper, content, lines and shapes, graphics and drawings in an instant – making unique and very personal sense of it. An activated reading is a constant interaction between the reader and the text (Stroh 1983:45).

In the context of the illuminated poem, meaning is derived from the poetic and illustrative signs through a meandering reading – meaning is built up through an organic process of simultaneously viewing the poem and the illustration, then reading one of the narratives, then the other, then re-reading the one with the other in mind; alternating back and forth between the two. The reading of an imagetext is therefore an involved process of back-and-forth cross-pollination between its two art forms, leading to an accumulation of meaning and narrative in the mind of the reader. A reciprocal relationship of influence is consequently set in motion – a new language develops: one that collapses if either one is removed from the equation, as both word and image add to the composite artwork equally.

An imagetext, however, does not just operate on a formal, graphic level. So while semiotic theories can be used as a framework to read and attach meaning to the visual (and visual-verbal) signs of an imagetext, it is not sufficient to explain its internal dynamics – “the actual workings of representation and discourse” and “their internal dialectics of form” (Mitchell 1994:97). Therefore, not only the graphic signs, but also the dynamic processes of an imagetext need to be considered in investigating the illuminated poem: the processes of illumination that are set into motion through the interaction of the images and words during the meandering process of reading.

Additionally, the process of interaction and integration in the meandering narrative is not always a seamless one – it is difficult for two different arts to share space on a page and expect them to interact both independently and as co-equals in every encounter. Yves Peyré (2001:159) reminds us that the creative expression of an illuminated poem is always subject to the same challenge: “how to contain painting and poetry within a single space”. One of these challenges is that when it comes to hybrid texts the issue of absorption, or subordination, often comes into play. Langer (cited in Mitchell 1978:3-4) points out, when two art forms are used together:

[it] always results in the absorption of one form into the other, poetry being subordinated to musical values in song, musical values subordinated to visual considerations in ballet. Similarly, an illustrated book tends to become either a portable picture gallery with running captions or a literary text with attendant illustrations.

Therefore, even if the illuminated poem is not seen as a poem with illustrations added to it (in which case it would not be surprising if the illustrations are subordinated to the poem), but as a synthesis of two equal art forms that both contribute equally to the narrative, a level of absorption is still to be expected. The imagetext is an organic dynamic: even in William Blake's illuminated poems, for example, one cannot say "the partnership is equal or harmonious on every plate... There are many individual instances of the subordination of one mode to the demands of the other" (Mitchell 1978:4). Ideally, an imagetext is neither a visual art with words added nor a linguistic art with pictures added, but a mutual and complementary interplay of the two. In reality, however, instances of absorption can be expected despite the best of intentions.

The dualistic nature of an illuminated poem as an imagetext therefore reveals the indiscipline of its form. The illuminated poem is a paradoxical union – it is an integration of poetry and illustration, yet these components still assert their independence. The two art forms are fused together and intricately intertwined with each other, yet the union can also be dissolved; although, once experienced as a hybrid art, a loss is felt if the components are separated. The contradictory nature of the imagetext and the illuminated poem therefore requires a "diversity of approaches, intentions and creations" when it is expressed visually; the necessity of these diverse strategies in turn attest "to the richness of this form and to its capacity for renewal and regeneration" (Peyré 2001:159).

1.2 Contextualising the imagetext

The indiscipline of an imagetext is also exemplified in its refusal of an easy contextualisation in relation to the linguistic and visual arts. The imagetext is born out of a spirit of experimentation and openness, an organic evolution of dialogue and collaboration between the art forms. These collaborations take place because the "practitioner of any art soon grows familiar with the limitations inherent in the medium" (Gass 1997:71), and also because "artists see something of themselves and something different in... other artists; they realise there is a unique opportunity there for expansion" (Katz 2009:Online).

The imagetext is a hybrid or "mixed vernacular" art like a comic strip, illuminated manuscript, illustrated novel or illuminated poem (Mitchell 1994:89-90). It therefore falls in an interdisciplinary category somewhere between literature and the visual arts. However, in Barthes' view, even though this kind of interdisciplinary art begins "in the interests of a new object and a new language" which does not quite fit into either of the fields it has its origins in, it also cannot be classified as a new art discipline. Instead, he categorises the hybrid art of an imagetext as "more in the nature of an epistemological slide than of a real break". In other words, even though new ground has been broken with an imagetext, the end result is not different enough from its original arts to be classified as a separate discipline; an

illuminated poem, for example, is not as different from either poetry or illustration as a discipline like music or sculpture is. In the case of an illuminated poem, the “epistemological slide” that Barthes refers to is also the process of interplay and integration that is set in motion between the words and the images, both on the page and in the reader’s imagination; the meandering narrative of an illuminated poem is a fundamental process that sets it apart from its original components. (Barthes 1977:155).

What Barthes calls an ‘epistemological slide’, Mitchell names a moment of “indiscipline”. Mitchell sees the classification of ‘interdisciplinarity’ as something that “is a bit too safe and predictable”. Mitchell prefers instead the notion that “image science and visual culture” can be seen as sites of “indisciplinarity”, which he defines as “moments of breakage, failure, or deconstruction of existing disciplinary structures accompanied by the emergence of new formations” or the “turbulence or incoherence at the inner and outer boundaries of disciplines” (Mitchell 1995:541; cited in Grønstad, A & Vågnes, Ø. 2006:Online). How does this relate to the illuminated poem? If, according to Barthes, an illuminated poem cannot be classified as an entirely new discipline, it can instead then be considered as a form of “indiscipline” that fights against the restrictive boundaries of both its original arts. Each illuminated poem therefore negotiates its own new ground. Mitchell explains that:

If a discipline is a way of insuring the continuity of a set of collective practices (technical, social, professional, etc.), ‘indiscipline’ is a moment of breakage or rupture, when the continuity is broken and the practice comes into question. To be sure, this moment of rupture can itself become routinized, as the rapid transformation of deconstruction from an ‘event’ into a ‘method of interpretation’ demonstrates. Nevertheless, there is that moment before the routine or ritual is reasserted, the moment of chaos or wonder when a discipline, a way of doing things, compulsively performs a revelation of its own inadequacy (Mitchell 1995:541).

That the “indiscipline” of illuminated poem has not yet been “routinized” or pinned down theoretically is evident in the scarcity of existing research sources for this field of study, as outlined in the Introduction. This is then also an advantage – as an illuminated poem is not yet pinned down by theoreticians and academics, it is free to question its theoretical context, its form and its intrinsic nature, adapting organically along the way.

An example of a form of ‘indiscipline’ or an ‘epistemological slide’ is Blaise Cendrars’ poem, *La Prose du Transsibérien et de la petite Jehanne de France* (1913), which is illuminated by Sonia Delaunay-Terk (shown in Figure 9). This is an ambitious illuminated poem: a collaboration between two artists, both pushing the boundaries of their respective arts. The juxtaposition of the poetic narrative and colourful imagery is visually and conceptually integrated, yet neither of the two languages “relinquishes its identity” (Hubert & Hubert 2001:74-75). Cendrars’ poem tells the story of a young man’s train journey across Russia on the Trans-Siberian express, the world’s longest railway line. Jehanne, a French prostitute, accompanies the narrator on his trip and the poem is filled with his “personal descriptions of the route and references back to France” (Sackner 1986:63-64).



Fig. 9. Blaise Cendrars & Sonia Delaunay-Terk, *La Prose du Transsibérien et de la petite Jehanne de France* (1913). Illustrated book, dimensions variable. (MoMA Library 2013).

The movement of a train and the journey of the narrative are echoed in both the poems and the illustrations, as they mutually guide the reader's eye across the page. The typography is set in a variety of fonts and sizes – "a revolutionary procedure at the time" – giving the sense that the poetic text is moving across the page. At times the typesetting makes the poetic text feel almost like a musical score, visually echoing the rhythmic sounds and noises on a train journey. In addition, Delaunay-Terk's colourful *pochoir* illustrations – geometric shapes painted in watercolour through a stencil – that parallel the poem on the left side of the page, and fill in empty spaces around the poem, are dynamic, abstract shapes that represent perhaps the blurry views flitting past a train window. The explosion of colour can also be interpreted as more of an instinctive expression than a mimetic one – colour for Delaunay-Terk "corresponded to a gut reaction, it had its own life and had a resonance similar to that of poetry". (Hubert & Hubert 2001:72-75).

La Prose also asserts its "indiscipline" by challenging convention in its format – it rejects the "standard codex structure" of a book that is paged through and instead unfolds vertically, like a scroll, to a height of two meters. The ambition of the book extends to include even the quantity of the book's edition as a conceptual consideration:

The authors had projected an edition of 150 copies that, joined end to end, would reach the height of the Eiffel Tower. Unfortunately, far fewer than the desired number of copies were ever printed. It was indeed a fairly expensive book. Its two meter long *pochoir* illustration, its experimental typography, and its accordion structure required many days of work-intensive expertise (Hubert & Hubert 2001:59).

Cendrars and Delaunay-Terk designate their illuminated book the first *livre simultané* (or 'simultaneous book') because when unfolded, the whole illuminated poem can be seen in one glance. The term *livre*

simultané implies that “other books make the reader... see word and image separately”, as the reader “must progress gradually from the top of the page to the bottom line” (Hubert & Hubert 2001:75). The dialogue between its visual marks (both in its dynamic typography and colourful illustrations) and the integration between its poetic narrative and its visual components (both its format and use of colour) all contribute to *La Prose*’s many moments of “indiscipline” that challenge the norms of its time.

Falling somewhere between art and language, the dynamic of an illuminated poem can therefore be seen as an act of “indiscipline”; its very form breaking with tradition. It is precisely the dualities of an imagetext (it is always both and either), along with its inherent tension and constant state of flux, which should be embraced, as they afford such an interesting field of study. Whether the imagetext can be regarded as a new art form, an “epistemological slide” (Barthes 1977:155), or a moment of “indiscipline” (Mitchell 1995:541), these terms indicate perhaps more of an academic shift in elucidating interdisciplinary collaborations than they do an actual artistic shift. The illuminated poem itself is proof that artists will collaborate and create across the borders of their artistic disciplines, regardless of whether there is a theoretical term or context for the end result of the collaboration. Equally, in examining the illuminated poem these academic boundaries of artistic disciplines should be discarded if they don’t serve the “indiscipline” of the imagetext.

1.3 The trap of comparison

When looking at poetry in relation to a visual art – such as illustration or painting – the phrase *ut pictura poesis* keeps cropping up: ‘as is poetry, so is painting’. The idea that poetry and painting are similar has led to countless debates over the years about the true natures of these two arts. Theorists attempted to define their boundaries in relation to each other, arguing over how alike or different they are, and which is the superior art form. These on-going debates and arguments form the basis of the comparative method of interartistic study, which “has been the dominant model for the interdisciplinary study of verbal and visual representation” (Mitchell 1994:83-84). However, when studying an illuminated poem, which is not just an interdisciplinary art form but also an integrated, hybrid art, a fresh approach to interartistic study is required, as a comparison between its components does not reflect its intrinsic dynamic fully.

Mitchell reflects on the nuances of the relationships between images and texts by drawing a distinction between an imagetext, image-text relations and the image/text problem. As mentioned previously, ‘imagetext’ describes “composite, synthetic works (or concepts) that combine image and text”. Additionally, ‘image-text’ with a hyphen designates the “visual-verbal relationships” which are inevitable when examining hybrid texts like “films, plays, newspapers, cartoon strips, illustrated books” (Mitchell 1994:89,94).

'Image/text' with a slash, however, refers to the "concept of the medium (visual or verbal) as a heterogeneous field of representational practices". The image/text stands for the diversity of encounters between words and images, ranging from hybrid texts to "the traditional subjects of 'interartistic comparison', the analogies and differences between poems and paintings, novels and statues". The term's typographical 'slash' represents "a wedge to pry open the heterogeneity of media", highlighting the insufficiency of the comparative framework to encompass such a diverse range of image and text relationships. Therefore, instead of reducing all these image-text relations to the same form, an image/text can be seen as "a site of dialectical tension, slippage, and transformation". (Mitchell 1994:94-100).

Mitchell (1994:88-90) emphasises that "comparison itself is not a necessary procedure in the study of image-text relations. The necessary subject matter is instead, the whole ensemble of *relations* between media". A true interdisciplinary study is thus a densely woven one, not just a reduction of knowledge "to a set of abstract propositions about the period aesthetic" or automatically resorting to, for example, a comparison between painting and poetry. The trap of comparison is therefore the assumption that the only way to study an interdisciplinary art is to compare the two art forms with each other and reduce them to the same form. However, the image/text challenges this notion by demanding that the imagetext's inherent form of 'indiscipline' – the dialogue that exists between its visual forms, the meandering narrative that forms in the reader's imagination – lead the investigation, instead of existing academic traditions being followed automatically and blindly. The academic boundaries of an imagetext are still being formulated: the organic and dualistic nature of this hybrid text is such that there will probably never be a clear-cut formula to follow.

Contextualising an imagetext within the comparative framework of the *ut pictura poesis* theories and the sister arts tradition therefore has its limitations; the latter is about distance, categorising and containment, while an imagetext is about proximity, "indiscipline", expansion and regeneration. Yet, seeing as an imagetext is a hybrid art that does borrow heavily from both its components, there are aspects of the sister arts discussions that remain relevant. These are looked at and discussed next.

1.4 The origin of the link between the 'sister arts'

The origin of the comparative method of interdisciplinary studies can be attributed to the phrase 'as is poetry, so is painting'. The phrase dates back to about 18 BC, when the Roman lyric poet Horace wrote a treatise on poetics, *Ars Poetica*, where the phrase *ut pictura poesis* is included as part of a longer discussion about "the responsibilities of the literary critic"¹² (Trimpi 1973:1). However, *ut pictura poesis*

¹² The five lines introduced by the phrase *ut picture poesis* (*Ars Poetica*, lines 361-365) can be translated as follows: "A poem is like a picture: one strikes your fancy more, the nearer you stand; another, the farther away. This courts the shade, that will wish to be

has since been recited as a confirmation of the link between poetry and the visual arts (be it painting or illustration or sometimes even sculpture), a link which is further emphasised by the fact that poetry and painting are often grouped together as the ‘sister arts’¹³ (Turner 1996. Sv. ‘ut pictura poesis’).

Traditionally, *ut pictura poesis* refers to the relationship between poetry and painting, but it can also by extension refer to a relationship between poetry and the visual arts in general, which includes illustration. This study focuses on the pairing of poetry and illustration: as these two arts have a long history of being used together, the pairing is not an unusual one. While there are, of course, differences between painting and illustration, both can be classified as visual arts that “shape our experience of space with lines and colours” (Khalifa 2001:24). Additionally, a painting can be classified as an illustration: “[a] work of art originally created for another purpose may also be used as an illustration if it is appropriate to the content of a text” (Mayer 1969: Sv. ‘Illustration’). For the purposes of this study, therefore, when referring to the ‘sister arts’ or *ut pictura poesis*, the terms ‘painting’ and ‘illustration’ will be used interchangeably to infer a visual art that poetry is paired with on a page.

The fact that poetry and painting (or illustration) are referred to as “sister arts’ is no accident, as they are both seen to be “daughters of the same nature”, sharing a “basis of the common practice of imitation” (Mitchell 1978:30). In other words, the sister arts are linked because they are thought to share the same source and subject matter, namely, ‘Mother Nature’; which both poetry and painting imitate in their own way - poetry by describing nature through words, painting by distilling it into an image.¹⁴

Over time, *ut pictura poesis* evolved from a comparison to a ‘command’ – if painting and poetry imitate the same source, it was believed that they should then also be “reducible to their common origin” and therefore “translation from one medium to the other was possible and even inevitable”. In other words, poetry tried to become more like painting: descriptive poems – “verbal paintings of real or ideal places and things” – became more popular, as did *ekphrasis* poems – “a vivid description of a scene or, more commonly, a work of art” (Poetry Foundation 2013: Sv. ‘Ekphrasis’). Paintings also tried to be more like poetry: for example, words were introduced into paintings, often on banners floating close to the

seen in the light, and dreads not the critic insight of the judge. This pleased but once; that, though ten times called for, will always please” (Trimpi 1973:1-2). (Translation by HR Fairclough (1936), Loeb Classical Library, London:479-481). However, for a more nuanced understanding of Homer’s meaning, Wesley Trimpi recommends analysing not just these five lines in isolation, but broadening the context to include lines 347-390. Unfortunately this falls outside the scope of this study, but for a detailed analysis of the phrase *Ut pictura poesis* refer to: Trimpi, W. 1973. The meaning of Horace’s *Ut pictura poesis*. *Journal of the Warburg and Courtauld Institutes* 36:1-34.

¹³ This study will only touch on aspects of the sister arts that are relevant to the imagetext and the field of illuminated poetry. For those interested in a more detailed account of the debates surrounding the sister arts, these sources can be recommended for further reading: Leonardo da Vinci’s *Trattato della Pittura* (1651), Abbé Jean-Baptiste Dubos’ *Réflexions critiques sur la poésie et sur la peinture* (1719), James Harris’ *Three Treatises* (1744), Gotthold Lessing’s *Laocoön: an essay upon the limits of painting and poetry* (1766), Clement Greenberg’s *Towards a newer Laocoön* (1940), Wesley Trimpi’s *The meaning of Horace’s ‘Ut pictura poesis’* (1973), W.J.T. Mitchell’s *Blake’s composite art: a study of the illuminated poetry* (1978), Henryk Markiewicz’s *Ut pictura poesis: a history of the topos and the problem* (1987).

¹⁴ This comparison is not always to the advantage of either of these arts – in Plato’s *Republic* (around 380 BC) he “dismisses painters along with poets as the purveyors of an inferior reality” (Turner 1996. Sv. ‘ut pictura poesis’).

mouths of characters painted; images in paintings were often 'read' as if exhibited in a pictorial gallery, as one would read a sentence, from left to right. Where the differences between the two arts became apparent, they were treated as complementary representations of each other, the idea being that "the coupling of the two art forms would provide a fuller imitation of the total reality" (Mitchell 1978:16-26).

These ideas of similarity and translatability were possible because, as Elizabeth Abel points out: from "the Renaissance through the eighteenth century, the 'sister arts', poetry and painting, share a common subject matter; thus, fewer methodological problems are involved in studying their connections". Yet, in the 21st century, this common ground can no longer be taken for granted:

The shift from a mimetic to an expressive theory of art, however, deprives these arts of a common ground in their objects of imitation and thrusts them into a less apparent, more problematic relationship (Abel 1980:365).

The assumption can subsequently no longer be made that poetry and illustration – or, "what were formerly sister arts" (Abel 1980:365) – share a source, subject matter or origin, as they no longer necessarily adhere to a mimetic theory of art. However, in the context of a more expressive theory of art, it can still be claimed that a kinship exists between these two arts and that they still share a common source. Johann Gottfried Herder (cited in Abel 1980:366), points out that: "Poetry may use successive signs... but their sequentiality is less important than the energy (*Kraft*) which they contain, an energy which excites us to an emotional state that endures through the passage of words". Similarly, the South African poet Gabeba Baderoon, in considering the essence of a good poem, states that:

Good poetry contains an unmissable spark of energy – and it can never emerge from a formula or laziness on the part of the writer. Nothing is as fragile and demanding as writing, I find (De Waal 2008:Online).¹⁵

The same *Kraft* or energy that Herder and Baderoon perceive in a poem is also applicable to the visual arts; the San people, for example, prefigured this idea of 'energy' in their rock art:

In their language the [San seem] to make no distinction between 'drawing', 'writing' and 'making a sign', a fact which reminds one of the way in which tracking ('reading' what is 'written' or 'depicted' in the sand) is essential to the survival of hunter-gatherers. According to the San scholar Bleek, the word *!qwe* signifying books and letters, refers to the message or writing of *n/um* energy carried through the shaman's body during trance, and which afterwards materialises as painted image on the rock face (Breytenbach & Sienaert 1993:26).

¹⁵ The British poet, Ted Hughes, defines this spark of energy in a slightly different way – "he conceived of his own poems as physically alive, akin to the animals he loved to catch as a boy in the Yorkshire countryside. 'In a way,' he said, 'I suppose, I think of poems as a sort of animal'" (cited in Loizeaux 2004:21).

San art is seen as an “expression of (somatic) power” called *n/um*, which can be translated as “nothingness, force, energy”. In its simplest form, this energy is manifested in their rock art as “entoptics (the geometrical zigzags, dots and grids seen in rock paintings)” and in a more complex form as “iconic hallucinations (depictions of people, animals and other everyday things)” (Breytenbach & Sienaert 1993:30). Examples of these expressions of *n/um* energy are shown in Figures 10 and 11, which are photographs of San rock art discovered in the Limpopo region in South Africa – entoptics or geometric dot patterns are depicted in Figure 10 and hallucinations depicting everyday things (a series of animals) are depicted in Figure 11:



Fig. 10. San rock art, *Entoptic dots* [Sa]. Photograph by Tony Coatsworth (Online).



Fig. 11. San rock art, *Animals* [Sa]. Photograph by Tony Coatsworth (Online).

Both poetry and illustration can therefore be seen as an expression of creative energy – regardless of whether that source is referred to as “*n/um*” (Breytenbach & Sienaert 1993:30), or “the force relating all the arts to one another”, “*Kraft*” or just plain “energy” (Abel 1980:366). The former sister arts can therefore still be regarded as sharing a common source even if they are no longer necessarily related through their subject matter. Breytenbach shares the view that poetry and painting, which he calls “disciplines of being”, are “equal expressions of one and the same creative energy”; for Breytenbach, the shared source between poetry and painting means that their differences become immaterial during the process of expression:

The one does not strive to elucidate the other... writing is simply a continuation of painting, just as painting is a prolongation of writing (Breytenbach & Sienaert 1993:16).

Breytenbach’s view is echoed in Blake’s sentiment that: “Painting, as well as poetry and music, exists and exults in immortal thoughts. All the arts are unified in the imagination” (Mitchell 1978:30). The visible expression of the energy contained in poetry and illustration can therefore be seen as a “translation of mental activity into form” (Homburg 1997:21) – an artist is not a passive imitator of nature, but instead someone who translates and expresses his or her imagination or creative energy into a new form.

When applied to the dynamic of an illuminated poem, a shared energy source means that the interaction between illustration and poems must originate from equally unformulaic, energetic and imaginative spheres – a reciprocal interchange between the sparks of energy contained in each of the disciplines. From an illustrative point of view, this study therefore focuses on the types of illustrations that have the power to pick up where words reach their limits (and vice versa) and lead to an activated reading in the reader’s imagination. Subsequently, the emphasis on the imagination is relevant not only to the creator of an imagetext, but also to the reader, in whose mind the meandering reading is illuminated. The reader of an illuminated poem is involved in deciphering the layers of meaning in the work – just looking at the image or merely glancing at the words is not enough; a more activated reading is required.

However, the kinship or shared source between poetry and illustration is not the only issue at hand when it comes to the (former) sister arts; the visible ways in which these two visual arts are expressed (poetry through words, painting through images) are explored next.

1.5 Mute poesy and speaking picture

The link between poetry and the visual arts actually predates even Horace's statement, *ut pictura poesis*. The first known record of a comparison between poetry and painting can be found in Plutarch's essay, *De Gloria Atheniensium*, in which he credits Simonides of Ceos, a Greek lyric poet (sixth century BC), with the statement *poema pictura loquens, pictura poema silens*, or 'poetry is a speaking picture, painting a mute poetry'¹⁶.

Unlike *ut pictura poesis*, Simonides' statement does not just allude to a general similarity between the two arts, but implies that the link between poetry and painting is based on the different, but related, ways in which each art is expressed. This, of course, has a direct application to the study of an illuminated poem, which is an integration of visual and verbal representation; aspects of the debates around the visual expressions of these two art forms can also be applied to the inner workings of an imagetext.

The statement 'poetry is a speaking picture, painting a mute poetry' can be interpreted metaphorically, as a way of explaining the different, but complementary, ways in which poetry and illustration give expression to the imagination. The statement conveys the difference between what each art form expresses visually and conjures up in the imagination:

That images, pictures, space, and visibility may only be figuratively conjured up in a verbal discourse does not mean that the conjuring fails to occur or that the reader/listener 'sees' nothing. That verbal discourse may only be figuratively or indirectly evoked in a picture does not mean that the evocation is impotent, that the viewer 'hears' or 'reads' nothing in the image" (Mitchell 1994:96).

In other words, when a word is read, the reader mentally visualises what it signifies in the mind's eye; equally, when an image is looked at, the viewer interprets it by naming it in their mind. Simonides' statement suggests then a circle of influence – which can be seen as either oppositional or complementary – between poetry and painting: behind a word is the image that it describes in the mind's eye, behind an image is the word that names it. Mitchell (1986:43) calls this "the relationship of subversion" – in which "language or imagery looks into its own heart and finds lurking there its opposite number". Nevertheless, the art historian, William Heckscher (1954:6-7), reminds us that the modes of representation of both 'speaking picture' and 'mute poetry' have their limitations and advantages:

¹⁶ Leonardo da Vinci, however, felt that the comparison of 'speaking' versus 'mute' in Simonides' statement implies an inherent dominance in favour of poetry. In his essay, *Paragone* (1651), Da Vinci argues that painting should be seen as poetry's equal by parodying Simonides and countering that: "If you call painting mute poetry, poetry can also be called blind painting" (Markiewicz 1987:537-538). Da Vinci goes on to explain that: "Poetry is the science of the blind and painting of the deaf. But painting is nobler than poetry in that it serves the nobler sense" (Turner 1996: Sv. 'ut pictura poesis'). In other words, Da Vinci reasoned that painting can be argued to be the highest form of art because it is experienced through sight, our 'most noble' sense, and also because painting uses 'natural' signs as opposed to poetry's 'artificial' signs.

A good illustrator... takes an image, a scene, an event, or a person from the text and, by making a picture of it, makes it more vivid, more 'real' for us than it would be otherwise. That is why we say a picture is worth a thousand words... even though, in ever so many ways, the painter is at a severe disadvantage as against the writer. Try as he might, he cannot actually *show* us movement and action, he can only suggest it... [The] poet will describe a picture, or pretend to do so, when he wants us to see something, clearly and in detail, in our imagination, or 'mind's eye'.

If a 'speaking picture' is therefore the articulation of an image in the mind through language, then 'mute poetry' implies that an image can only suggest what a word can describe in detail. The idea of a poem as a 'speaking picture' is in fact "grounded in the notion of the mind as a storehouse of images, and language as a system for retrieving those images" (Mitchell 1986:121)¹⁷.

The statement, 'poetry is a speaking picture, painting a mute poetry', can also be translated more literally and used as 'proof' to point out the differences between visual and verbal forms of representation. A literal interpretation falls under the comparative method's more didactic approach to studying poetry and illustration: it categorises the nature of each art and delineates clearly defined boundaries in relation to, and in opposition with, each other. A literal interpretation of the statement therefore outlines the ways in which each art operates on a "fundamentally different [mode] of expression, representation and cognition" (Mitchell 1980:361). Seeing as an imagetext can be seen as a unity of opposites, a unity held together by an interaction between and integration of "two vigorously independent modes of expression" (Mitchell 1978:4), defining these different modes of expression is worthwhile.

Language is understood to be a social construct and its 'arbitrary signs' need to be taught in order for them to be deciphered and understood; images are more 'natural' and are seen as being universally accessible. A reader also consumes language differently than an image: language is read sequentially, one word read after the other "in temporal succession" for their meaning to be assembled and deciphered; images can be 'read' in a single glance, as they "reside in a realm of timeless spatiality and simultaneity" (Mitchell 1980:361). Language (or poetry) can therefore be seen as "an art which shapes our experience of time with words", while an image (or illustration) shapes "our experience of space with lines and colours" (Khalifa 2001:24).

Integrating poems and illustrations in an illuminated poem consequently results in perpetual transactions between poetic and the pictorial modes, arbitrary and natural signs, the temporal and the spatial realm (Mitchell 1978:30). An ongoing dialogue is set in motion between the two art forms, supporting Foucault's claim that "the relation of language to painting is an infinite relation" (cited in

¹⁷ Mitchell (1986:43) also adds that: "One version of this relation [that] has haunted the philosophy of language since the rise of empiricism, is the suspicion that beneath words, beneath ideas, the ultimate reference in the mind is the image, the impression of outward experience printed, painted, or reflected in the surface of consciousness".

Mitchell 1994:5). However, an overly didactic view of the boundaries between poetry and illustration is not realistic either, as Abel explains:

despite Lessing's famous distinction between the sequential, arbitrary signs of poetry and the simultaneous, natural signs of painting, we find that the words of poetry can be organized spatially or demand a simultaneous apprehension, while painting is sometimes ordered sequentially and invariably involves a temporal process of perception. And since Ernst Gombrich's analysis in *Art and Illusion* of the 'language' of painting, we realize that the painter's signs may be just as conventional as the poet's (Abel 1980:363-364).

Therefore, even though in theory the differences between poems and illustrations are clear, in reality there is a fluidity in the interactions between these art forms. Creative expression does not always stay within the clearly defined theoretical boundaries of the comparative method. For example, Figures 12 and 13 at first glance both seem to be reproductions of poems:

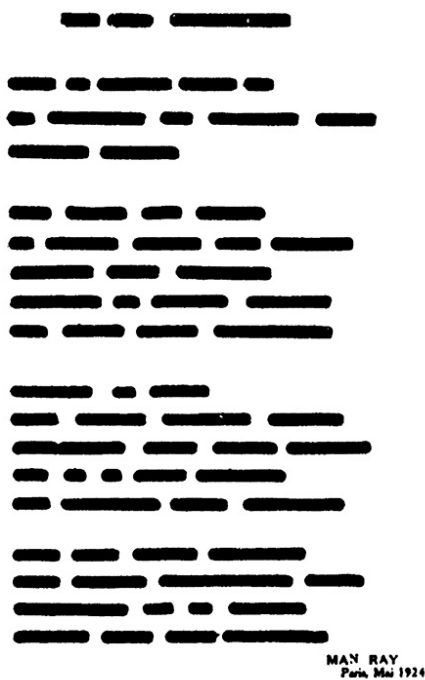


Fig. 12. (Left) Man Ray, *Lautgedicht* (1924). Felt-tipped pen on paper, size unknown (Bradford 1990:52).

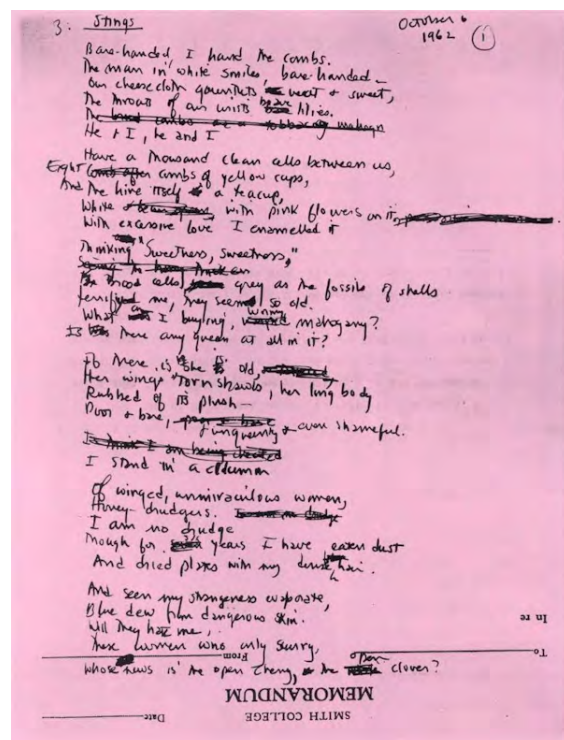


Fig. 13. (Right) Sylvia Plath, *Stings* (Draft) (1962). Pen on paper, 30 x 22 cm (Smith College 1982).

Man Ray's *Lautgedicht* (Figure 12) looks like a poem seen from a distance – a grouping of illegible words placed in relation to each other, with distinct line breaks. On closer inspection, however, one realises that these are not words at all, but painted horizontal dashes – which could also be seen as blanked out

words or a Morse code. Yet this artwork still retains an inherent poetic quality – although the linguistic aspect is omitted and there are no actual words to be read, the horizontal dashes visually convey the inherent rhythm contained in poetry; it's almost as if one can hear the dashes being read or 'beeped' like a Morse code. The considered line breaks (the 'poetic line') also aid in making it look like a poem. Can this then be considered a poem, or is it a painting?

Figure 13, on the other hand, shows a pink page filled with scribbled and crossed-out handwriting. This is in fact an original manuscript of a poem by Sylvia Plath, called *Stings*, which is in the process of being crafted and is later published in 1965 in Plath's second collection of poems, *Ariel*. Yet this poem veers into visual arts territory in that it can also be seen as a drawing – a spontaneous working out on the page, a correcting and crossing out, an unpolished process of thought committed to paper¹⁸. A vulnerability is revealed in viewing Plath's thought processes as it unfolds on a piece of paper; it is in stark contrast to the neat and concisely typed-out poems normally encountered in published poetry books. Her handwriting also has an aesthetic quality in itself, in the way it claims the page like a drawing or a sign. Even though this is clearly a poem-in-progress, a linguistic artifact, would it be amiss to also classify it as a drawing or an illustration?

This fluidity between the realm of words and the realm of images lies at the heart of the ever-evolving dialogue between the 'sister arts' – the lingering question of where exactly words end and images begin (and vice versa). This fluidity between visual and verbal signs is what propels the internal "indiscipline" of an illuminated poem and it is also what makes the analysis of an illuminated poem, with its integration of poetry and illustration, so interesting as a field of study. Even after hundreds of years of debates cataloguing the differences and similarities between mute poesy and speaking images, defining the boundaries and the relative superiority of one art form over the other, it is still not always clear where words end and images begin.

Perhaps the interesting question is therefore, as Mitchell points out: "why common sense keeps violating itself in this way, erecting barriers between different symbolic modes only to find more ingenious ways of transgressing them" (Mitchell 1980:361).

A solution to this question – one that encompasses the flexible boundaries between words and images – is Mitchell's proposal that "all arts are 'composite' arts (both text and image); all media are mixed media, combining differing codes, discursive conventions, channels, sensory and cognitive modes". While it is obvious that this is true of mixed media like film, comic strips and illuminated poems, Mitchell's statement can seem "counterintuitive" at first. However, when the "rhetoric of purity" – which insists on "images that are only images and texts that are only texts" – is examined, it quickly becomes clear that this purity is difficult to enforce. 'Pure' images are often tainted by texts through

¹⁸ Perhaps this work-in-progress process echoes Jean Cocteau's statement, in his album *Dessins*, that: "Poets don't draw, they unravel their handwriting and then tie it up again, but differently" (cited in Gass 1997:29).

handwriting or other arbitrary linguistic marks; even by something as seemingly innocuous as, for example, a painting's title – including the modern paintings entitled 'Untitled'. (Mitchell 1994:94-98)¹⁹.

'Pure' texts, on closer inspection, turn out to be an oxymoron – the moment language becomes visible it also becomes an image, regardless of whether it is written by hand or machine printed. A written text is "charged with binary qualities" as it possesses "an irresolvable dual identity" in its graphic form as an image and as a constituent of language (Drucker 1997:83-85). Visible language, like a poem, can subsequently be seen as "the 'imagetext' incarnate" (Mitchell 1994:95). With the rhetoric of purity therefore shown to be a questionable one, Mitchell's statement that 'all media are mixed media' becomes more logical and leads to a variety of practical consequences:

It clearly obviates the need for comparison, which thrives on the model of clearly distinct systems linked by structural analogies and substantive differentiations. It also permits a critical openness to the actual workings of representation and discourse, their internal dialectics of form understood as pragmatic strategies within the specific institutional history of a medium (Mitchell 1994:97).

In the case of an illuminated poem, this means that a "critical openness" is required when examining its "internal dialectics of form", i.e. how its integration of visual and verbal signs sets in motion an activated process of reading.

1.6 The pictorial turn

The ever-changing relations and boundaries between the sister arts – the debates and theories about whether the borders between them are open or closed, whether their differences are seen as antagonistic or complementary, whether both art forms are considered 'pure' or mixed media – actually reveal more about the time they're defined in than it does about the true nature of these arts. Mitchell (1986:43) argues that the changing boundaries between poetry and illustration reflect changing historical and ideological outlooks:

The history of culture is in part the story of a protracted struggle for dominance between pictorial and linguistic signs, each claiming for itself certain proprietary rights on a 'nature' to which only it has access. At some moments this struggle seems to settle into a relationship of free exchange across open borders; at other times... the borders are closed and a separate peace is declared.

¹⁹ Mitchell's claim that "all media are mixed media" (Mitchell 1994:94-95) is one that would probably have horrified a didactic purist like Johann Wolfgang von Goethe (1749–1832), who spoke out strongly against the blurring of the boundaries between the arts: "One of the most striking signs of the decay of art is when we see its separate forms jumbled together. The arts themselves, in all their varieties, are closely related to each other, and have a great tendency to unite, and even lose themselves in each other. But herein lies the duty, the merit and the dignity of the artist: that he knows how to separate his own branch from the others, and to isolate it as far as may be" (Goethe cited in Gass 1997:33).

These shifting outlooks affect generalisations about the nature of poetry and illustration because, as Elizabeth Abel (1980:363-364) points out, both art forms change in relation to each other and in relation to the context they find themselves in:

Attempts to generalize about the nature of the arts or about their fundamental relationships are invariably problematic because each art form undergoes significant developments that alter its relation to the other arts... The relationship between two arts changes over time: the similarities between a painting by Picasso and a poem by Apollinaire differ from those between a painting by Claude and a poem by Thomson or a painting by Hogarth and a scene from Dickens.

Mitchell's claim that "all arts are 'composite' arts [and] all media are mixed media" (Mitchell 1994:94-98), therefore also goes hand in hand with his claim that postmodernism has given way to "the pictorial turn" which he defines as:

not a return to naïve mimesis, copy or correspondence theories of representation, or a renewed metaphysics of pictorial 'presence': it is rather a postlinguistic, postsemiotic rediscovery of the picture as a complex interplay between visuality, apparatus, institutions, discourse, bodies, and figurality" (Mitchell 1994:16).

A culture that is "dominated by images, by spectacle, surveillance, and visual display" is a natural context in which a mixed-media and visual art like an imagetext can be taken seriously. It is therefore not surprising for the boundaries between image and text to break down completely and for both to be seen as mixed-media forms, in the context of 'the pictorial turn', which Mitchell defines as "utterly commonplace" and "a system of 'world pictures' that lie in our language and hold us captive" (Grønstad, A & Vågnes, Ø. 2006:Online).

It is then in the theoretical context of the pictorial turn that the visual art of the illuminated poem is explored in this study. This study is also partly in response to Mitchell's lament that: "One obvious gap in our history of critical theory is the transformation of the idea of *ut pictura poesis* in the 19th and 20th centuries" (Mitchell 1978:17). Transformation is a lofty goal, but this study examines the image/text problem of the illuminated poem not by blindly following the *ut pictura poesis* tradition of the comparative method, but by approaching its interdisciplinary concern with an open mind and by letting the inherent "indiscipline" of the imagetext – its meandering narrative and its "internal dialectics of form" (Mitchell 1994:97) – lead the way.

CHAPTER 2

The inner workings of an illuminated poem

As proposed at the end of Chapter 1, this study will discard the traditional interdisciplinary framework of the comparative method and instead follow the lead of the illuminated poem's "actual workings of representation and discourse" and its "internal dialectics of form" (Mitchell 1994:97). The dynamic of the illuminated poem will therefore be examined in more detail in this chapter, firstly by positing that illustration should contribute to this pairing with poetry by acting as a manifestation of illumination, and then by looking at the interaction of the illuminated poem as a moment of indiscipline. The meandering narrative that is set in motion in an illuminated poem will then also be examined. The idea of illumination is thus explored in this chapter as both an orchestrated, visual choice and an active, conjuring process.

2.1 Illustration as illumination

As mentioned in the introduction, poems function perfectly well unaccompanied by illustrations, and it is therefore imperative that when images meet these luminous words in an illuminated poem, they add something essential to the dynamic. Illustrations therefore need to contribute more than just a literal visualisation of poems: they need to play an active part in setting a conceptual integration, or meandering narrative, in motion.

If an illustration fails to engage with the poem it is paired with, it concedes its power, because an image "that appears in conjunction with a text but is not specifically related to it is decoration rather than illustration" (Mayer 1969: Sv. 'Illustration'). This definition can be taken a step further to include the addendum: even if the illustration is specifically related to the poem, but is only a visual echo of the words, it can be classified as decoration; in this dynamic the illustrations act from a position of subordination and risk coming across as "superfluous aids for the imaginatively lazy" (Berrong 2007:362). Decoration is, of course, not the enemy – a decorative illuminated poem can be beautiful to look at, as well as relevant and conceptually interesting. But if illustration is regarded as a medium that automatically resorts to style instead of acting as a poem's vigorous collaborator, then it is no wonder that Jean Khalifa writes in his essay, *Art speaking volumes*:

Thus, from the point of view of poetry too, it is now clear that if interaction between word and image remains possible, it can no longer be *illustrative*. What counts is the encounter between

two modes of occupation of an abstract space of creation, the book, and the experience thereby produced (Khalfa 2001:30)²⁰.

Even Shaun Tan, author-illustrator of many acclaimed picture books, distances himself from the non-illuminating aspects of the term 'illustration' and the derision with which the word is bandied about:

The word 'illustration' is one I don't actually like a lot; it suggests something derivative, a visual elaboration of an idea governed by text. In 'fine arts' discourse you often find the term used in a derogatory sense, almost in opposition to serious drawing or painting; something is 'mere illustration'. That is, somewhat slavish or incapable of self-contained meaning; it can only be descriptive (Tan 2013:Online).

Even if Khalfa uses the term 'illustrative' in an objective, non-discriminatory sense of an illustration that is created to "reinforce the meaning or enhance the effect of the text" (Mayer 1969: Sv.'Illustration'), his statement still implies that 'illustrative' (and therefore also 'illustration') is an adjective that is less than desired – something derivative, as pointed out by Tan. The fact that Khalfa further differentiates between 'illustrative' and an 'encounter', implies that he considers illustration to be a passive decoration or faithful visualisation of a text, not a vigorous participant in an activated reading experience. Khalfa (2001:30) makes the additional point that the significance of an illuminated poem lies in both its "*encounter* between two modes of occupation" and the "experience thereby produced", thereby highlighting the illuminated poem's innate, active processes. Khalfa's view is also echoed in Mitchell's suggestion:

But suppose we thought about representation, not in terms of a particular kind of object (like a statue or a painting) but as a kind of activity, process, or set of relationships? (Mitchell 1994:420).

An illuminated poem can then be thought of as more than just a passive collection of visual marks on a page. Instead, the integrated representation of an illuminated poem can be regarded as an 'encounter' between poetry and illustration, and subsequently between the illuminated poem and the reader. The experience of reading an illuminated poem is that of a meandering process of discovering the underlying relationships between the visual signs on the page. In this context, illustration's contribution to the dynamic of the encounter cannot be as a passive, decorative art but as a medium that fires up a reader's imagination, interrogates a poem and sets an activated reading process in motion. It is therefore in an effort to address and combat the type of mindset about illustration that Khalfa and Tan highlight, that illustration's contribution to the dynamic in an illuminated poem is first examined on its own by this study. According to William Heckscher:

pictures do not simply 'duplicate' the literary passages on which they may be based. They give us something the text does *not* provide. And this something, which is not easy to define, is hinted at

²⁰ Or as the illustrator Serge Bloch asserts, very simply: "No idea, no drawing. Style is not my cup of tea... it slows the idea down" (Salisbury 2007:142).

in the special word we use for them: 'illustration'; for to illustrate means, literally, to make brighter, to throw light on something (Heckscher 1954:6).

To illustrate is therefore also to illuminate. Delving into the origin of the word, it comes to light that the term 'illustration' originates from the Latin word *illustrationem* which conveys the meaning "vivid representation" in the context of writing, as well as "an enlightening". Illustration is also linked to the Latin *illustrare* which means "to light up, illuminate" in a literal sense, and "make clear, disclose, explain" or "adorn" in a more figurative sense. It therefore makes sense that, originally, an illustrator was known as "one who enlightens" (Online etymology dictionary 2013. Sv. 'illustration').²¹

As mentioned earlier, this study proposes that illustration contribute to the dynamic of an illuminated poem by acting as a manifestation of illumination. As has been explained etymologically, illustration's relationship with illumination is contained in its own name. The clues as to *how* illustration should then act are embodied in the four main connotations of the term 'illumination': *light up, decoration, clarification* and *enlightenment*; it is the antithesis of darkness and ignorance. Illumination is an active process: it lights up, it explains an idea, it embellishes a written word, it gives insight. Illustration as a manifestation of illumination can consequently be forceful – it can shine a torch into darkness, flooding a space with light. It can reveal unseen nooks and crannies, bringing overlooked details into the light. It can be a tattletale of secrets and hidden emotions. It can reveal the hidden and even the grotesque, drawing attention to that which is overlooked, which can be simultaneously enlightening, curious and cruel. Illumination is that first dazzling, blinding moment when you step into the sunlight. By casting forth its light, it also creates shadows of its own; it is revealed by what is shown as much as by what is not shown. It is a process that demands both the illustrator and the reader's full attention.

Barthes points out that there are "two modes of signification" which can be attributed to the signified of a text: "either it is claimed to be evident... or else it is considered to be secret, ultimate, something to be sought out" (1977:158-159). Barthes' words can be interpreted as a comparison between closed and open signs, or between monosemic signs (that have only a single meaning) and polysemic signs (with multiple meanings) (Kim 1996:20). In this regard, an 'illustrative' pairing with a poem can be classified as a closed, literal or monosemic sign, that the reader notes without much pause or interaction and then moves on. In contrast, when illustration acts as a manifestation of illumination, it approaches a poetic text like a secret that needs to be "sought out" (Barthes 1977:158-159).

The strategy of illumination is therefore a deliberate process of opening up a text – to create a gap between what is revealed and what is hidden, to reciprocally unearth multiple layers of meaning from both the illustration and the poetic text. The strategy of illumination is also a process that resides both

²¹ During the 15th to 16th centuries, illustration is often used in the context of "a shining", "a manifestation" or even "a spiritual illumination". From the 1580s, it acquires the sense of the "act of making clear in the mind"; in the 1610s the sense of "to educate by means of examples" is first recorded; in the 1630s the sense of "provide pictures to explain or decorate" is added; and the meaning "an illustrative picture" is only added from 1816 (Online etymology dictionary 2013. Sv. 'illustration').

in the hands of an illustrator (who chooses which images best illuminate a poem) and in the imagination of a reader (because illumination is only properly activated once it comes to life in a reader's mind). An illuminated poem can therefore be seen as an open text, as its juxtaposed narrative is retold and reshaped in the mind of each new viewer and "meaning shifts within various contexts, between images, between images and words, and from viewer to viewer" (Bowman 1985:339).

2.2 Ambiguity as a strategy of illumination

Illustration can itself also function as an open sign – on a practical level, illustration can act as a manifestation of illumination by using ambiguity as a tool. Ambiguity, misunderstandings and unstable guides are therefore welcomed, as, "through an aesthetic of partial revelation and partial concealment, the ambiguity of form and meaning is continually exposed" (Breytenbach & Sienaert 1993:23). Ambiguity often involves – but is not restricted to – a level of abstraction, leaving interpretation open to the reader's imagination. Ambiguity therefore also implies trust on the illustrator's part that the reader will be able and interested enough to delve deeper into the visual signs, as Breytenbach explains:

The device of suggestion becomes all important: the strangeness or distortion of a picture forces the observer to probe the latent multiplicity of the image and thus be part of the creative act, as does the poem where word-play, ambiguous syntax or unexpected silences reveal multiple layers of understanding (Breytenbach & Sienaert 1993:45).

The use of ambiguous images thus has a direct correlation to the use of metaphors in poetry, as both rely on unexpected juxtapositions to shake out fresh possibilities of meaning: ambiguous images can perhaps be classified as visual metaphors. Additionally, the use of ambiguity and metaphor can help the reader to experience the world in a new and different way, as the academic and psychiatrist, Iain McGilchrist, explains:

The forging of unusual links – metaphor – in which poetry resides, depends on the right hemisphere of the brain, where the overall meaning of language, rather than mere syntax and semantics is appreciated. It is here too, in the right hemisphere, that experience is fresh, truly present, not pre-digested into re-presentation (McGilchrist 2010:Online).

The point of ambiguity is not to frustrate the reader, nor to pair a poem with unrelated, random illustrations (unless that is the considered intention), but to use signs in an open-ended way so that each reader arrives at his or her personal meaning; the result being that meaning is *achieved* by the reader, not *forced* on the reader by the author. Consequently, ambiguity can be used to set in motion a process of discovery for the reader; a process that echoes the hypothesis of Gary Vikan, director of the Walters Art Museum in Baltimore, that "the brain on art is the brain operating on all cylinders" (cited in Landi

2010:Online). Similarly, Semir Zeki, professor of neurobiology at University College London and a leader in the field of neuro-aesthetics, believes that ambiguity contributes to our enjoyment of a work of art. Zeki suggests that “we find an unfinished work more aesthetically satisfying because the brain is more involved in the task of completing it”. He explains the benefit of unfinished things (and by extension, ambiguity):

Let us suppose for the sake of argument that you’ve got 20 compartments in your brain that can handle a painting. If you’ve got a highly finished painting, there can be only one interpretation, and that will fit into one compartment, but if you’ve got an unfinished painting or sculpture, you can project many concepts onto it (Landi 2010:Online).

The use of ambiguity gives prominence to the poststructuralist view of the “instability of meaning” and emphasises the role of the reader in discovering meaning (Poetry Foundation 2013: Sv. ‘Poststructuralism’). Ambiguity therefore frees up an illustration to be interpreted in many ways by inviting a reader to participate in the creative interpretation of the artwork.

2.3 Receptivity as a strategy of illumination

The strategy of illumination as a deliberate process of opening up is, however, not restricted to signs on paper; it can also include the illustrator. Receptivity can also be a strategy of illumination – it is an open-mindedness on the part of the illustrator, a sensitivity towards the *idea* of the selected poetic text and a willingness to observe the world through fresh eyes.

As noted in Chapter 1, there has been a “shift from a mimetic to an expressive theory of art” (Abel 1980:365) and creating an illustration is no longer automatically a mimetic activity – it is not necessarily just about reproducing an exact likeness of something – but a form of creative expression. Illustration is about being receptive to and visually capturing the inherent energy of an object, a person, an idea. In other words, the illustrator is not so much a creator as someone who is “giving form to what he has received” (Berger 1996:30)²². In addition, Berger argues that receptivity is less about observation, rather it is an “encounter between painter and model”, regardless of whether that ‘model’ is “a mountain or a shelf of empty medicine bottles” or a poetic text (Berger 1996:30)²³. The receptive illustrator can

²² John Berger expands on this process of creation by quoting Shitao: “Painting is the result of the receptivity of ink: the ink is open to the brush: the brush is open to the hand: the hand is open to the heart: all this in the same way as the sky engenders what the earth produces: everything is the result of receptivity” (cited in Berger 1996:31).

²³ According to Berger, the more receptive the illustrator, the fresher the artist’s way of looking at the world, the more illuminating the image that is expressed: “And when the painted image is not a copy but the result of a dialogue, the painted thing speaks if we listen. Rubens painted his beloved Hélene Fourmant many times. Sometimes she collaborated, sometimes not. When she didn’t, she remains a painted ideal; when she did, we too wait for her. There is a painting of roses in a vase by Morandi (1949) in which the flowers wait like cats to be let into his vision. (This is very rare, for most flower paintings remain pure spectacle.) There is a portrait of a man painted on wood two millennia ago, whose participation we still feel. There are dwarfs painted by Velasquez, dogs by Titian, houses by Vermeer in which we recognize, as energy, the *will-to-be-seen*” (Berger 1996:31).

therefore be regarded as one who brings to light that which would otherwise remain unseen – a particular slant of light, a hidden emotion, an idiosyncratic vision. Berger's ideas on receptivity also touch on the reason why illustration is not always illuminating, why it sometimes stops short at decoration:

When a painting is lifeless it is the result of the painter not having the nerve to get close enough for collaboration to start. He stays at a *copying* distance. Or, as in mannerist periods like today, he stays at an art-historical distance, playing stylistic tricks, which the model knows nothing about (Berger 1996:30).

Berger's views on receptivity during the creative process echo Khalfa's statement that the reading of an illuminated poem is an 'encounter' and an 'experience'. From an illuminative perspective both are practical, yet also open-ended, guides for approaching the dynamic of an illuminated poem.

But receptivity is not just an open-ness during an encounter with a model – it also refers to the process through which an illustrator finds his or her way into a text, both conceptually and stylistically; marrying a suitable illustration style with the idea or emotion inherent in a poetic text (Carey 2004:Online). This is the practical application of approaching a poetic text like a secret that needs to be "sought out" (Barthes 1977:158-159)²⁴.

During the course of finding a stylistic solution for an illuminated poem that I am currently working on – a visual interpretation of Katharine Kilalea's poem, *The boy with a fire in his boot* (2005) – I experienced this process of 'finding my way into the text' first-hand. The poem is about a fire that breaks out one night in the Tsitsikamma forest. A little boy wakes up and is curious about the action outside his window. He ventures out to investigate the fire, only to get caught in the middle of it. The poem ends at dawn, with ash raining down on what remains of the forest.

The mood of the poem is evocative and mysterious, but not sentimental. The main characters are a fire – which by nature is wild and hazy and hot and impetuous, illuminating pockets of the darkness – and a little boy – young and vulnerable and too curious for his own good. The challenge was to find a complementary illustration technique that reflects both the darkness of the poem, as well as the blazing spontaneity and smoky haziness of the fire. After experimentation with various techniques, I ended up working with a gouache resist technique (shown in Figures 14 and 15). The illustrations are built up in three separate layers: first an acrylic wash to capture the brightest heart of the fire; then a layer of white gouache brushstrokes which block out everything that needs to stay illuminated; and lastly a layer of black acrylic ink enclosing the first two layers in darkness. Some of the results of this gouache resist technique can be seen in Figures 16–20. It seems fitting that the technique used to illustrate this poem

²⁴ However, receptivity does not imply that the poem always comes before the text; it is an equally valid approach for instances where the poems and illustrations are created in unison (similar to the way in which William Blake worked) or for creating an ekphrastic poetic text to existing illustrations.

about a forest fire is also one over which I have only limited control – it is not an exact science and the three layers react differently on each illustration – which sometimes leads to happy accidents and sometimes to the accidental destruction of hours of painting.



Fig. 14. Carla Kreuser, *The boy with a fire in his boot*: work in progress I (2013). Photograph. Artist's collection.

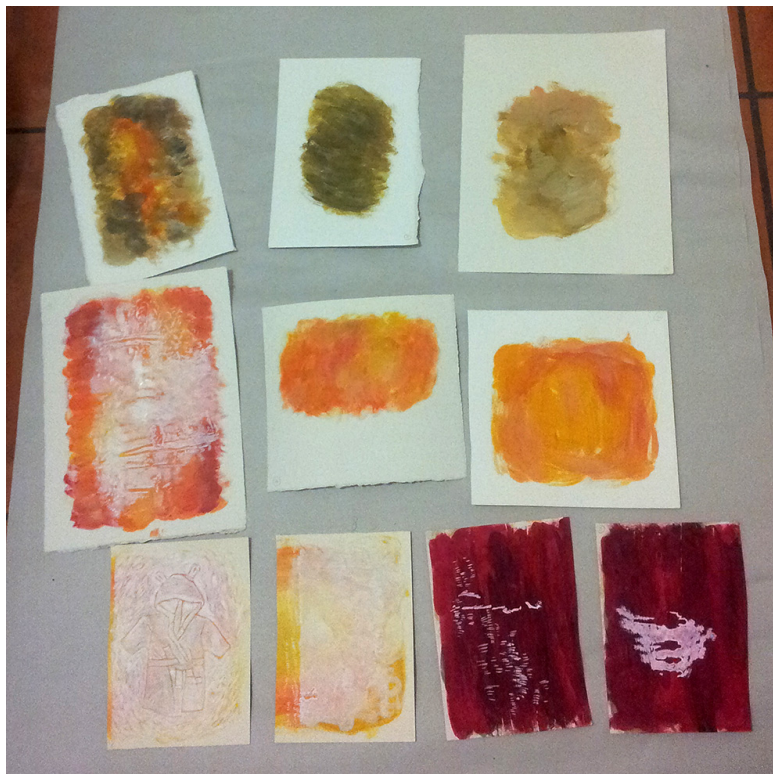


Fig. 15. Carla Kreuser, *The boy with a fire in his boot*: work in progress II (2013). Photograph. Artist's collection.



Fig. 16. Carla Kreuser, *The boy with a fire in his boot (Trees I)* (2013). Gouache, acrylic and rotring ink on paper, 18.5 x 15.5 cm. Artist's collection.



Fig. 17. Carla Kreuser, *The boy with a fire in his boot (Fire fighters)* (2013). Gouache, acrylic and rotring ink on paper, 15.5 x 13 cm. Artist's collection.



Fig. 18. Carla Kreuser, *The boy with a fire in his boot (The forest exploded)* (2013). Gouache, acrylic and rotting ink on paper, 18 x 12.5 cm. Artist's collection.



Fig. 19. Carla Kreuser, *The boy with a fire in his boot (In the thick of it)* (2013). Gouache, acrylic and rotting ink on paper, 15.5 x 15.5 cm. Artist's collection.



Fig. 20. Carla Kreuser, *The boy with a fire in his boot* (Once, there was a boy who burnt his foot) (2013).
Gouache, acrylic and rotring ink on paper, 15.5 x 7.5 cm. Artist's collection.

2.4 Collaborators and co-conspirators

Various ways in which illustration can function as a manifestation of illumination in the dynamic of an illuminated poem have been mentioned. But illustration does not just engage with a poem on its own; the encounter is a mutual and reciprocal one. It is a moment of indiscipline – the interaction between poetry and illustration is not one of control, routine or regulation; it is a reaction against the neat boundaries of the comparative method.

An illuminated poem can be seen as a unity of opposites – not just in the comparative term of the word, but as two poles, two narratives, two sides of the same story. Breytenbach explains the dynamic as one in which “the one pole is always already present in the other, and therefore never exists independently but only through its relation to the other” (Breytenbach & Sienaert 1993:33). This ‘opposition’ between poetry and illustration’s different modes of expression does not have to be an antagonistic one; the difference is not something to be overcome, but to be embraced. An illuminated poem thus contains two parallel and sometimes overlapping narratives: the one isn’t added to the other, both drive the story equally. An illuminated poem can consist of “two texts that work together symbiotically, they can reveal different sides to the same story, or different stories altogether, involving disparity, irony and even contradiction” (Tan 2013:Online).

If illustrations and poems don’t duplicate each other and reveal different sides to a story, or stand next to each other in opposition, then it stands to reason that there will be a gap that is formed between them. This is a ‘magic gap’ between what the reader knows and does not know. This magic gap (as it will be referred to in this study) is therefore a conceptual or narrative gap – an imaginative hole for the reader to fill. Illumination is found in this magic gap, which works in a similar way as closure between

panels in a comic strip²⁵ and between the edited shots of a film – the reader has to imagine all that is alluded to, or left unsaid, which means that the process becomes a more involved, or activated, reading. William Blake used the idea of the magic gap quite blatantly when juxtaposing poems and illustrations in his illuminated poems; as Mitchell points out: “It is almost as if there is a missing poem that Blake could have written to go with this picture. By refusing to supply this poem, he challenges us to fill the void” (Mitchell 1978:8). Baskin and Hughes also actively embrace the idea of a magic gap, creating illuminated poems in which the “words and images orbit each other, held in active tension, exchanging, across the gap” (Loizeaux 2004:38). Orchestrating this kind of conceptual or narrative distance in an illuminated poem can therefore activate a process of illumination.

Even though poetry can be classified as a visual art, its link with its performative origins and with music is still evident in the inherent rhythm that drives the reading of a poem, and this is also encountered in the reading of illuminated poems²⁶. This rhythm and musicality of poetry can be translated into illuminated poems in the way that poems and illustrations can be played off against each other, “like counterpoint in music” (Mitchell 1978:9). The tension and unity between poetry and illustration in an illuminated poem is therefore similar to the way in which the different melodies of a song harmonise together. In a similar sense, Northrop Frye refers to Blake’s technique of maintaining the independence of his poems from his illustrations as “syncopation” because of Blake’s technique of placing a design “at a considerable distance from its best textual reference point” (Mitchell 1978:10), as if he is displacing the beats in his illuminated poem. Rhythm and pacing hold together the unity of an illuminated poem: “Rhythm creates a pattern of yearning and expectation, of recurrence and difference” (Edward Hirsch cited in Poetry Foundation 2013: Sv. ‘Rhythm’).

Just as a spark of energy is contained in a poem or an illustration, so also is there an energy that is expended to keep these oppositions of word and image in a tenuous and delicate balance²⁷. The unity achieved in an imagetext is therefore one of tension and activation. It is not a passive state, but a process that requires effort to be maintained. Perhaps it is this process that Jerry Griswold describes when he points out that “unlike these mute [illustrated books], picture books seem to glow with a kind of radioactivity and hum with a busy internal life of their own” (Griswold 2009:Online). Griswold makes his comment while describing the difference between illustrated (or ‘illustrative’) books and picture (or ‘illuminating’) books, but the analogy of this “kind of radioactivity” and “busy internal life” is equally relevant to the inner workings of an illuminated poem.

²⁵ To read more about closure in comics, refer to Scott McCloud’s *Understanding comics: the invisible art* (1993). New York: Harper Perennial.

²⁶ Rhythm and repetition help poets to recite their verses from memory. Michael Webster explains: “The oral poet does not memorize a verbatim transcript of the poem but rather fills in the outline of the narrative with memorized, pre-patterned, metrical formulas”, a poem is therefore “stitched together (Greek *rhapsodein*, ‘to stitch song together’)” from memory (Webster 1989:67). The oral tradition of poetry still continues strongly in performance poetry and at spoken word events (which also includes musical genres like rap). Even on a more private, printed scale - when reading a poem in a book - one recites it orally, in one’s mind.

²⁷ In this regard, Breytenbach adds that “Oppositions can be controlled, they can complement each other and by the very tension between them create equilibrium and harmony” (Breytenbach & Sienaert 1993:39).

The dynamic of active engagement can also be an interrogation – Blake, for example, often referred to his illuminated poems as “pictorial wars of intellect”. His view of art was that the independence of his illustrations should reflect his personal “intellectual disputes with the texts he illustrated”. He felt, for example, that “the Bible must be seen as well as read... and Dante’s Caesarism, like Milton’s Puritanism, must be corrected, not merely reflected by the conscientious illustrator” (Mitchell 1978:18-19). Therefore the interaction on the page can also be an interrogation: illustrations can be used to challenge or question the concepts at the heart of a poem.

Blake also takes the same approach when designing and illustrating his own poems, which suggests that “his illustrative independence, his refusal to provide visual translations of texts, is not merely a sign of doctrinal differences with his subject, but is a basic principle in his theory of illustration”. Blake’s approach to illustration is “to provide not a plausible visualization of a scene described in the text but rather a symbolic recreation of the ideas embodied in that scene”. So, for Blake illustration is “symbolic rather than representational. He is concerned with the idea rather than the narrative”. (Mitchell 1978:18-19).

Poetry and illustration can also challenge and extend each other by acting as co-conspirators and collaborators when they engage in a moment of indiscipline. The Clayton brothers are two painters (who are actually brothers) who work in collaboration, both brothers equally involved in building up their paintings over many layers and visual conversations. If poetry and illustration can be imagined as co-conspirators and collaborators, instead of passive art forms, perhaps it is not too far-fetched to appropriate an excerpt from the Clayton brothers’ thoughts about their collaborative process – included in the introduction to their illustrated book, *The most special day of my life* (2003) – as a manifesto for collaboration in an illuminated poem:

When we collaborate, we do so with the utmost respect for our friendship... Neither of us claims to know the way. At times, one of us looks for the other’s vision and lets him lead. Other times, one of us creates a vision and invites the other along. Responding to each other’s marks on a painting and redirecting a story intrigues us. We check our egos, and the outcome of each painting remains a mystery until the end. Each of us spends time at the canvas, drawing energy from what the other has painted before, and we begin to speak the same language (Clayton & Clayton 2003:1).

2.5 The meandering narrative

The meandering narrative was touched on in Chapter 1: the reading of an illuminated poem involves a ‘slower’, cross-pollinating process that accumulates in the reader’s imagination. While illumination is, on the one hand, a series of choices made by an illustrator (choices that aim to keep the illustrations

‘vigorously independent’ from the poem), it is also a process that takes place in the reader’s imagination, prompted by the magic gap between a poem and an illustration – “a live mind devours what could otherwise seem an inert object, a text, a fixed form” (Hanlon 1980:336-337). The benefits, as Berrong points out, of the meandering reading is that:

the whispered dialogue that goes on between the text, the illustrations and the perceptive reader-viewer takes on a sense of participatory intrigue, a conspiratorial involvement that considerably augments the experience (Berrong 2007:362).

As has been mentioned before, it is not just the poet or illustrator who creates meaning in an illuminated poem – a level of co-authorship is also shared with the reader. In addition, the meandering narrative is not just a figurative phrase but also one that reflects the way the eye actually reads. For example, in 1935, Guy T Buswell did various “scan path” experiments, tracking the route that the eye follows during a reading. He found that:

the eye does not ‘read’ pictures as it reads words on a page, namely upper left corner to lower right corner in a series of horizontal movements... Viewers each responded differently to looking at the same pictures, and although it was possible to identify points on a picture surface which seemed to be common points of fixation for most viewers, the sequence, frequency, and duration of fixations were not the same (Stroh 1983:45).²⁸

In the case of an illuminated poem, the scan path could include a combination of words and images that needs to be read, or an integration of the two resulting in one visual sign. Consequently, the meandering narrative is not only one that is accumulated along a haphazard scan path, but also one that is a slower type of reading because of the diversity of visual-verbal signs encountered on a page. Semiotically speaking, the illuminated poem as an integrated, polysemic sign is read slower than a monosemic sign would be:

Because the signals have a single meaning, the receiver can quickly understand the meaning of them. The speed of information processing for a signal is very fast. On the other hand, interpreting polysemic signs requires a relatively longer time and delay in discerning appropriate meanings from irrelevant ones. The speed of information processing is rather slow, for there are several things to be taken into consideration before making a judgement (Kim 1996:21).

This slowness can, however, be seen as a positive feature – the author Milan Kundera (1996:39) explains that “there is a secret bond between slowness and memory, between speed and forgetting” Kundera expands on his theory on slowness:

²⁸ A similar haphazard scan path is also echoed in Claude Gandelman’s description of what he experiences when reading a poem: “I am conscious of reading texts... usually at great speed. My reading is jumpy, full of forward flashes and backward glances” (1991:11-12).

Consider this utterly commonplace situation: a man is walking down the street. At a certain moment, he tries to recall something, but the recollection escapes him. Automatically, he slows down. Meanwhile, a person who wants to forget a disagreeable incident he has just lived through starts unconsciously to speed up his pace, as if he were trying to distance himself from a thing still too close to him in time. In existential mathematics, that experience takes the form of two basic equations: the degree of slowness is directly proportional to the intensity of memory; the degree of speed is directly proportional to the intensity of forgetting (Kundera 1996:39).

Following Kundera's train of thought, it can be deduced that the more involved the reading, the more memorable it is. An illuminated poem's meandering reading could therefore force the reader to slow down and so, perhaps, have a greater impact on a reader than reading the poem or looking at the illustrations on their own would have, as additional time and imagination need to be invested to digest a visual-verbal text properly.

The opposite of this kind of slow-paced, more involved reading is "the reduction of reading to a consumption" – with so much to consume visually in our day-to-day lives, especially in the digital age, it is easy to rush through texts, flitting from one nugget of information to the next. Barthes sees this kind of textual consumption as being "responsible for the 'boredom' experienced by many in the face of the modern ('unreadable') text, the avant-garde film or painting: to be bored means that one cannot produce the text, open it out, *set it going*" (Barthes 1977:163). In other words, a reader skims over a text that seems unreadable (too difficult, too lengthy, illegible) and in doing so, gets bored. And being bored, the reader moves on, without having fully interacted with the text.

The meandering reading demands the reader's interaction. It is an activated reading; a process of interactions between the reader and the text (and the author and the reader) – one that aims at creating a 'playful questioning' on the part of the reader. Yet this does not imply that there is a 'right' or 'wrong' way to read a text. How a text should be read, digested or interpreted cannot be prescribed or dictated nor controlled by the author; the stage can just be set for the reader. As Barthes points out: "it is the 'quality' of the work (which supposes finally an appreciation of 'taste') and not the operation of reading itself which can differentiate between books: structurally, there is no difference between 'cultured' reading and casual reading in trains" (Barthes 1977:161-162). In other words, the physical reading of all texts is similar, but the quality of the content in those texts differs widely. There is reading and then there is *reading*.

Additionally, an activated reading, being a collaborative effort between the reader and the text, forces the reader to be present – to open up the text, to "set it going" (Barthes 1977:163). By being a creative participant, the reader asks questions about their own experience "in seeking individual closure" and brings personal perspectives and worldviews into interaction with the text: "What aspects of it are familiar, and why? What does it remind you of, or make you think about?" (Tan 2013:Online). Maureen

Walsh also adds to this idea of the intertextuality of an artwork by endorsing the view that reading is not “static”, but a process that she calls “a constant interaction between reader and text”:

Reading involves different levels of decoding, responding and comprehending at affective and cognitive levels, critiquing and analysing (Walsh 2006:25).

Like Barthes, reading is also seen as process of playing by Kristeva, who invites “the reader to interpret the text as a crossing of texts” with her theories of “intertextuality” and “*le sujet en process*”, a French expression that means both “subject in process” and a “subject on trial”. In other words, according to Kristeva, a text comes into being at the intersection of the context and identity – a “crossing of texts” – of both the author and the reader. The “intertextuality” of an artwork implies a “psychoanalytic” play between the author and the reader; and as the reader explores and responds to the signs in the work, both their identities are weaved into the textuality of the artwork, resulting in the creation of a new composite identity between the two parties. Kristeva therefore describes an activated reading as a “subject in process”, the artwork being shaped through the process of reading (Kristeva 2004:204,212). Walsh also adds to this idea of intertextuality that the reader’s immediate and greater socio-cultural milieu can never be removed from the give-and-take reading of the text:

This interaction between reader and text can occur within a number of contexts simultaneously: the social or cultural context of the individual reader, the socio-cultural context of the text production, the genre and purpose of the text, the interest and purpose of the reader and the immediate situation in which the text is being read at any particular moment. The relationship between the reader and the text within the whole reading process is a two-way recursive and dynamic interaction that occurs within both an immediate and wider socio-cultural context (Walsh 2006:25).

The type of activated reading described by Walsh and Kristeva, is what Barthes refers to as a form of “playing with the text”. To Barthes the importance of this kind of reading is that it implies the difference between being a passive consumer of a text and being actively engaged with it:

In fact, *reading*, in the sense of consuming, is far from *playing* with the text. ‘Playing’ must be understood here in all its polysemy: the text itself *plays* (like a door, like a machine with ‘play’) and the reader plays twice over, playing the Text as one plays a game... also playing the Text in the musical sense of the term (Barthes 1977:162).

Barthes’ definition of reading as process of “playing” is an apt one – even if the reading of an illuminated poem can be challenging at times, it would be a pity for the interaction of poetry and illustration to feel like a chore, a mere “consumption” (Barthes 1977:163). In addition, reading as playing is also about co-creating:

Playing breathes life into playthings; it animates them. The effect is a kind of magic, when things come to life, or take on the life of the person they represent. Drawings that do this have power, the power to charm (Warner 2007:135).

The idea of the reader as a co-creator of an illuminated poem, as someone who actively engages and plays with the text, interweaving his or her identity into its textuality, is one that I am currently exploring in an illuminated poem, *The Somnambulists (a found poem)*. The project consists of a series of rottring and pencil drawings (a selection is shown in Figures 21–28) harvested from my many sketchbooks, which will be assembled in an illustrated book as an illuminated found poem. The line quality of the drawings is loose and spontaneous, the marks flitting about on paper, almost none of them touching: as if the characters might float away at any moment, disappear as if waking from a dream. The drawings are not accompanied by a poetic text, but form a visual poem; although some of the drawings have words scribbled on them, these act more like stray phrases than a poem – as if the characters are speaking directly to the reader. The drawings, and title of the book, merely suggest a starting point for a narrative – the ‘poem’ can then be co-authored and filled in by the reader.

The characters in the drawings – the somnambulists, the sleepwalkers – are all drawn from real life; these are all drawn as inspiration struck me while drinking coffee, while watching a poetry recital or waiting for a plane. These real-life people, whom I observed and caught on paper, are now my crowd of paper people. These paper people are actively waiting to be reanimated by the reader – through a process of reading and playing – so that they can invade the imaginary world of the reader.



Fig. 21. Carla Kreuser, *Chiwoniso Maraire* (2011). Rottring pen drawing, 14 x 8.8 cm. Artist's collection.

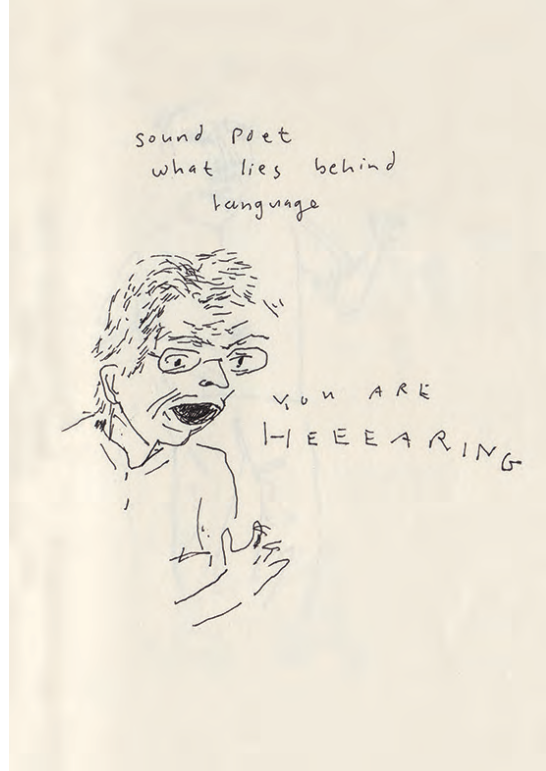


Fig. 22. Carla Kreuser, *the view from #20* (2013). Rotring pen drawing, 14.6 x 21 cm. Artist's collection.

Fig. 23. Carla Kreuser, *Jaap Blonk* (2011). Rotring pen drawing, 8,8 x 14 cm. Artist's collection.



Fig. 24. Carla Kreuser, *Sandile Dikeni* (2011). Rotring pen drawing, 8,8 x 14 cm. Artist's collection.

Fig. 25. Carla Kreuser, *Somnambulists* (2012). Rotring pen drawing, 14.6 x 21 cm. Artist's collection.



Fig. 26. Carla Kreuser, *Heavy moon howl* (2012). Rotring pen drawing, 26.4 x 21 cm. Artist's collection.



Fig. 27. Carla Kreuser, *No barking!* (2013). Rotring pen drawing, 14.6 x 21 cm. Artist's collection.



Fig. 28. Carla Kreuser, *A Thursday in Seattle* (2013). Rotring pen drawing, 14.6 x 21 cm. Artist's collection.

In this chapter, the inner workings of the illuminated poem are investigated, starting with the role that illustration can play in the dynamic, then looking at the interplay between illustration and poetry, and lastly at the meandering narrative. The idea of Illumination is therefore explored in this chapter as both an orchestrated, visual choice and an active, conjuring process. The “indiscipline” of the internal dynamic of an illuminated poem lies largely its continual insistence to be active – to be an encounter, to be an experience, to function as a process, to involve a reader’s imagination. These activities of “indiscipline” are set in motion when open signs are chosen and the possibility for multiple meanings is welcomed; when the one pole approaches the other like a secret to be that needs to be “sought out” (Barthes 1977:158-159); when an open-minded illustrator encounters the idea behind a poetic text and captures its essence; when the poems and the illustrations are played off against each other “like counterpoint in music” (Mitchell 1978:9); when a curious-minded reader approaches the reading as a form of playing, interweaving his or her identity with the intertextuality of the text and bringing the meandering narrative to life in his or her imagination.

CHAPTER 3

Sara Fanelli illustrates Oscar Wilde

The aim of this study is to investigate how the addition of illustrations can challenge, extend, unsettle or defend a poem, opening the words up to new conceptual and narrative possibilities. In Chapter 1 the illuminated poem is explored as an imagetext: it is contextualised within the image/text problem; the reading of the visual and verbal signs of an imagetext is also discussed. In Chapter 2 the focus turns towards the inner workings of an illuminated poem. This study explores the dynamic of this particular type of imagetext by firstly claiming that the illuminated poem embodies a moment of indiscipline and, secondly, by positing that illustration should contribute to this pairing by acting as a manifestation of illumination, instead of posturing as merely 'illustrative' or decorative. The idea of illumination is examined as both an orchestrated, visual choice and an active, conjuring process. Various illuminating strategies – with which illustration can open up a poem to new conceptual and narrative possibilities – are also discussed.

This study has established that while an illuminated poem is a hybrid of two visual arts, it is not a passive pairing of the two art forms; illustration and poetry actively engage with each other on the page. It is a synthesis held together by the tension between its independent art forms, a composite work that is charged by its internal dialectics. An imagetext is therefore brought to life through the process of illumination which starts as an illustrative choice – whether the illustrator chooses to incorporate ambiguity or humour in the visual signs, whether a magic gap is orchestrated between the two art forms, and so on – and results in a meandering reading. Consequently, the processes of illumination take place both on the space of the page, in the interaction between poetry and illustration, and in the reader's imagination.

Keeping all of the above in mind, this chapter will investigate the inner workings of one such illuminated poem: Sara Fanelli's, *And all men kill the thing they love* (2004; see Figures 62-66), which is her interpretation of the Oscar Wilde poem, *The Ballad of Reading Gaol* (1898). The processes of illumination in this imagetext will be explored, focusing on the role of illustration in this dynamic. This chapter's aim is therefore to answer the following questions, in the context of Fanelli's illuminated poem: How can the addition of illustrations challenge, extend, unsettle or defend a poem, opening the words up to new layers of meaning? How can Fanelli's illustration open up Wilde's poem to new conceptual and narrative possibilities?

These theories of interplay and interaction are then applied to an analysis of *And all men kill the thing they love*, an illuminated poem by Sara Fanelli and Oscar Wilde, revealing some of the

ways in which illustration and poetry act as co-conspirators and collaborators when they engage in a moment of indiscipline.

As mentioned in the introduction, while this analysis is a practical application of some of the theories discussed previously, highlighting this particular illuminated poem does not imply that it is a formula or guideline, or even a standard, for all illuminated poems. Khalifa (2001:7) points out that the dialogue between poetry and illustration is unique and particular to each imagetext:

And how does the [book of] dialogue operate? There is no general rule, since the image is not bound by what is said, since 'forms' now interact with each other and each work is unique. One has to look at particular collaborations between artists and writers.

This chapter is therefore an examination of how Fanelli – an illustrator who is known for applying her distinctive vision to everything from children's books to hand-lettered signage at the Tate Modern – has approached the idea of illuminating a poem. The "formal materiality and semiotic particularity" of the particular collaboration between Fanelli and Wilde is confronted as a unique book of dialogue (Mitchell 1994:89).

Seeing as Wilde's poem is written prior to the creation of the illustrations – and that Fanelli engages with Wilde's poem more than a hundred years after it is published – the poetic text will first be examined on its own. Fanelli's interpretation of the poem – how she finds her way into the text and how she interprets it – will subsequently be analysed, thereby juxtaposing and contrasting the reader's experience of a poem on its own with the experience of an illuminated poem.

3.1 Oscar Wilde and *The Ballad of Reading Gaol* (1898)

Fanelli engages with a single stanza (consisting of six lines) from Wilde's much longer ballad. The excerpt that she selects to illustrate (see Figure 29) is probably the most well-known portion of the poem and is also a refrain that is repeated twice in the full-length poem – firstly in the seventh stanza (which begins with, 'Yet each man kills the thing he loves') and then again in the last stanza of the poem (where it starts with 'And all men kill the thing they love') (Wilde 1947:8,30). The repetition and evolution of the refrain, from the singular to the plural (from 'each man' to 'all men'), echoes the sympathetic tone of the poem: while one man may be punished for his crime, none of us are blameless.

**And all men kill the thing they love,
By all let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword!
Oscar Wilde**

Fig. 29. Oscar Wilde, An excerpt, from *The Ballad of Reading Gaol* (1898). Included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:38).

The Ballad of Reading Gaol is written shortly after Wilde's release from Reading Gaol, where he was sentenced to two years' of hard labour for 'homosexual offenses'²⁹. The poem is published in 1898 under the pseudonym 'C.3.3.' – or, 'Cell block C, landing 3, cell 3', Wilde's cell number – seeing as Wilde's own name was too notorious at the time to be attached to the poem (Rumens 2009:Online).

Wilde is best known as a playwright, with his fame founded on four comedies – *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1898), *The Importance of Being Earnest* (1898) – and one tragedy, *Salomé* (1891). He also wrote various fairy tales, critical essays and one novel, *The Picture of Dorian Gray* (1891), which "gives a particularly 1890s perspective on the timeless theme of sin and punishment". However, when Wilde was sentenced to jail, at the height of his success with *The Importance of Being Earnest*, his "dramatic career, and indeed his entire writing career... came to an end", with the exception of *De Profundis* (1905), an essay which he wrote in prison, and *The Ballad of Reading Gaol* (1898), which turned out to be Wilde's last literary work. *De Profundis* is both a critical essay and a letter to Lord Alfred Douglas and lays the foundation for Wilde's poem, *The Ballad of Reading Gaol*. Wilde begins his essay with the statement, "Suffering is one very long moment", which is a far cry from the witty tone that he was known for through his plays; while *De Profundis* lapses into sentimentality at times, Wilde also powerfully portrays his humiliating prison experience (Poetry Foundation 2013: Sv. 'Oscar Wilde').

The themes of sympathy, redemption and self-renewal found in Wilde's last essay are also reflected in *The Ballad of Reading Gaol*. Wilde's ballad is one of the very few poems that he wrote and is probably also his most successful of the genre. Earlier in his career Wilde published a volume of poems, *Poems*

²⁹ At the time of his trial, Wilde was involved in a relationship with Lord Alfred Douglas (also known as 'Bosie'). Douglas' father, the Marquis of Queensberry, disapproved of the relationship and repeatedly tried to put an end to it. In 1895 events led to Wilde suing Queensberry for libel, but the end result of the court case was that Wilde himself was arrested, tried and convicted for 'gross indecency' and sentenced to two years' internment, most of which he spent at Reading Gaol (Poetry Foundation 2013: Sv. 'Oscar Wilde').

(1881), which met with mixed reviews; the general consensus being that it was a very derivative collection of poetry, with Punch criticising it for being “a volume of echoes” (cited in Poetry Foundation 2013: Sv. ‘Oscar Wilde’). In contrast, Wilde’s ballad received more favour, with William Butler Yeats calling it “a great or almost great poem”³⁰ and Robert Keith Miller attributing the poem’s success to Wilde himself not taking “the centre of attention” in it (Yeats and Miller cited in Poetry Foundation 2013: Sv. ‘Oscar Wilde’). In this poem Wilde transforms his personal experiences of suffering and despair during his imprisonment into something bigger than himself – the anxieties of the poem’s main character as he nears the day of his execution; the general suffering of the prisoners in the prison system, compounded by the injustices of the penal code; and the metaphoric suffering that goes hand in hand with the concept of love.

Similarly to a traditional or folk ballad, *The Ballad of Reading Gaol* recounts a tragic story “with emphasis on a central dramatic event” (Poetry Foundation 2013: Sv. ‘Ballad’). The narrative is inspired by Wilde’s experience of an event at Reading Gaol that had a profound effect on him: the execution of Charles Thomas Wooldridge for the murder of his young wife, Laura Ellen. The poem reflects Wilde’s horror – voiced through the poem’s narrator, a fellow prisoner – at being a spectator, along with the rest of the group of prisoners, of Wooldridge’s last days and his hanging: ‘The man had killed the thing he loved, / And so he had to die.’ (Wilde 1947:8).

Wilde counters the “gothic realism” of the poem with a traditional and simple poetic structure (Rumens 2009:Online). A traditional ballad stanza, often used in folk ballads, is adapted from the typical four-line stanza to a six-line stanza; a simple *abcdbd* rhyme scheme is maintained, with alternating iambic trimeter and tetrameter lines. By keeping the tone and rhythm of the poem similar to a normal way of speaking, the tragedies contained therein are both easier to absorb and emphasised even more:

The ballad form, as [Wilde] adapts it, encases paradox and story in a tight, encircling ring. It is both a Dante-esque circle of hell and the deadly routine of prison life. It represents the whole cycle of crime and punishment. It is inescapable, like the ‘iron gin’ mentioned in line 173, a symbol of confinement and possibly also an actual machine (Rumens 2009:Online).

The poem’s rhythm complements its content, reflecting the monotony of prison life and its daily toil of hard labour³¹:

In the plodding iambic tetrameter and the extensive use of refrain and parallelism, we can feel at a physical level the grinding relentlessness of prison work. The tasks Victorian prisoners were set were part of their punishment. They would pedal a treadmill with their feet, for example,

³⁰ However, after making this endorsement, Yeats “chose only thirty-eight of the poem’s 109 stanzas for publication in the Oxford Book of Modern Verse [suggesting] his awareness of the work’s diffuseness” (Poetry Foundation 2013: Sv. ‘Oscar Wilde’).

³¹ Wilde’s thoughts on the tedium of prison life are also embedded in the poem itself: ‘I know not whether Laws be right, / Or whether Laws be wrong; / All that we know who lie in gaol / Is that the wall is strong; / And that each day is like a year, / A year whose days are long.’ (Wilde 1947:26).

and though some prison treadmills were geared to grind corn or raise water, others had no use but to enslave (Rumens 2009:Online).

The ballad of Reading Gaol can therefore be seen as a protest poem and an “indictment of the Victorian penal system” (Rumens 2009:Online), both on a personal level for Wilde and as social commentary. The poem questions the logic and the very idea of the death penalty, as well as the “hypocrisy of the prison system itself” which “[destroys] the souls and bodies of those it would reform” (Rumens 2009:Online). Wilde had personal experience of both the unfairness of the justice system and the effects of being imprisoned: after his sentencing, Wilde's career ended and he died, disgraced and bankrupt, in 1900, three years after being released from prison. Therefore, despite not literally being executed while in prison, Wilde was, in effect, sentenced to death at his trial.

Wilde's ballad is also a “meditation on the paradoxes of morality”, which culminates in the refrain that Fanelli has selected to illustrate. ‘And all men kill the thing they love’ is a statement that is “unquestionably powerful, [poetically]” and “powerfully questionable, [intellectually]” (Rumens 2009:Online). Wilde, as the narrator and a fellow prisoner, and as someone who has personally experienced both the prison system and the disappointment of feeling betrayed by love, portrays the condemned Wooldridge with sympathy instead of contempt: “Wilde loved paradox, and he found some essential symbol of it in the man who murdered his wife” (Rumens 2009:Online). Through personal suffering, Wilde reaches a stance of sympathy. The refrain's central message seems to be ‘don't judge lest ye be judged’ – for while it is easy to judge Wooldridge as a murderer, it can equally be said that all men are guilty in some way. Love is not just extinguished literally and physically, but also invisibly – through deliberate acts of cruelty, or even just in the accumulation of small unkindnesses and disappointments.

The poem lists some of the ways in which love can be killed: ‘Some kill their love when they are young, / And some when they are old; / Some strangle with the hands of Lust, / Some with the hands of Gold: / The kindest use a knife, because / The dead so soon grow cold. // Some love too little, some too long, / Some sell, and others buy; / Some do the deed with many tears, / And some without a sigh: / For each man kills the thing he loves, / Yet each man does not die.’ (Wilde 1947:8-9). Therefore, not only does Wilde have sympathy for Wooldridge, but he also claims that the ‘kindest use a knife’ – the dead cannot be hurt any more, whereas the effects of emotional harm can run almost as deep as an act of murder. Also, a sharp knife ends suffering quickly, in contrast to the drawn-out torture of emotional suffering. However, Wilde points out the contradiction in how justice is meted out – the physical murderer is punished yet the emotional ‘murderer’ (the man who ‘kills’ less physically) walks free.

For Wilde, the refrain is also deeply personal – the poem's narrative is not just about Wooldridge's situation, but can also refer to Wilde's relationship with ‘Bosie’ (Lord Alfred Douglas), which led to Wilde's imprisonment at Reading Gaol in the first place; perhaps Wilde is implying that “love itself

corrupts or alters its object” (Rumens 2009:Online). Wilde’s sense of betrayal at the hand of one he loved and trusted is revealed in his line, ‘The coward does it with a kiss’, which can be seen as both a veiled reference to ‘Bosie’ – “seemingly a spoiled brat further spoiled by Wilde’s adulation” – and also to Judas – elsewhere the poem makes reference to ‘the kiss of Caiaphas’ (Wilde 1947:10) – who betrays Jesus with a kiss (Rumens 2009:Online). Wilde therefore insinuates that if Wooldridge deserves to be punished for his sins then Lord Douglas deserves the same. Wilde’s ballad is in many ways his last word on issues that he felt strongly about, an attempt to turn “his awful humiliation to triumph in the Ballad, and [attain] a new poetic and moral stature” (Rumens 2009:Online).

Having examined Wilde’s ballad in more detail, Sara Fanelli’s visual interpretation of its main refrain, ‘And all men kill the thing they love’, is analysed next. In doing so, the difference between the experience and interpretation of Wilde’s poem on its own is compared to the experience and interpretation of Fanelli’s illuminated version of it – i.e. how does the text and image meet ‘head-on’. The analysis of Fanelli’s illuminated poem reveals how Fanelli’s re-imagining of Wilde’s poem opens it up to new conceptual and narrative possibilities.

3.2 Sara Fanelli’s illuminated poem, *And all men kill the thing they love* (2004)

Sara Fanelli is an Italian-born, London-based illustrator who divides her time between self-generated projects and commercial commissions for a diverse range of international clients. She has created illustrations for projects as varied as a postage stamp for the Royal Mail to an exclusive range of merchandise for the Tate Shop, yet she is probably best known for her vibrant and innovative children’s books which include *The Onion’s Great Escape* (2012), *Pinocchio* (2003), *First Flight* (2002), *Dear Diary*, (2000), *Wolf!* (1997) and *Button* (1994)³².

Fanelli is regarded as an illustrator with “an off-beat sense of humour and an inventive approach to everything from page design and typography to choice of materials” (Carey 2004:Online). As mentioned previously, Fanelli describes herself as an illustrator who “gives personal interpretations and visual comments to texts rather than merely literal descriptions” (Heller 2007:10). In the case of her artist book, *And all men kill the thing they love* (2004), she recreates one verse from Wilde’s poem from a unique perspective – conjuring up a new world of images that allows the reader to experience the poetic text in a new way. Fanelli’s illuminated poem is shown below in Figures 30–34 and also reproduced at a larger scale under ‘Additional illustrations’, in the back of the study (Figures 62–66).

³² She has won many accolades for her work – she has twice been the overall winner of the Victoria and Albert Museum Illustration Award, has been awarded three D&AD pencils and was elected as an Honorary Royal Designer for Industry in 2006 – and has exhibited in venues all around the world.



Fig. 30. Sara Fanelli, Cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:39).



Fig. 31. Sara Fanelli, Spread 1, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:40-41).

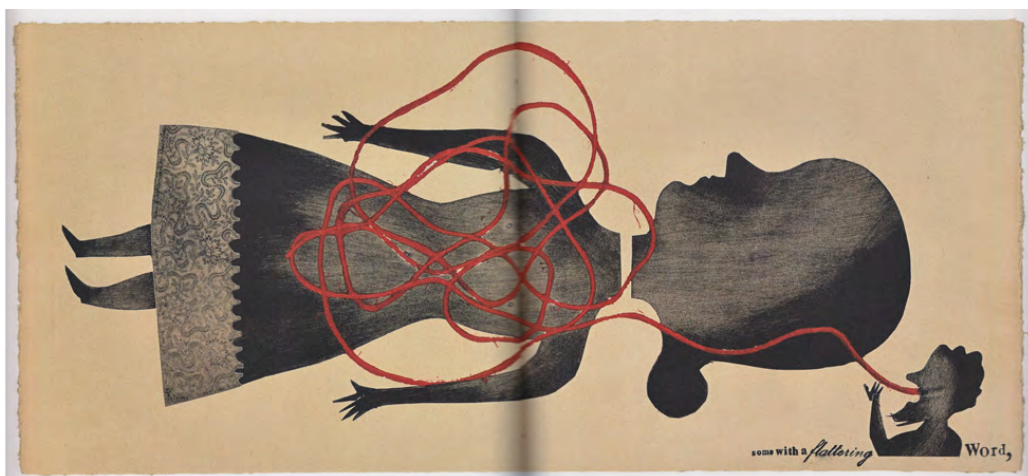


Fig. 32. Sara Fanelli, Spread 2, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:42-43).



Fig. 33. Sara Fanelli, Spread 3, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44-45).



Fig. 34. Sara Fanelli, Back cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:46).

As an illustrator who often illustrates her own texts, Fanelli's visual engagement with Wilde's poetic text suggests that the refrain resonates strongly with her. She explains that when she illustrates a text:

I often end up choosing texts that are relevant to emotions or events in my life at the time. But it tends to be a way of understanding or trying to understand some emotion, rather than pouring the emotion into the work. It is a way of looking at something from several perspectives and trying to do-it and un-do-it in an attempt to make a little more sense of it (cited in Heller 2007:10).

The process of creation is then a process of discovery for Fanelli – of telling the story and dismantling the story – this implies that the reader of her illuminated poem shares this journey of discovery with

her. This activated reading is the “subject in process” or “psychoanalytic” play that Kristeva refers to (as referenced in Chapter 2), in which both the author and reader act as co-creators of an artwork. However, in this instance, Fanelli is first a reader before she becomes an author. A similar “subject in process” occurs during her initial reading of Wilde’s poem. *And all men kill the thing they love* is therefore made up of a “crossing of texts” or intersection of influences – the illuminated poem exists at a figurative intersection that includes Wilde as a prison inmate and poet, Fanelli as both reader and illustrator, as well as the eventual reader(s) of the illuminated poem. Despite being separated by time and space, all these identities are weaved together in the reading and imagining process, resulting in a shared identity between the imagetext itself and its authors and readers. By weaving her illuminating vision into this shared identity, Fanelli alters the experience of reading Wilde’s poem; yet the reading of Fanelli’s illuminated poem is also not separate from the reading of Wilde’s poem – while her illustrations alter the poem’s reading, the new hybrid art also incorporates the reading and influences of the original poem. (Kristeva 2004:204,212).

Illustrators and poets or writers collaborating on an illustrated book don’t always meet in real life and Fanelli’s illuminated poem is no exception – it is a collaboration between two strangers, linked across different centuries, connected by the dialogue that now exists between their texts. Fanelli therefore does not just re-interpret Wilde’s poem through her distinctive and personal illustrative vision, she also re-imagines his Victorian poem from a modern perspective; she drags his Victorian text into the present. Wilde’s words – written in the 19th century, by a poet recently released from Reading Gaol – are reanimated in the 21st century by an illustrator living and working in London. Fanelli places the poem in a fresh context and conjures up a new world of images that allows the reader to encounter the poetic text in a different milieu. Yet she also alludes to Wilde’s Victorian age in select decorative details – in the top hats and prim dresses some of the characters in the artist book are clothed in – as well as in the execution of the artist book. Eschewing the computer, Fanelli creates and prints her artist book by hand – using drypoint, collography and aluminium plates cut into shapes to print the images, and hot metal type to print the lettering – and binds it by sewing the pages together.

Fanelli’s illuminated poem is therefore the end result of diverse influences – that leave their mark overtly or more subtly – as varied as Wilde’s experiences of the injustices and tedium of a Victorian prison. It is also the result of Fanelli’s growing up in the 20th century, the child of an architectural historian father and an American art historian mother, who discovers an affinity for printed things in a home filled with unusual books. And it is just as much the result of the personal experiences and attitudes that the reader brings to the process of reading. The intertextuality of a single imagetext therefore fluctuates from reading to reading, the ‘subject-in-process’ created anew each time³³.

³³ Intertextuality does not suggest that an author can rely on a future reader to have pre-existing background knowledge or the enthusiasm to do additional research to engage with the text more deeply. A text should be self-sufficient enough for a reader to attain meaning solely through an interaction between the artwork and the reader’s personal identity. Yet knowledge about an author can enrich a reading or help to render a text more accessible.

The reading of Fanelli's illuminated poem is furthermore influenced by the context it is read in: it is created as a hand-printed artist book, *And all men kill the thing they love* (2004; see Figure 35), that is subsequently included in Fanelli's illustrated book, *Sometimes I think, sometimes I am* (2007; see Figure 36), in which the artist book is reproduced on a slightly smaller scale.

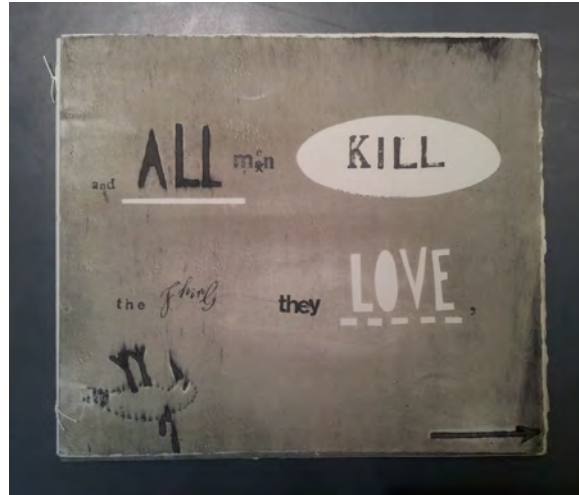


Fig. 35. Sara Fanelli, Cover, in *And all men kill the thing they love* (2004). Mixed media, artist's book, 25.9 x 29.7 cm (V&A Museum 2013). (Photograph by Carla Kreuser).



Fig. 36. Sara Fanelli, Cover and a spread (of *And all men kill the thing they love*), in *Sometimes I think, sometimes I am* (2007). Illustrated book, 21 x 27 cm. Tate Publishing, London (Fanelli 2007:38-39).

Edition 1/3 of Fanelli's limited edition artist book (an edition of only three artist books) has been acquired by the Victoria & Albert Museum, London, and can be requested for viewing in the 'Prints & Drawings Study Room', tucked away on the fourth floor of the museum. Interacting with the hand-printed and hand-bound artist book as an original object is a totally different encounter to reading it in

its reproduced form in *Sometimes I think, sometimes I am*. Reading the illuminated poem as an artist book is a tactile, sensory experience: the sturdy grammage and slightly textured finish of the paper is felt as the reader turns them over; the deckled edges of the book are more obvious than in the illustrated book reproduction (see Figure 37); the debossed areas alter the surface of the page and cast small shadows (see Figure 38); the smell of printing ink lingers; the glossier black ink used to print the lettering reflects in the museum's ceiling lights (see Figure 39); the knots of the hand-sewn binding stick out on the spine of the book (see Figure 40). Reading Fanelli's illuminated poem can be likened to the experience of paging through an illuminated manuscript: both are filled with illustrations that engage with 'sacred' texts; both require devotion, time and skill to create by hand; and in both cases only limited copies exist.

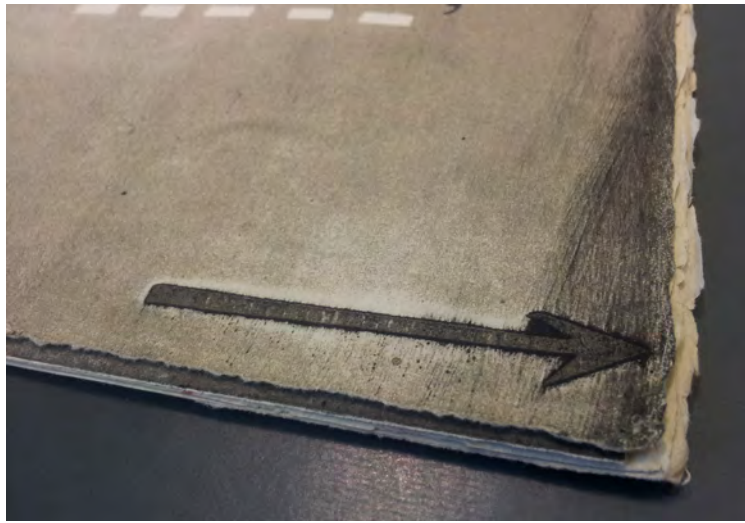


Fig. 37. Sara Fanelli, Deckle-edged pages, in *And all men kill the thing they love* (2004). Mixed media, artist's book, 25.9 x 29.7 cm (V&A Museum 2013). (Photograph by Carla Kreuser).

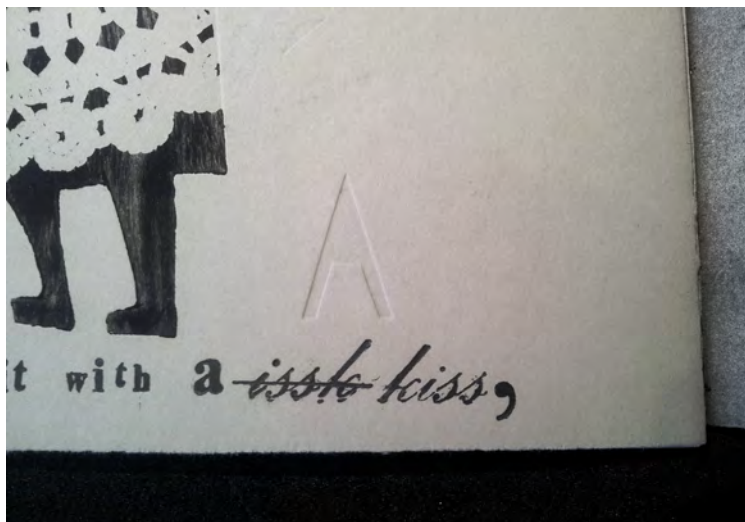


Fig. 38. Sara Fanelli, Debossed 'A', in *And all men kill the thing they love* (2004). Mixed media, artist's book, 25.9 x 29.7 cm (V&A Museum 2013). (Photograph by Carla Kreuser).



Fig. 39. Sara Fanelli, Glossy black ink, in *And all men kill the thing they love* (2004). Mixed media, artist's book, 25.9 x 29.7 cm (V&A Museum 2013). (Photograph by Carla Kreuser).



Fig. 40. Sara Fanelli, Hand-sewn binding, in *And all men kill the thing they love* (2004). Mixed media, artist's book, 25.9 x 29.7 cm (V&A Museum 2013). (Photograph by Carla Kreuser).

Furthermore, as Loizeaux (2004:35-36) points out, “[the] book authenticates itself as having been made by hand by displaying part of the process of that making”. Whereas the illuminated poem reproduced in the commercially published illustrated book has been scanned, edited and retouched, the original artist book reveals the process of its own creation; an edited version of the artist book is displayed in the illustrated book, while the original artist book also reveals its underbelly, its secrets and all the original marks made by the artist’s hand. For example, in the artist book each printed spread is followed by a blank spread (Figure 41), which has been edited out of the illustrated book copy. These are the reverse sides of the printed pages, left empty to accommodate any ink seeping through from the force of the hand-printing, as well as to allow for the impressions made by the debossed areas.



Fig. 41. Sara Fanelli, Blank spread, in *And all men kill the thing they love* (2004). Mixed media, artist's book, 25.9 x 29.7 cm (V&A Museum 2013). (Photograph by Carla Kreuser).

Additionally, because it is created by hand, each copy of the artist's book is unique – while the content is consistent, the inking of the printed areas fluctuates, and the composition varies as objects shift slightly from one hand-printed copy of the illuminated poem to the next; the differences between the same page in the V&A artist-book edition and the illustrated book version can be compared in Figures 42 – 43.

The hand-printed original also brings the reader into direct proximity of the illustrator's hand. Fanelli's personality is revealed in part through the marks she includes in her illuminated poem: the inclusion of smudges and the robust, hasty way the ink has been applied in some of the printed areas – these all add to the overall vibrancy and spontaneity of the illuminated poems. These 'accidents' also reveal the enthusiasm and curiosity of her visual exploration of the poem through the printing process. In this way Fanelli is personally engaged in a moment of "indiscipline" and she actually physically embeds traces of herself into Wilde's poetic text; her illuminated poem is not just an impersonal dialogue between poetry and illustration but an intimate one between two artists.

The tactile experience of the artist book and the pleasure of interacting with the book as an object in its own right do not imply that the experience of reading Fanelli's illuminated poem in the context of her illustrated book is an inferior one, just that it is a different one. It is inevitable that a process of translation takes place during the scanning of Fanelli's three-dimensional, tactile artist book and its subsequent reproduction as a two-dimensional, flattened image in the illustrated book. Bearing this in mind, Fanelli creates her artwork by hand so as to preserve the texture and three-dimensional tactility of an original hand-crafted artwork as far as possible.

Partly because she is aware of this flattening process, and partly inspired by her love of books, Fanelli makes a point of being involved in all aspects of the production of her creative vision; similar to how William Blake also took ownership of the creative process of his illuminated books. Conceptually and creatively this makes sense, because, as Khalifa (2001:32) points out, “the materiality of the book becomes a site and a pretext for the exploration of the materiality of thought”. The tactile details and finishes of an artist book or an illustrated book – from the texture and thickness of the paper, to the size of the book, to the sturdiness or flimsiness of the cover, to the book’s binding – are as significant to the experience of reading as its content.

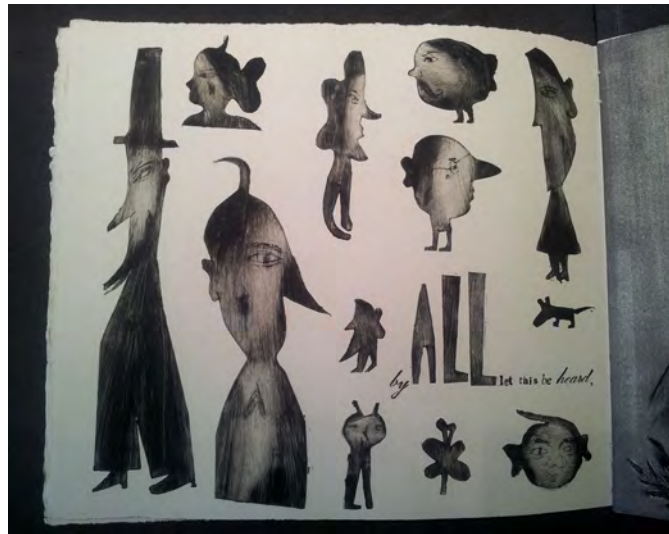


Fig. 42. (Right) Sara Fanelli, Page 2, in *And all men kill the thing they love* (2004). Mixed media, artist's book, 25.9 x 29.7 cm (V&A Museum 2013). (Photograph by Carla Kreuser).



Fig. 43. (Left) Sara Fanelli, Page 2, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:40).

Fanelli sees the book “as a tactile three-dimensional object and tries to put every element of it to work” (Carey 2004:Online). For example, in *Sometimes I think, sometimes I am*, two additional mini-books – each printed on a different paper stock and each decreasing in size – are sewn into the middle section of the book (see Figure 44). The mini-books are almost like a paper version of a Russian *Matryoshka* doll (but with a book inside a book inside a book); they can also be construed as a postmodern metanarrative, adding additional layers to interweave into a process of interpretation that Kristeva calls a “crossing of texts” (discussed in Chapter 2). This unexpected change of format, narrative and finish of the paper – the smallest book is printed on a glossy, coated paper stock and the two larger books on an uncoated paper – breaks the rhythm of the narrative; perhaps a subtle attempt to refocus the reader’s attention. The extra books also feel like a generous, unexpected gift bestowed on the reader, or a secret unearthed.



Fig. 44. Sara Fanelli, Two additional books stitched into the middle, in *Sometimes I think, sometimes I am* (2007). Illustrated book, 21 x 27 cm. Tate Publishing, London (Fanelli 2007:88-89).

Furthermore, Fanelli does not just scan her limited-edition artist book to reproduce it in a mass format, but incorporates her illuminated poem into the illustrated book’s unique narrative sequence. One of the key differences in reading Fanelli’s illuminated poem in the context of *Sometimes I think, sometimes I am* is that – in contrast to the solitary context of the original artist book – it is placed between, and in relation to, a variety of other pieces of illustration. All the additional illustrations, narratives and

‘subjects in process’ that surround it therefore influence the reading of the illuminated poem; it is no longer the sole focus of attention, but one of many artworks to be digested by the reader.

Fanelli uses the format of her self-generated illustrated book, *Sometimes I think, sometimes I am*, to illustrate a diverse selection of quotes and sayings that resonate with her personally, including quotes from writers like Dante Alighieri, Italo Calvino, Johann Wolfgang von Goethe and Oscar Wilde. The title of the illustrated book has been appropriated from Paul Valéry, who was himself “echoing a famous statement about consciousness and existence” (Warner 2007:1). Fanelli draws inspiration from mythology and art for her visual reinterpretations of the chosen texts, creating a collection of drawings, collages, paintings and photographed paper sculptures that form part of a “visual personal journey”, that will eventually also feed into her commercially commissioned illustration work (Heller 2007:8). The variety of work included in this collection is reminiscent of “a notebook, an album, a scrap book, a treasure drawer, an old shoe box filled with much loved items” or even “a so-called ‘commonplace book’ in which children and adults used to keep quotations and adages and cuttings and mementoes” (Warner 2007:1). The illustrated book can therefore be judged as an artwork in its own right, instead of as a derivative copy of an original artist’s book³⁴.

The illuminated poem is also linked to other narratives in the illustrated book, through a repetition of its printing technique, sombre colour-scheme and key visual elements such as the doily, use of twine, speckled background texture and flattened paper box; adding additional layers of meaning to this intertextual narrative. For example, a similar doily texture is juxtaposed against the word *Amor* and used on the opening page of a six-page narrative, based on a quote by Dante (see Figure 45) – *Amor ch’a nullo amato amar perdona* (Love, that releases no beloved from loving). The twine texture that is used in red on the centre spread of *And all men kill the thing they love*, is also re-used, along with a speckled texture and similar etching technique, on an image that interprets Italo Calvino’s quote, ‘Is what you see always behind you?’ (see Figure 46). In this example, the twine is white and spooled inside a character’s head; perhaps it represents his brain, or even a hangman’s rope.

In addition, the imprint of a flattened paper box that is used on the back page of *And all men kill the thing they love* is used also in the interpretation of a quote accredited to Saint Augustine, ‘Do not despair: one of the thieves was saved. Do not presume: one of the thieves was damned’ (see Figure 47). The quote is a reference to the two thieves who were crucified on either side of Jesus – three flattened boxes are depicted on this image; the middle and largest one, in white, is a reference to Jesus and the smaller, dark grey boxes to the sides are a reference to the two thieves. In addition, Saint Augustine’s quote inspired a line in Samuel Beckett’s play, *Waiting for Godot*: ‘One of the thieves was saved. It’s a reasonable percentage’. Below the flattened boxes are two characters, looking at each other, as if

³⁴ In fact, *Sometimes I think, sometimes I am* was awarded a silver D&AD pencil in 2008 for outstanding achievement in illustration and book design.

waiting for something to happen; the characters are placed next to the letters 'V' and 'E', perhaps a reference to the play's characters, Vladimir and Estragon.



Fig. 45. (Left) Sara Fanelli, First page of visual interpretation of Dante Alighieri's quote, in *Sometimes I think, sometimes I am* (2007). Illustrated book, 21 x 27 cm. Tate Publishing, London (Fanelli 2007:61).

Fig. 46. (Right) Sara Fanelli, Visual interpretation of Italo Calvino quote, in *Sometimes I think, sometimes I am* (2007). Illustrated book, 21 x 27 cm. Tate Publishing, London (Fanelli 2007:163).

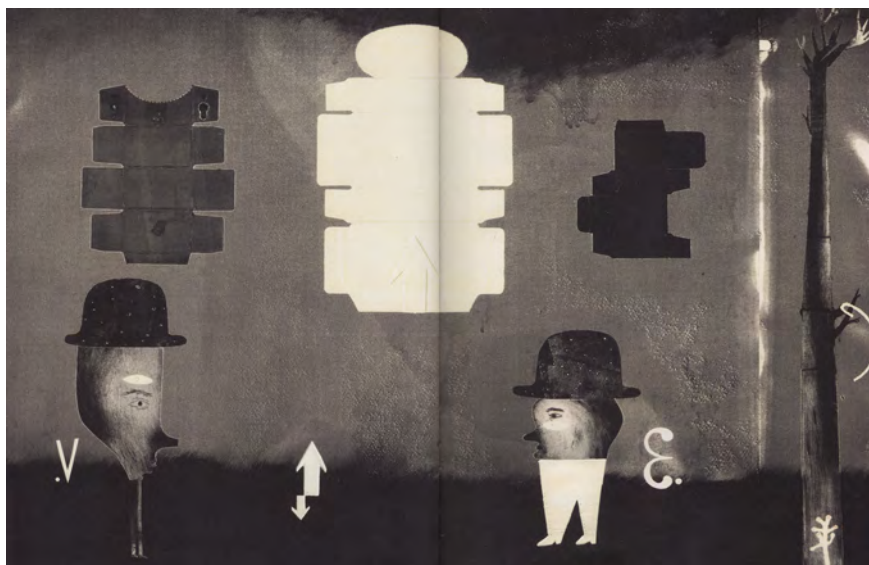


Fig. 47. Sara Fanelli, Visual interpretation of Saint Augustine quote, in *Sometimes I think, sometimes I am* (2007). Illustrated book, 21 x 27 cm. Tate Publishing, London (Fanelli 2007:160-161).

Thus far, Fanelli's illuminated poem has been looked at in relation to Wilde's poem, and the difference between the original artist's book and its reproduced version has also been examined. Using the version of *And all men kill the thing they love* that is included in the illustrated book, *Sometimes I think, Sometimes I am*, Fanelli's illuminated poem will now be analysed as an imagetext in the next section. The ways in which Fanelli's illustrations engage with Wilde's poetic text on the shared space of a page will also be explored in more detail.

3.3 **And all men kill the thing they love as an imagetext**

As discussed in Chapter 1, an illuminated poem achieves its 'wholeness' by functioning on three levels: as a 'distinctive poetic form', as a 'pictorial gallery' and as the dialogue or interaction between these two visual modes (Mitchell 1978:xvi). *And all men kill the thing they love* functions as an illuminated poem on these three levels.

Firstly, it consists of a stanza from Wilde's poem, *The Ballad of Reading Gaol*, a poetic text that doesn't need illustrations to be appreciated (see Figure 48).

Secondly, it consists of a 'pictorial gallery' or a series of independent illustrations that, if they are stripped of the poetic text, will still be "satisfactory, if fragmentary, works of art in and of themselves" (Mitchell 1978:34). Figure 49 depicts a page from the illuminated poem from which the poetic text has been removed – the result is an image that is still interesting to look at; however, seeing as in this case there is no text to influence or guide the interpretation of the image, a reader looking at this image will most probably arrive at a completely different conclusion about what it 'means' than when it is used in conjunction with Wilde's text.

Thirdly, *And all men kill the thing they love* functions as a dialogue between these two visual modes – a unity born out of the "interaction between two vigorously independent modes of expression" (Mitchell 1978:3). A page from the illuminated poem with a synthesis of the two visual modes is shown in Figure 50. By comparing these three levels visually in Figures 48–50, the contradictory union of an illuminated poem becomes apparent: that it is simultaneously an integrated form of visual-verbal art, yet with both modes still asserting their "vigorous aesthetic independence" (Mitchell 1978:34). In a similar way Blake declared "the Loss of some of the best things" when his prints were extracted from their illuminated poems and displayed on their own (cited in Mitchell 1978:13; discussed in Chapter 1). While the two visual modes can operate independently of each other (as can be seen in Figures 48 and 49, once they have been experienced as a composite union (see Figure 50) a loss is felt if they are separated again.

And all men kill the thing they love,
By all let this be heard,
Some do it with a bitter look,
Some with a flattering word,
The coward does it with a kiss,
The brave man with a sword!
Oscar Wilde



Fig. 48. (Left) Oscar Wilde, An excerpt, from *The Ballad of Reading Gaol* (1898). Included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:38).

Fig. 49. (Right) Sara Fanelli, Page 6 (with text removed), in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44).



Fig. 50. Sara Fanelli, Page 6, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44).

With the original version of the illuminated poem, Fanelli is in control of the creative process and she can mould the contradictory union of her illuminated poem to suit her vision, allowing her a high degree of experimentation. She can therefore play off the illustrative and poetic narratives against each other – “like counterpoint in music” (Mitchell 1978:9; discussed in Chapter 2) – however she chooses to in this ‘book of dialogue’, guiding the reader’s journey with the placement of elements on the page and her

spacing of the narrative. She is also allowed the freedom to select a text that resonates with her and to choose, in this case, to only interrogate a few words at a time. It can be said that:

The pages pluck the words from Wilde... and repeat them carefully, spacing them so that they unfold with slow intensity. These are known refrains of love and its sufferings, but here they are rendered unfamiliar, re-encharmed, their vividness and vitality restored (Warner 2007:35).

Fanelli's re-imagining of Wilde's poem starts with her choice to illustrate only six lines from his much longer poem. In doing so she takes the first step in voicing her "intellectual [dispute]" with the poem, in a similar fashion to Blake's "pictorial wars of intellect" (Mitchell 1978:18-19; mentioned in Chapter 2). Perhaps Fanelli feels receptive towards the idea in this refrain – Wilde's expression of the "paradoxes of morality" (Rumens 2009:Online) – rather than the narrative of the full-length poem. By focusing all her energy on illuminating these six lines, Fanelli forces the reader to slow down and contemplate them properly, instead of skimming over the poem and trying to reach the end of 654 lines. The slower reading mainly draws attention to the content of the poem, but it is also slow enough – and the use of typography is varied enough – to highlight the visuality of the individual lines, words and letters. This approach echoes Kundera's theory of slowness (mentioned in Chapter 2), which draws a correlation between the speed of reading and how memorable a text is, therefore implying that the slower and more involved reading of an illuminated poem also makes it memorable. Fanelli therefore makes the refrain of Wilde's lengthy poem not only memorable but perhaps also more accessible.

The slower pace of reading, which Fanelli further enhances by assigning one poetic line per page, also echoes the "plodding iambic tetrameter" of Wilde's ballad (Rumens 2009:Online). Each line-and-visual pairing functions like a slow, integrated beat – each poetic line is short enough to be read in a single glance, but the juxtaposed images hold back the pace. This slow pace is then contradicted by Fanelli's bold and expressive illustrations: the aluminium plates are cut and inked almost impatiently; mistakes and accidental marks are welcomed.

If, as has been explored in Chapter 2, illumination is partly expressed through receptivity, then this process of illumination does not just centre on Fanelli being drawn to a particular text; receptivity also extends to the way in which she finds her way stylistically into the text. As Fanelli's illuminated poem is a self-generated project, the interpretation of Wilde's text is not prescribed by a publisher or art director, but steered by Fanelli's personal vision. She therefore has freedom in the way she chooses to express the idea of the text and "in the degree of obscurity of the narrative" (Heller 2007:8). Fanelli explains how she arrived at the printing technique used in *And all men kill the thing they love*:

I found that changing technique helped me tackle the harder texts... So I used black and white etchings to help to make them more dramatic. Having taken this decision I had to become quite bold about the figures and the rhythm of the overall picture as well, and I think this helped make stronger images (cited in Heller 2007:8).

Fanelli's sensitivity towards the idea in the poetic text is then also explored through the medium of execution – the printing process and creative expression of the illuminated poem go hand in hand, and she uses the medium as her muse to find her way into Wilde's poem. In other words, it can be said that "the medium *is* the muse, and that the deepest unities in the arts are achieved when the media are fused in a single skillful consciousness". Fanelli's sensitivity towards the idea of Wilde's poem is expressed in her editing choices, her receptivity towards the inherent rhythm of the poetic lines, her stylistic approach and the physicality of the book it is all housed in; all of these nuanced expressions fuse "in [the] single skillful consciousness" of the imagetext. (Gass 1997:45).

This single consciousness is fused in the imagination of the reader, but it is accumulated through a meandering reading of all these different expressions of illumination. According to the art historian Alois Riegl, the eye reads signs on a page in two distinct ways, alternating between the two³⁵. The eye scans the surface of a page 'optically', taking in the outlines of images or letters on a page – this type of vision scans images "according to their outlines", so the eye "merely brushes the surfaces of things". The eye also reads images 'haptically', or through a sense of touch – the tactility of objects and images is therefore not just appreciated through a sense of touch, but is also acquired through vision. A haptical vision then "focuses on surfaces and emphasises the value of the superficies of objects", so the eye touches objects in a 'tactile' way as it "penetrates in depth, finding its pleasure in texture and grain" (Gandelman 1991:5). The tactile nature of Fanelli's original artworks can be enjoyed through reading a reproduction in an illustrated book, not just through an interaction with the original artist's book.

The optical and haptical dichotomy of reading also relates to illuminated poems on a conceptual level – it can be related to the ways in which meaning can be acquired from marks on a page, namely the dichotomy of metaphor (the similarities between things) and metonymy (the associations between things). Gandelman explains how these two dichotomies can relate to each other:

One axis is that of metaphoric, optic scanning, which proceeds through semantic jumps from one corner of the picture to another. The other axis is that of haptic or contact vision, which bores through texture and color and fixes on nonsemantic elements in picture or text (Gandelman 1991:9-12).

So therefore, not only does the eye scan a surface to establish the outlines of images, but it also "[jumps] from spot to spot in order to establish relations between elements that are not necessarily in contact with each other" (Gandelman 1991:9-12). On a haptic or metonymic level, the eye then also reads an image by "[fixating] the fovea on the surfaces and grounds and backgrounds, on the texture, the coloring" (Gandelman 1991:9-12). Illumination is born out of these two processes of reading, accumulated in the reader's imagination.

³⁵ These two axis of reading take place regardless of whether it is an image or a text that is being read, especially as – as has been discussed in Chapter 1 – a written text can also be considered an image. Gandelman (1991:9-12) explains: "The eye does not touch only the texture of painting; it also scans the surfaces of written texts."

Fanelli's illuminated poem is an example of an illustration that adds something essential to the dynamic and unearths new layers of meaning in the words – not just stylistically but also conceptually. While her choice of illustrations relates to the content of the poem, they do not adhere to a “slavish fidelity to the text” (Frye 1951:45). Her illustrations are not just a duplication of what has already been dealt with in the text – Fanelli, for example, does not literally depict a prison or a hanging at all – but she does let the poetic narrative play off against a series of illustrations of characters who are killing or hurting the thing that they love. In doing so, she creates a visual narrative that runs parallel, or ‘counterpoint’, to the poetic narrative. She therefore adds a new dimension to Wilde’s poem – his poetic text is opened up, through the addition of her illustrations, from a narrative based on Wilde’s experiences in prison, which reflected “themes of suffering, isolation, and collective guilt” (Poetry Foundation 2013: Sv. ‘Oscar Wilde’), to a more light-hearted contemplation of the darker side of love and the ambiguous nature of morality.

However, Fanelli is not the only illustrator to have interacted with Wilde’s poem, and her level of active engagement with the text becomes apparent when contrasted with two other visual interpretations of the same poem.

3.4 Two other illustrated versions of *The Ballad of Reading Gaol*

Two other illustrated versions of Wilde’s poem were unearthed during the research of this study: Latimer J. Wilson created a visual interpretation of *The Ballad of Reading Gaol* in 1907 (shown in Figure 51) and Erich Heckel made woodcuts for another illustrated version of the same poem in 1907, although his version was only published in 1963 (shown in Figure 52). In this regard the art historian William S. Heckner points out in his essay , *Art and Literature*:

It is tempting to assume that the relationship of the artist to literature is most stable where the artist acts in his capacity as the illustrator of a well-known text. Nothing could be farther from the truth! We find astonishing differences, according to the convention of the time and according to the nature of the text to be illustrated (Heckscher 1954:8).

It is interesting to compare how the same text has been visualised by three different illustrators at different times in history, especially in the light of the changing relationship between poetry and illustration that is explored in Chapter 1. The differences between the interpretations reflect not only the individual creative visions of each of the illustrators, but is also influenced by other factors: the illustrator’s level of creative control, the volume of text that needs to be engaged with and the *zeitgeist* the artwork is created in.

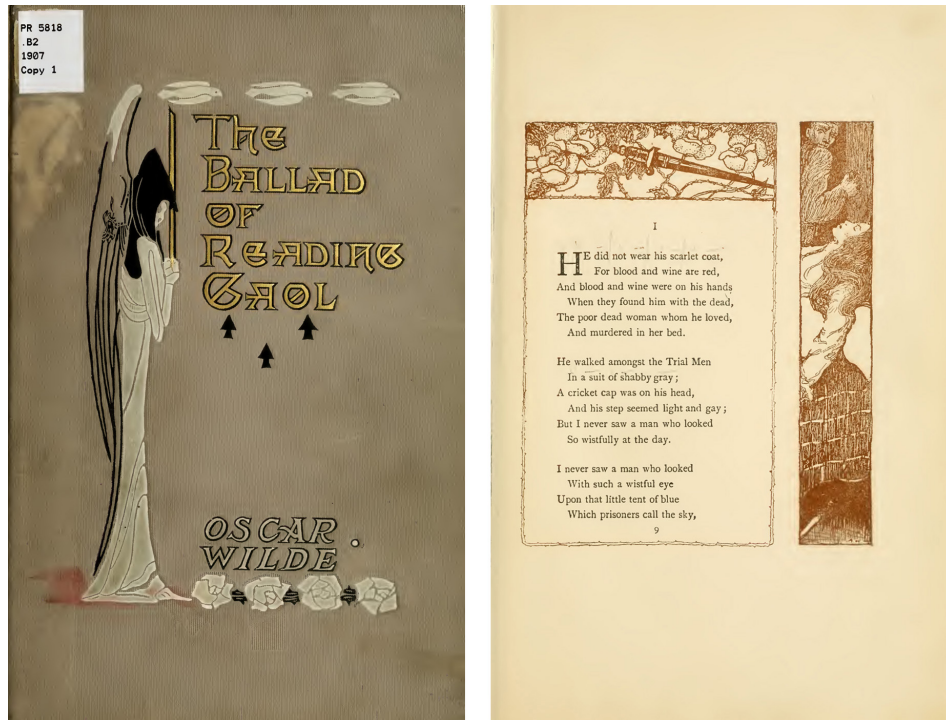


Fig. 51. Latimer J Wilson & Oscar Wilde, Cover and a page, in *The Ballad of Reading Gaol* (1907). Illustrated book, 25 x 19 cm. FM Buckles, New York (Online).

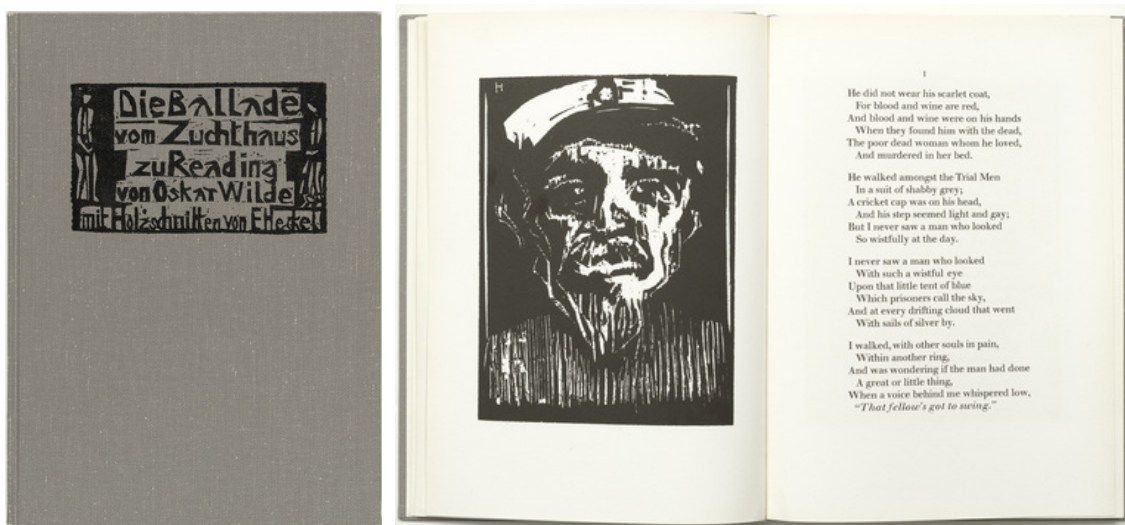


Fig. 52. Erich Heckel & Oscar Wilde, *The Ballad of Reading Gaol (Die Ballade vom Zuchthaus zu Reading)* (1963; woodcuts created in 1907). Illustrated book (edition of 600), 29.4 x 21 cm. Ernest Rathenau, New York (MoMA Library 2013).

Heckel and Wilson were most likely commissioned to illustrate Wilde's poem, so they might have had creative restrictions – like deadlines and budgets – to contend with. Judging by the year their illustrations were created in, the text and the illustrations of their illustrated books were most probably executed and compiled separately – with the illustrator doing the illustrations, a typesetter laying out

the text and a printer reproducing the final product. Heckel and Wilson have also created illustrations that relate to the full length of Wilde's poem; illustrating the full poem versus a much smaller portion of it alters the level of interrogation that the illustrator can have with the text, especially with such a very long poem.

Fanelli, on the other hand, has created a personal artist book, illuminating only the portion of the poem that resonates most with her; she can therefore pace her illustrations to do a detailed probing of the poem. As with William Blake's approach to creating illuminated books (mentioned in the Introduction), she is in control of the means of production – doing the illustrating, printing and bookbinding herself – and therefore able to integrate the words and images of her illuminated poem.

Additionally, the three examples were created during very different time periods, reflecting to some extent the *zeitgeist* they were created in: Fanelli's artist book is created in 2004, while both Heckel and Wilson's illustrations are created in 1907, only a few years after Wilde's poem is published in 1898. Heckel and Wilson may have been more directly influenced by Wilde's death and life: they may have approved or disapproved of his fame; they might have had strong opinions about the unfairness of his prison sentence. Over a century later, Fanelli can perhaps look at Wilde's poem more objectively.

The more traditional structure of Heckel and Wilson's illustrated poems also reflects the influence of the era they were created in – a context in which the boundaries between poetry and illustration were still being challenged. It was not unusual for each art form to stay in its own domain when paired on the same page, only having a polite dialogue across their respective borders. Additionally, Wilson's treatment (and Heckel's, to a lesser degree), "with its emphasis on visual translation, is the more typical product of the sister arts tradition" (Mitchell 1978:19). While both Heckel and Wilson interpret the poem stylistically in their own way, both their illustrations reflect the content of the poem quite literally. Fanelli, in contrast, produces her illuminated poem in the context of a period that Mitchell defines as the pictorial turn (Mitchell 1994:16) (discussed in Chapter 1); a time when the traditional boundaries between poetry and illustration have blurred and all arts can, in effect, be seen as composite arts (Mitchell 1994:94-98). It is therefore not unusual that the poetic text is treated like an image, depicted in a variety of typefaces and sizes, and that her images can also be read like visual texts. Fanelli does not provide a literal visual translation of Wilde's poem; instead her illustrations add a new and visual perspective to the dynamic: adding what the words cannot express on their own, or perhaps revealing what the words are keeping a secret.

For example, on page 9 of Wilson's illustrated version (Figure 51), the poem's first stanza refers to a man who has just murdered his wife – 'He did not wear his scarlet coat, / For blood and wine are red, / And blood and wine were on his hands / When they found him with the dead, / The poor dead woman whom he loved, / And murdered in her bed' (Wilde 1947:7). The illustration to the right of that text then shows a dead or dying woman in her bed, with a man behind her, retreating into the shadows. On the

same page, above the text, are roses with thorns that can draw blood – a visual link referring to the ‘red’ and ‘scarlet’ and ‘blood and wine’ mentioned in the text. Also among the thorns is the likely murder weapon – a dagger, or small sword. Wilson therefore resorts to a literal illustration of the text – the scene is spelt out to the reader and very little is left to conjure up in the imagination.

Heckel’s expressive woodcuts (shown in Figure 52), while still quite a literal visualisation of what is contained in the text, are already more illuminating stylistically. Heckel only juxtaposes a single image on a page in relation to a few stanzas of the poem on the opposite page – although the images do relate quite closely to the content of the text, their isolation and size – in relation to the amount of poetic text opposite them – set the reader’s imagination in motion. In Figure 52, for example, Heckel juxtaposes a woodcut illustration of a man’s portrait against four stanzas of the poem. The size of the woodcut grabs the attention first, so, without reading the poem, it is not clear who this could be a portrait of – perhaps it is of a sailor, or the narrator of the poem, or perhaps of the man about to be hanged. On reading the poem, one realises it is most probably the latter: ‘He walked amongst the Trial Men / In a suit of shabby grey; / A cricket cap was on his head, / And his step seemed light and gay; / But I never saw a man who looked / So wistfully at the day’ (Wilde 1947:7).

If Heckel’s portrait is of Charles Thomas Wooldridge, it is literal in the sense that the poem describes a wistful-looking man, wearing a cricket cap, and the illustration depicts exactly that. But this illustration is illuminating in that the portrait is more abstract and expressionistic than realistic, so much about the scene is still left to the reader’s imagination – is the man wringing his hands outside the crop? What are the prisoners standing around him saying and doing? The woodcut technique that is used is also expressive in its own right – it is time-consuming to do, so the illustrator has to decide what is most important to show and what can be left off. The inherent violence contained in the action of woodcut carving and the black-and-white colour of the text and image, all echo the sombre nature of the poem that accompanies this image. But the resulting energy of the lines carved, once printed on the page, are also in stark contrast to the neatness of the poem on the opposite page – this is a form of illumination in itself, in that the woodcuts are already loosening up the poem just by their mere presence.

In Fanelli’s version there is more of a personal interpretation of the poem – the images that she juxtaposes with the text are more ambiguous, conceptually and stylistically, and a bit more playful than those created by Heckel or Wilson. Fanelli reflects the sombre tone of the poem by recreating the poem in a muted black-and-grey colour palette – “love’s pain has leached all the colour out” (Warner 2007:35) – broken only by a whirl of red on the center spread (figure 0), yet she contrasts this subdued tone with expressive gestures and subtle, humorous details. Additionally, instead of locating her illustrations on the scene of the crime (as shown in Wilson’s example) or in the context of the prison (as shown in Heckel’s example), Fanelli portrays a variety of ways in which love can be ‘killed’. For example, on ‘Spread 3’ (shown in Figure 56), a kiss becomes potentially fatal when a dagger-like nose pierces the forehead of a beloved, and a dapper-looking man stabs his love with a blunt plastic ‘sword’. The imagery

that Fanelli introduces is unrelated to Wilde's poem in a literal sense, yet metaphorically it is related: a dagger is still used as a murder weapon in Fanelli's illustration, although in this case it is represented by a collograph of a plastic knife; in the image of the kiss Fanelli might not be showing a literal prison, but is possibly implying that an unhappy relationship can be a metaphorical prison too.

3.5 Analysing *And all men kill the thing they love*, page by page

Thus far Fanelli's illuminated poem has been discussed as an imagetext in general. The content of the imagetext will be explored next – the ways in which Fanelli's illustrations and Wilde's text engage on each page of her illuminated poem:

3.5.1 The front cover



Fig. 53. Sara Fanelli, Cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:39).

The first page, or front cover, of Fanelli's illuminated poem (See Figure 53) juxtaposes Wilde's line, 'And all men kill the thing they love' with an image of a bird lying on its back – its feet straight up in the air and droplets falling from its back – and an image of an arrow, positioned on the bottom right corner of the page, as if beckoning the reader to turn over the page. The bird appears to be dead – the emphasis on the word 'kill', along with the bird's legs sticking straight up in the air, is not a promising sign of life. However, the droplets can also suggest that the bird is bleeding or crying, therefore possibly alive, but

barely so. The reader can therefore be witnessing the bird's dying moments, making the reader an unsuspecting voyeur and silent witness. However, if the reader is seen as a co-author of a text (as discussed in the meandering narrative, Chapter 2), then the reader is by default also complicit in the bird's death, sharing guilt with the murderer.

By juxtaposing the first line of Wilde's refrain with an image of a dead or dying bird, Fanelli begins her illuminated poem by introducing an image that is not mentioned in either Wilde's refrain or his full poem – yet is conceptually related to it. Fanelli's introduction of the bird can therefore be seen as “a picture in a world of pictures” (Mitchell 1978:5), forming part of the illuminated poem's independent gallery of images. She creates a magic gap in the mind of the reader, in which the pairing can be questioned and associations formed in the imagination. The bird can be interpreted literally – it could signify, for example, a pet bird that has been loved and accidentally killed. Simultaneously, the bird can also be a metaphor for love – for a loved one's feelings that have been hurt, for a relationship that has died a violent death, for something delicate and trusting that was loved but has been discarded. The delicacy and helplessness of the small bird also emphasises the horror of a statement about murder made so plainly and unemotionally. Fanelli therefore opens up the original interpretation of the poem to allow the image of the bird – with all its additional and associated connotations – to be weaved into a new, composite meaning.

The arrow in the bottom right corner can be interpreted as a deadly weapon or even as a murder weapon – it can be from a bow and arrow, used to shoot the bird. The arrow can be used as a graphic device to imply that the narrator of the text, or the illustrator of the illuminated poem, is not satisfied with this matter-of-fact statement of cruelty and that an explanation is to follow. The speckled imprints on the right edge of the page suggest perhaps the statement's underlying ominous tone: the rhythmic and repetitive stabbing of the surface of the paper subtly mimicking the act of killing. In addition, the hand-sewn binding of the original artist's book is still visible on this scan (see upper left corner of Figure 53) and these stitches can be interpreted as a physical metaphor – a literal sewing together or suturing of the pages, as if the book itself is wounded and needs to be held together with stitches.

Fanelli has also re-interpreted the visuality of Wilde's poetic line: it is not reproduced in a typical bookish typeface or typeset in a traditional way. Instead, Fanelli treats each character of each word as an image; perhaps it can be said that the words have been liberated from their previous poetic prison. On the cover, and throughout the illuminated poem, Fanelli jumbles up upper and lower case letters according to her fancy. She treats the typeface selection as a kind of collage, mixing a variety of serif, sans serif and even script typefaces to express the poetic words in; she prints some words with hot metal typefaces, she debosses others and crosses some out. She varies the sizes of the individual letters and places an emphasis on the words 'all', 'kill' and 'love' on the cover, by underlining or circling or inverting their colour. She echoes the line's gloomy sentiment by depicting the copy in black, on a dark grey background, reversing out only the word 'love' in white. That the words become an image in their

own right does not, however, detract from their legibility: it is still easy to read and understand Wilde's words. The boundaries between poetry and image in this illuminated poem are consequently very fluid (echoing the crux of the image/text problem, as discussed in Chapter 2); Wilde's refrain, even without the addition of Fanelli's images, can be described as the "imagetext incarnate" that Mitchell (1994:95) describes in Chapter 1, consisting of signs that function simultaneously as a system of language and as a graphic image.

3.5.2 Spread 1



Fig. 54. Sara Fanelli, Spread 1, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:40-41).

After complying with the arrow's prompting to turn the page, the first spread of the illuminated poem (shown in Figure 54) is revealed: a group of characters are paired on the left page with the line 'By all let this be heard'; on the page on the right, the line 'Some do it with a bitter look' is paired with a large jug-like character pouring a black liquid on to a smaller flame-headed character. The background colours are inverted, with the page colour used as the ground on the left and a dark grey colour used on the right.

The seeming callousness of the statement on the front cover is followed by the insistence – 'By ALL let this be heard,' – that the front cover does in fact mean *all* men are included in the statement: nobody is blameless. The nonchalance of the crowd of characters on the left page – seen mostly from their side profiles, as if they are a crowd of characters milling past each other on a busy sidewalk – implies that they are not yet aware of their guilt and that the insistent tone of the line – with the emphasis on the enlarged 'ALL' – is necessary to get their attention.

Stylistically, the characters in the illuminated poem are distinctly Fanelli-esque: the 'drawing-by-cutting' technique that is used to create them is reminiscent of her fondness for collages. She also often depicts the characters in her illustrations from the side, with pointy noses and quirky details. The stylised abstraction and ambiguity of the odd characters – none of them have arms or hands, some are only oversized heads with legs – is a tool of illumination that Fanelli often employs to activate the imagination, so that the reader can conjure up what has not been spelled out: Why do the characters not have any arms? Why do some of the characters have such extremely pointy noses? Where are they all going and why are they ignoring each other? Marina Warner refers to this cast of characters as Fanelli's "figures of life's absurdities", a crowd of "paper dolls whose blank and simple forms fill with associations" or "dream marionettes, saturated with unfettered expressivity" (Warner 2007:135).

As has been mentioned, the characters in this illuminated poem look as if they could have stepped out of the late 19th century, with their top hats, black suits and shoes, beards and moustaches, oval-shaped reading glasses, long dresses with high collars and doily aprons. Fanelli therefore uses the characters to forge a subtle link with Wilde's poem, or at least with the Victorian context of his poem. The characters could represent the audience and guilty parties that this refrain is addressing. Yet this crowd of characters can also represent the people who judged Wilde and sentenced him to prison; the high society types that Wilde rubbed shoulders with until he fell from grace – perhaps Fanelli is summoning them all from the dead so they too can hear Wilde's refrain.

Additionally, the stern-faced crowd of characters is accompanied by two anomalies: a dog and a flower. The latter is interesting, because it is the sole clue of the fictitious space that the visual narrative is set in – on all the other pages the backgrounds are filled with flat colour only; the flower could imply that the characters on this page are outside. A flower can also be a symbol of love (a gift that is given to a loved one) and death (placed on a grave); it can have a pleasant smell and it can even be poisonous. Perhaps the flower is also a link to the sympathetic tone of Wilde's full-length poem, or perhaps it is just a hopeful image surrounded by the black-and-grey colours, somber tones and stern faces on this page; it is especially hopeful in relation to the poem's original prison setting.

The dog is a character that Fanelli uses often in her illustrations – it is included in most of her illustrated books, evolving stylistically from story to story, and sometimes taking the shape of a wolf. Fanelli explains that:

There is a very liberating element in being an animal and being able to be wild! And it can be scary as well and dangerous, both of which are rather appealing aspects, to a certain degree. Also there is sheer enjoyment in making the graphic gestures and movements to draw that kind of dog. With their spiky hair and ears and noses, they are almost like deformed creatures with illnesses that maybe we can all end up with (cited Heller 2007:8).

Fanelli has therefore incorporated imagery from her personal visual vocabulary, or *leitmotif*, with the inclusion of a dog. In this instance, one small little dog is depicted, almost as an afterthought – it looks like a pet or a curious creature that has strolled on to the scene of the page and is sniffing the words, not sure what to make of them. Perhaps the function of the dog is along the same lines as the marginalia of the illuminated manuscripts (which are discussed in Chapter 2) – a seemingly nondescript detail that draws the reader in, often through the use of humour. The dog’s seemingly friendly demeanor is at odds with the ominous undertones all around it; even so, even the friendliest dogs can quickly turn nasty and bite when they feel threatened.

On the page to the right, the first example of the ways in which love can be killed is depicted: the line, *Some do it with a bitter look*, is placed on top of a character that looks like a tall jug, dressed in pants and shoes, with a lip and a handle for pouring liquids. The inside of the jug is filled with arrows of various sizes, all debossed into the paper except for one black arrow. The arrows are all pointing upwards towards the lip of the jug, as if what is inside needs to come out – and what comes out is a spurt of black spray, aimed at the flame-headed man, with the direction of the downwards movement emphasised by a white arrow. The jug-like character’s bitter look is pouring out of him like bile.

Fanelli creates a magic gap (mentioned in Chapter 2) between the text and the images on this page: the idea of a bitter look does not immediately conjure up the mental image of a human-like jug. Yet the jug is an apt metaphor because associating ‘bitter’ with a liquid makes a bitter taste come to life for the reader. The words ‘a bitter look’ are translated quite literally, as venom is oozing out of an area close to the character’s beady black eye. The harmful intent of the jug-like character is further emphasised by the arrows. However, Fanelli’s visual solution offers another perspective for Wilde’s line, because her image also implies the effect of a bitter look: it extinguishes the flame-headed man. This could add the meaning that a steady stream of bitterness can extinguish the fire and passion of love; and something that does not at first seem harmful – a jug filled with liquid or a look – can become something noxious.

3.5.3 Spread 2

The second spread of the illuminated poem (shown in Figure 55) is also the centre spread and the only double-page spread in the illuminated poem. The line ‘Some with a flattering word,’ is juxtaposed against the image of a woman lying across both pages. She is dressed quite primly in a long dress, yet her nipples are emphasised; a restrained, yet somehow sexual image that seems typical of the underlying moral ambiguities of the Victorian era.

Below and to her right, is the silhouette of a man with a beard, placed on the same baseline as the poetic text and between the words ‘flattering’ and ‘word’, as if he is a visual text that is also part of the

sentence. The flattering word that is mentioned in the text is interpreted by Fanelli as a red line that emanates from inside his mouth and spools towards the woman, twirling over her chest area. The state of her nipples would suggest that his flattering words are having an arousing effect on her. Yet, at the same time, her head seems to be severed from her body and she looks like she is lying very still – perhaps the tangled words have strangled her or sucked the life out of her. Her ‘beheading’ could also be symbolic; it is difficult to kill someone with a word, yet the effects of emotional harm can run almost as deep as an act of murder.

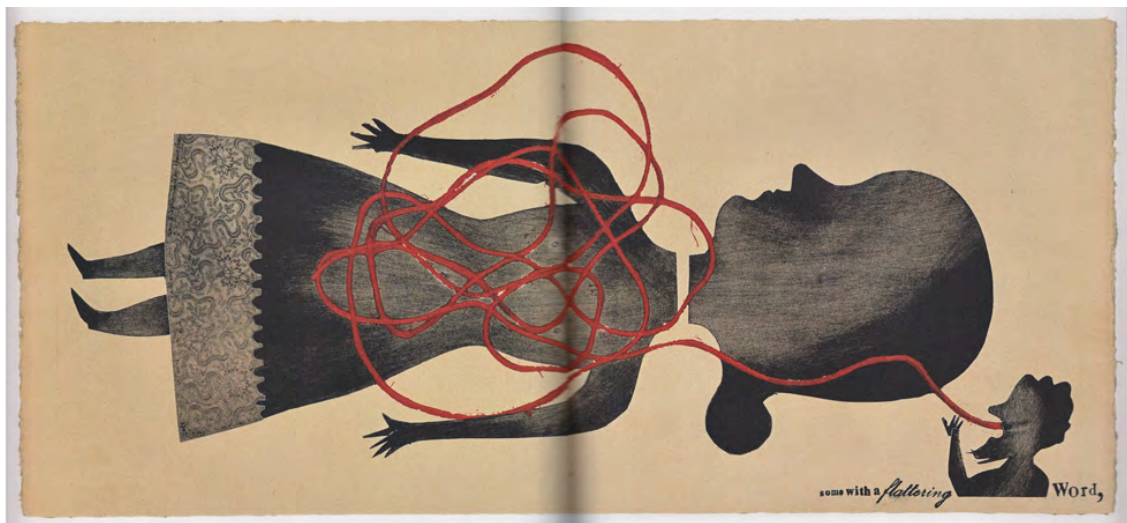


Fig. 55. Sara Fanelli, Spread 2, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:42-43).

This spread is also the only place in the illuminated poem where a colour besides black or grey is introduced – in the form of a red, swirling line that moves like an artery across the page and hovers over the inert woman's torso. The addition of a colour opens up the conceptual possibilities of the poem. The colour red can be a metaphor for both life and death: it is a warm and energetic colour, the colour of blood, which keeps us alive; yet it also reinforces the idea of ‘killing’ mentioned on the front cover and the blood that is spilt in the process. The spooling red line can therefore either be revitalising or draining the woman in the dress. The red line can represent her ‘guts’ spilling out literally; or perhaps she is ‘spilling her guts’ figuratively, having spoken or revealed too much. Yet the red line can also be a positive transfusion of blood or energy between the two characters. The isolated use of the colour red therefore links these different ideas and possibilities in the reader's imagination, leading to a more activated reading of the hybrid text.

Blake uses a similar strategy in creating his illuminated books – he demands creative participation from his readers by obscuring the meanings of his text and designs, so that they become:

mysterious objects that would yield their meaning only after prolonged and sympathetic study... [Blake's] illuminations are not always related to or integrated with the text, yet the general effect is of a liberating sublimity, in which visions of horror and beauty vie with one another (Turner 1996. Sv 'Blake, William').

The use of ambiguity in this spread is therefore a successful tool of illumination, as it slows down the reading (a technique discussed in Chapter 2) to pause on this poetic line for a beat longer than the rest, giving the reader a chance to mull over its visual and verbal paradoxes. Is the woman lying still because she's dead, or is she allowing the flattering words to hover over her? Is she paralysed, hypnotised, asleep or dead? Or is she perhaps meditating, peaceful and waiting? Either way, the flattering word seems to imprison her – it pins her down like a butterfly in a display cabinet – regardless of whether she welcomed the flattery in the first place or not.

A flattering word also has both a charming and an insidious side to it. On the one hand, it is a complimentary form of praise, for example, perhaps the bearded man in the image is complimenting the woman on her pretty and becoming dress. On the other hand, it can also be an insincere and ingratiating form of speech, as a way of crawling into someone's good graces for personal gain. Perhaps the path of the flattering word hypnotises her so that she remains immobile and under the bearded man's spell; in which case the flattering word that spools above her becomes her metaphoric prison.

3.5.4 Spread 3



Fig. 56. Sara Fanelli, Spread 3, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44-45).

Spread 3 of Fanelli's illuminated poem (shown in Figure 56) consists of two pages, once again alternating a page-coloured background on the left with dark grey background on the right. The left hand page shows a man and a woman kissing, or attempting to, paired with the line, 'The coward does it with a kiss'. On the right hand page, a man is plunging a plastic knife into a heart-headed character's torso, paired with the line, 'The brave man with a sword!' While, at first glance, it seems that Fanelli translates these two poetic lines quite literally, she has also given them her own interpretive twist: a kiss that's stopped mid-air by a dagger-like nose, a sword that is really a plastic knife. The different types of swords depicted on this spread can also be a reference to Wooldridge's murder of his wife – he murdered her by slitting her throat with a cutthroat razor, following a domestic argument. The plastic knife, which is essentially a 'harmless' weapon yet is perceived at first, in juxtaposition with the poetic text, as a deadly weapon, also adds another layer of metaphorical meaning to the image.

Fanelli incorporates found objects into this spread and throughout this illuminated poem: the doily texture that is used as an apron, the impression of an actual bamboo or plastic knife, the red imprint of twine on the centre spread, the flattened paper box incorporated into the back cover. Fanelli has a penchant for making collages, for interweaving found objects that have "had a previous life" into her own narrative:

Given a new life on the page, the often disparate and initially rather static elements of the collage take on a new significance: they may be veiled in nostalgia, they may be bafflingly obscure, but the irresistible details, the textures, the curious, often surreal, juxtapositions soon begin to reveal different layers of meaning, inviting and rewarding hours of investigation (Carey 2004:Online).

These everyday, domestic, found objects can then also be used in a somewhat absurd and playful manner – for example, the line *The brave man with a sword!* is paired with "a plastic knife that deals death" (Warner 2007:35). It can also perhaps be said that Fanelli treats Wilde's refrain as a type of found object, interweaving his words into her own vision and visual vocabulary as if it is a poetic collage. This openness to playfulness and ambiguity (discussed in Chapter 2) is an essential part of Fanelli's process of creation:

To me the world is surreal and I find its absurdities and surprises make it worth coping with all the rest. There is also an element of playfulness in the surreal side of things that is equally fundamental, for me, in order to live (cited Heller 2007:8).

The actions and intentions of a coward and a brave man are therefore playfully juxtaposed against each other in this spread; perhaps they are metaphors for the two sides of the romantic idea of a 'prince charming', the unexpected twist being that the coward is kissing his beloved and the brave man is killing his beloved with a sword. The cowardly man is depicted as a tiny man, seemingly almost powerless in relation to his overbearing companion, and the kiss seems more habitual than romantic. In contrast, the

brave man is wearing a swashbuckling hat with a feather, as if he is a musketeer in an Alexandre Dumas novel, facing a heart-headed woman who does not seem afraid of his plastic sword. Love can be killed slowly in a relationship that keeps plodding on despite having reached its end, as much as a heart can be broken when a relationship is ended unequivocally. Fanelli interprets the sentiment of these poetic lines in a way that seems literal at first, but on closer inspection her images open up the text to new and interconnected layers of meaning (similar to Kristeva's theories of intertextuality, in Chapter 2).

The relationship between the man and the woman on the left hand page seems visually unbalanced – she seems to be domineering him outright and he plays along, hen-pecked but too cowardly to change the situation. Their kiss is not necessarily a romantic one, as Wilde's poem refers elsewhere to 'the kiss of Caiaphus' – the kiss of betrayal that Judas gave to Jesus, the same betrayal that Wilde received from 'Bosie'. Fanelli's interpretation of this 'killing scene' is also quite humorous – death or disfigurement by sharp nose that resembles a sharp dagger or 'ice-pick' – and this unexpected lightness adds to the activated reading of this poem.

In addition, Fanelli has added a few subtle, open-ended signs on this page: the letter 'T' is debossed into the paper close to the man's hands – along with the imprint of a curved shape of twine that the man seems to be holding behind his back – and the letter 'A' is printed close to the woman's feet. It is unclear what any of these signs mean in relation to this page or the poetic text, as they are not part of Wilde's refrain. The letters can imply that the lovers' names, or nicknames, start with these initials. Or it can be a personal visual code or message left behind by Fanelli, akin to the marginalia inserted into illuminated manuscripts. The meaning of the curved shape placed close to his hands is also unclear. But perhaps its very subtlety reveals its meaning and the almost invisible curved shape reveals the man's hidden intentions to the reader – perhaps it is a piece of twine that he wishes he could strangle her with so he can be free. Fanelli therefore uses her illustrations to not only interpret the poetic text, but to create ambiguity and give a different perspective of it.

The relationship between the man and the woman on the right hand page seems more visually balanced in that both characters are the same size, but they don't seem to be on the same page emotionally. The dapper man seems to have gone to a lot of trouble – climbing a mountain of words – to put some distance between him and the woman who seems to be one big, gushy heart. If the poetic text is interpreted literally, he is trying to kill her with a sword. But metaphorically, and especially as he is using a plastic sword, perhaps he is just trying to sever the relationship; an honest ending can be a form of bravery in itself. The sword can therefore be a symbol of an ending, or a wedge between them; it is not just a murder weapon. He looks so dainty, almost as if he's floating in space – perhaps implying that he's no longer present in this relationship, that he wants to get away from a smothering or overbearing lover. Perhaps he just wants to move on to greener pastures, as hinted by the new entanglement shown in the bottom right corner; it seems that there is a new woman on his horizon.

3.5.5 The back cover



Fig. 57. Sara Fanelli, Back cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:46).

The back cover of Fanelli's illuminated poem (shown in Figure 57) consists of an imprint of an unfolded and flattened paper box on a mottled, pock-marked dark grey background; it is the silence at the end of an insistently narrated refrain. As with the front cover, it is a very ambiguous choice – introducing an image that hasn't been referenced in either the poem or the pictorial gallery. The silhouette of the box is also not paired with a poetic text to give a starting point for conjuring up a meaning. Wilde's poem is credited in the top right corner, along with Sara Fanelli's 'signature', yet the credits seem to be separated from the rest of the image and only interacting by default. Fanelli therefore creates a deliberate magic gap between the image on the page and the potential meaning that can be derived from it. As with the magic gap that Blake often blatantly orchestrated in his illustrated books, it is almost "as if there is a missing poem that [could have been] written to go with this picture. By refusing to supply this poem, [Fanelli] challenges us to fill the void" (Mitchell 1978:8).

However, perhaps the physical presence of the flattened box is in itself its own clue. Fanelli often layers her illustrations with "shreds of old stationery, labels, packaging and letterpress" because she is of the opinion that "the old papers ... carry a narrative in themselves. I like joining that narrative to the rest of the picture" (Fanelli cited in Carson 2006:Online). A paper box discovered on one day therefore finds its way into an illuminated poem on another day.

The box could therefore be in dialogue with the front cover of the illuminated poem – perhaps it is a birdcage that has been forcibly flattened, or perhaps a coffin about to be assembled for a dead bird's burial. On a practical level, a box is used to store stuff in or to transport belongings from one place to

another; a box can be used for packing up a lover's belongings after death, or at the end of a relationship. Maybe Pandora's box has just been opened, or maybe a car ran over the box, leaving it lying on a tarred road. A box can be a space of containment, yet it can also be a toy for children to play with. It could represent the prison that Wilde was released from, shortly before he wrote *The Ballad of Reading Gaol* and shortly before he died. On a more abstract level, perhaps it can be seen as a piece of paper armour or an insect's exoskeleton – a flimsy and ineffectual strategy for protection against being hurt in love. If, as Wilde perhaps implied, "love itself corrupts or alters its object" (Rumens 2009:Online), then the paper box can also be seen as a skin that has been shed and a new identity that has been adopted, perhaps one tinged with some disappointment and cynicism.

The seeming innocuousness of this image is in contrast to the somber tones of the poem, and leads the reader to wonder: Has the box been opened gently or has it been forced open? Was it empty? Has its contents reached the right hands or has it been stolen? Is this a discarded box, or perhaps a box flattened for recycling? Is it, quite simply, just an interesting piece of packaging that was lying around her studio on the day that Fanelli was making these prints? The answers to these questions do not really matter – it is the questioning itself that pries open the text; every reader can decide on his or her own questions and answers.

Fanelli ends her interrogation of Wilde's refrain on an open-ended note. She has interpreted Wilde's poem – stylistically and conceptually – by opening up the poetic text to new perspectives and possibilities. There are many aspects of Wilde's poem that Fanelli addresses literally – for example, the tedious routine of prison life, the cycle of crime and punishment, the execution of Wooldridge, Wilde's poetic protest against the death penalty and the injustices of the Victorian justice system – yet she incorporates many of these points on a conceptual or metaphoric level. Fanelli uses the format of the illuminated poem to interweave her own identity and creative vision, as well as the inherent narratives of the found objects incorporated into her collage-like prints, with Wilde's refrain.

The process of creation is a process of discovery for her, a way of delving deeply into Wilde's poem and "trying to do-it and un-do-it in an attempt to make a little more sense of it" (Fanelli cited in Heller 2007:10). As an illustrator, Fanelli actively engages with Wilde's statement, 'And all men kill the thing they love,' by visually exploring, from different viewpoints, the different ways in which love can be killed. Not all the scenes she depicts are lethal – and despite the sombre tone of the poem, Fanelli's illustrations are often humorous – indicating that not all harm is applied physically or leads to death; and while the effects of emotional harm can also be damaging, the human spirit can prevail through humour. The 'meaning' of Fanelli's illuminated poem is not a dictatorial one: as has been discussed in Chapter 2, the way in which the text is read, digested or interpreted cannot be prescribed by the author or illustrator. Fanelli sets the stage and guides the reader through her creative vision, opening up Wilde's poem to new layers of meaning along the way; she then allows the reader to come to his or her own conclusions about the 'paradox of morality'.

CONCLUSION

This study sets out to uncover the inner workings of an illuminated poem, guided by the position that an illuminated poem embodies a moment of 'indiscipline'. During the course of this investigation, various aspects of the illuminated poem were considered: the nature of the imagetext, the larger image-text discourse that it is contextualised in, the pictorial turn, illustration as illumination, strategies of illumination, the internal dynamic of an imagetext, and the meandering narrative. Sara Fanelli's illuminated poem, *And all men kill the thing they love*, is then analysed in relation to these theories and discoveries.

In the context of what has been examined in this study, it can be deduced that the illuminated poem embodies a moment of 'indiscipline' on three levels: firstly, in its dualistic nature; secondly, in its theoretical context within the interdisciplinary field; and thirdly, as a moment of encounter and experience.

The dualistic nature of an illuminated poem

(The 'indiscipline' here is the illuminated poem's contrary, dualistic nature)

Every illuminated poem is unique – every collaboration between poetry and illustration, every encounter between a reader and an imagetext recreates the illuminated poem from scratch. The dialogue between poetry and illustration is unique and particular to each imagetext. There is no quick formula that dictates the level of engagement or the type of approach to take in the interaction between poetry and illustration. The analysis of Fanelli's illuminated poem is therefore more of a testing ground for imagetext and illuminated-poem theories than it is a validation of general rules that all future illuminated poems should follow.

However, in the diverse field of the illuminated poem, its dualistic nature is one element that *does* stay a constant: it is a visual art that functions simultaneously as two independent art forms *and* an integrated one. It is a contradictory union and also not an indissoluble one – the poems and illustrations can often also be displayed as separate, albeit fragmentary, artworks in their own right. The two art forms do not really need each other, yet when they get separated a loss can be felt. It is precisely these inherent paradoxes that make it such an interesting visual art to study.

'Indiscipline' within the interdisciplinary field

(The 'indiscipline' here says more about theoretical discourse than about the imagetext itself)

As an interdisciplinary art, an illuminated poem resembles both poetry and illustration, yet it also questions their boundaries and breaks new ground through its fluidity of visual-verbal representation. Where words end and images begin (and vice versa) in an illuminated poem is not always clear – even the most traditional serif typeface straddles the boundary of a graphic sign and a function of language the minute it is printed, instantly transforming it into an imagetext in its own right. Therefore in contextualising the imagetext within a broader image-text theoretical discourse – both as an interdisciplinary concern and in relation to traditional *ut pictura poesis* theories and the 'sister arts' debates – it quickly becomes apparent that the traditional comparative method for interartistic study is an insufficient framework for studying the integrated visual-verbal representation of the illuminated poem. The emphasis in an illuminated poem also shifts from the traditional view of poetry and illustration as passive imitators of Mother Nature to a more expressive theory of art that espouses the visualising force of the imagination. The emphasis on the imagination is not only relevant to the creator of an imagetext, but also to its reader, in whose mind a meandering reading is illuminated.

The illuminated poem therefore embodies a moment of 'indiscipline' by discarding the comparative method and demanding instead that its examination be based on its actual forms of representation (its dualistic nature) and its internal processes of interplay and integration. The academic boundaries of an imagetext are therefore still being formulated, although the organic and experimental nature of this hybrid text is such that it will always need room for experimentation. This study therefore embraces an open-minded theoretical approach that allows for the inherent 'indiscipline' of the illuminated poem – its meandering narrative and its "internal dialectics of form" (Mitchell 1994:97) – to lead the direction of the study.

An encounter and an experience.

(The 'indiscipline' here is the moment of an encounter and the moment of an experience)

Finally, the research question needs to be answered: How can the addition of illustrations challenge, extend, unsettle or defend a poem, opening up the words to new conceptual and narrative possibilities? When illustration and poetry engage with each other on the page, it is not a passive pairing but a synthesis that is charged by its internal dialectics. An imagetext is brought to life through the process of illumination which starts as an illustrative choice: whether the illustrator chooses to incorporate

ambiguity or humour in the visual signs, whether a magic gap is orchestrated between the two art forms, and so on – and results in a meandering reading.

The strategy of illumination is therefore a deliberate process to open up a text – to create a magic gap between what is revealed and what is hidden, to reciprocally unearth multiple layers of meaning from both the illustration and the poetic text. An illuminated poem can therefore be seen as an open text, as its juxtaposed narrative is retold and reshaped in the mind of each new viewer. Integrating poems and illustrations in an illuminated poem results in perpetual transactions between poetic and pictorial modes, between arbitrary and natural signs, as well as between the temporal and spatial realms. Consequently, the processes of illumination take place both on the space of the page, in the interaction between poetry and illustration, and in the reader's imagination.

Receptivity can be a strategy of illumination – it is an open-mindedness on the part of the illustrator, a sensitivity towards the *idea* of the selected poetic text and a willingness to observe the world through fresh eyes. It also refers to the process through which an illustrator finds his or her way into a text, both conceptually and stylistically; marrying a suitable illustration style with the idea or emotion inherent in a poetic text. An illustrator can therefore open up the original interpretation of a poem by allowing a visual interpretation, a distinct visual vocabulary and the illustrator's identity – with all its additional and associated connotations – to be weaved into a new, composite meaning. In this way an illustrator actually embeds traces of him- or herself into a poetic text; an illuminated poem is then not just an impersonal dialogue between poetry and illustration but an intimate give-and-take between two artists.

The 'indiscipline' of the internal dynamic of an illuminated poem is largely due to its continual insistence to be active – to be an encounter, to be an experience, to function as a process, to involve a reader's imagination. These activities of 'indiscipline' are set in motion through open signs; when the one pole approaches the other like a secret that needs to be "sought out" (Barthes 1977:158-159); when an open-minded illustrator encounters the idea behind a poetic text and captures its essence; when the poems and the illustrations are played off against each other "like counterpoint in music" (Mitchell 1978:9); when a curious-minded reader approaches the reading as a form of playing, interweaving his or her identity into the intertextuality of the text and conjuring the meandering narrative to life in his or her imagination.

The process of creating (and co-creating in the sense of a meandering reading) an illuminated poem is a moment of 'indiscipline' and a process of discovery, both for the illustrator and for the reader. The illuminated poem's instability, its insistence on experimentation and expansion, its openness to confrontation – all these moments of 'indiscipline' are fundamental aspects of the illuminated poem. To embrace these qualities – whether as an illustrator or a reader – is to choose a journey of discovery, a meandering reading that is akin to playing; attempting to regulate these qualities is to settle for a literal reading, a consumption, a boredom.

ADDITIONAL ILLUSTRATIONS

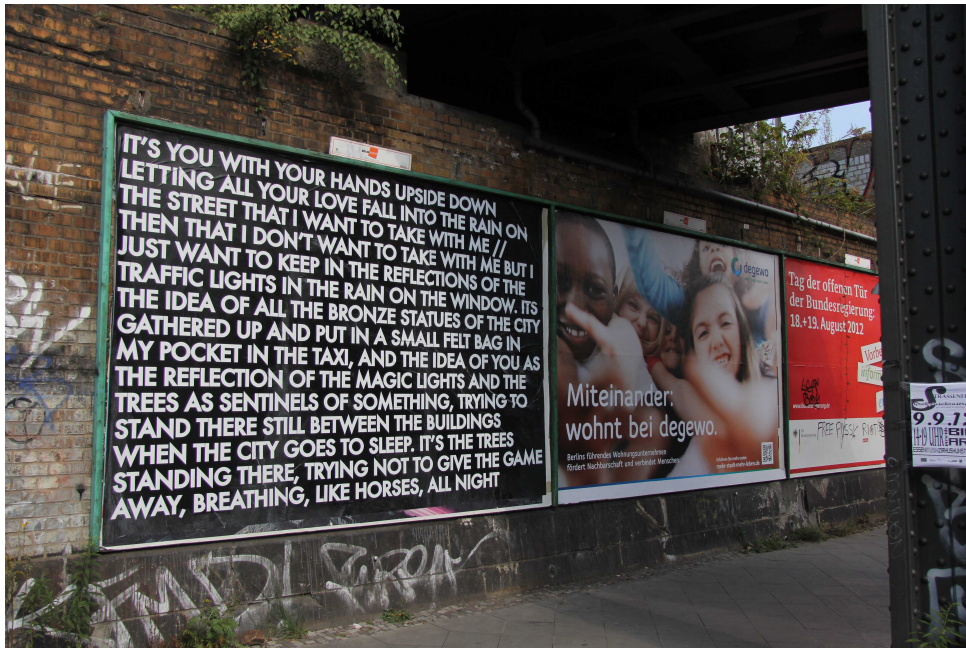


Fig. 58. Robert Montgomery, *Echoes of Voices in the High Towers* (billboard on Yorckstrasse, Berlin) (2012). Photograph by David Yates. (Online).

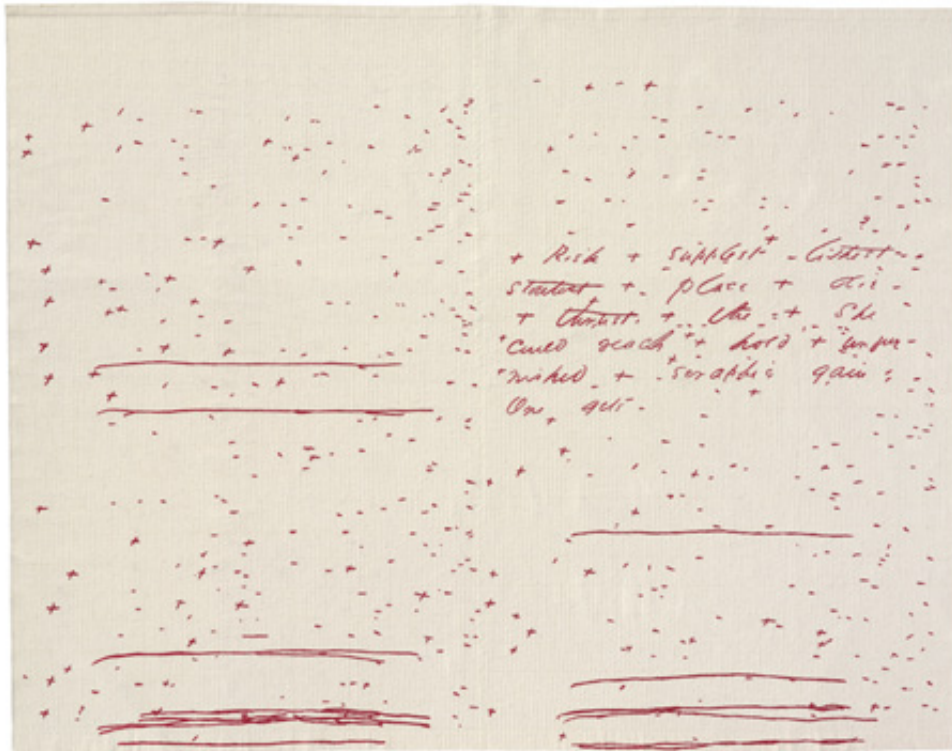


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Fig. 60. Amaranth Borsuk & Brad Bouse, *Between Page and Screen* (2012). Published book (an interactive, digital pop-up book), 17.8 x 17.8 cm. Siglio Press, Los Angeles (Online).

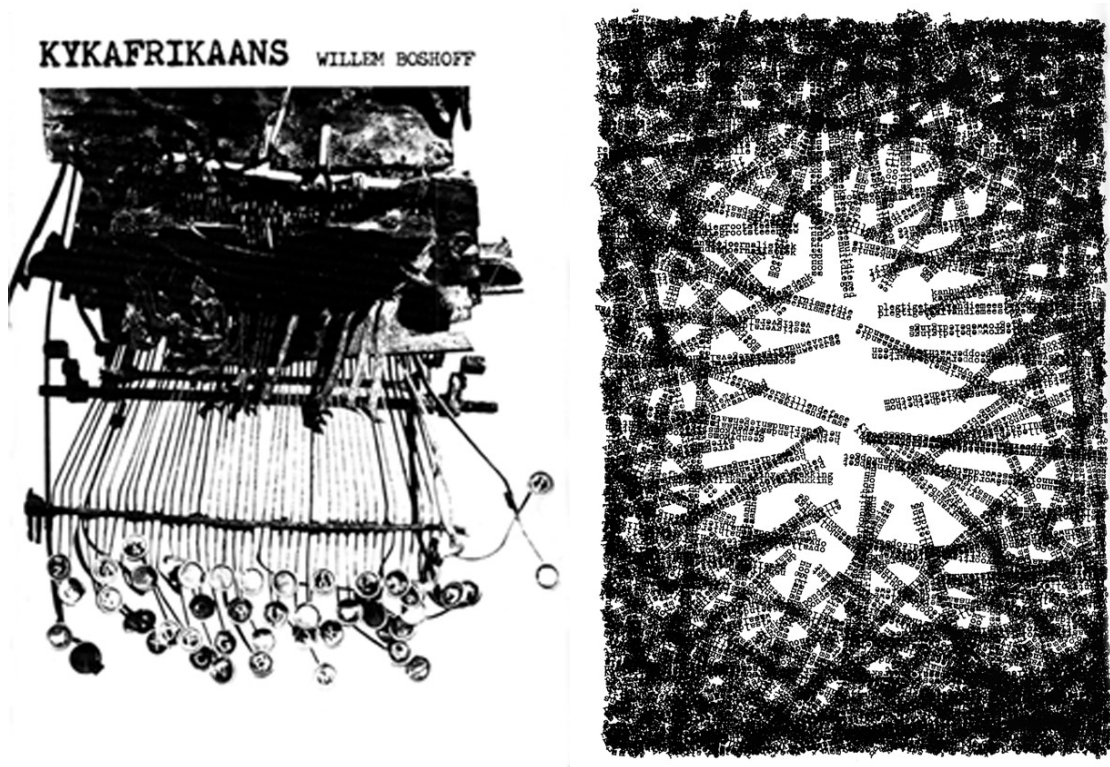


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Fig. 62. Sara Fanelli, Cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:39).





Fig. 63. Sara Fanelli, Spread 1, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:40-41).





Fig. 64. Sara Fanelli, Spread 2, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:42-43).



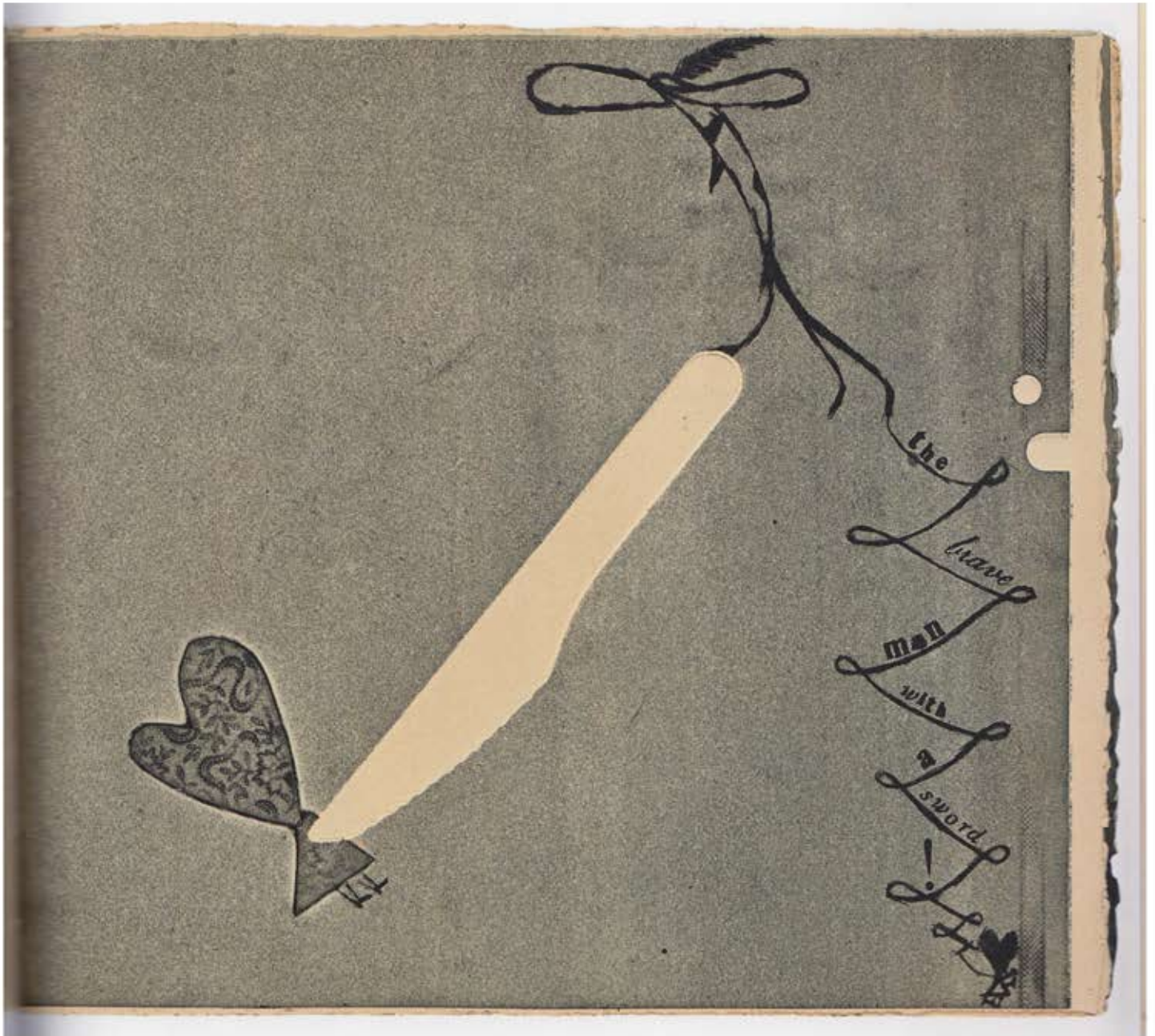


Fig. 65. Sara Fanelli, Spread 3, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44-45).



Fig. 66. Sara Fanelli, Back cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:46).

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Fig. 2. Detail of Psalm 97, in *The Macclesfield Psalter* (1330). Gold & tempera on vellum, 17 x 10.8 cm. Open on page 139. Collection: The Fitzwilliam Museum, Cambridge
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Fig. 3. Oscar Wilde, An excerpt, from *The Ballad of Reading Gaol* (1898). Included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London
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Fig. 50. Sara Fanelli, Page 6, in *And all men kill the thing they love* (Page 6) (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44).

Fig. 51. Latimer J Wilson & Oscar Wilde, *The Ballad of Reading Gaol* (1907). Illustrated book, 25 x 19 cm. FM Buckles, New York. Collection: Library of Congress ([Online]: Available: <http://hdl.handle.net/2027/loc.ark:/13960/t9j398189> [2013, Nov. 9]).

Fig. 52. Erich Heckel & Oscar Wilde, *The Ballad of Reading Gaol* (*Die Ballade vom Zuchthaus zu Reading*) (1963; woodcuts created in 1907). Illustrated book (edition of 600), 29.4 x 21 cm. Ernest Rathenau, New York. Collection: The Museum of Modern Art, New York (MoMA Library 2013).

Fig. 53. Sara Fanelli, Cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:39).

Fig. 54. Sara Fanelli, Spread 1, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:40-41).

Fig. 55. Sara Fanelli, Spread 2, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:42-43).

Fig. 56. Sara Fanelli, Spread 3, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44-45).

Fig. 57. Sara Fanelli, Back cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:46).

Illustrations in "Additional illustrations"

Fig. 58. Robert Montgomery, *Echoes of Voices in the High Towers* (billboard on Yorckstrasse, Berlin) (2012). Photograph by David Yates (of one of 20 billboards spread around Berlin, as part of Montgomery's solo exhibition, *Echoes of Voices in the High Towers*, Berlin, July – October 2012) ([Online]: Available: <http://andberlin.com/2012/10/23/robert-montgomery-echoes-of-voices-in-the-high-towers-part-2/> [2013, Oct. 26]).

Fig. 59. Jen Bervin, *The Dickinson Fascicles* (The composite marks of Fascicle 28) (2006). Cotton and silk thread on cotton batting backed with muslin, 183 x 244 cm. Artist's collection, New York. ([Online]: Available: <http://www.jenbervin.com/html/dickinson.html> [2013, Oct. 26]).

Fig. 60. Amaranth Borsuk & Brad Bouse, *Between Page and Screen* (2012). Published book (an interactive, digital pop-up book), 17.8 x 17.8 cm. Siglio Press, Los Angeles ([Online]: Available: <http://sigliopress.com/book/between-page-and-screen/> [2013, Oct. 26]).

Fig. 61. Willem Boshoff, Cover and 'Duistere bedoelings', in *KyKAfrikaans* (1980). Illustrated book, 29.5 x 20.5 cm. Pannevis, Johannesburg ([Online]: Available: <http://www.willemboshoff.com/documents/artworks/kykafrikaans.htm> [2013, Oct. 26]).

Fig. 62. Sara Fanelli, Cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:39).

Fig. 63. Sara Fanelli, Spread 1, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:40-41).

Fig. 64. Sara Fanelli, Spread 2, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:42-43).

Fig. 65. Sara Fanelli, Spread 3, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:44-45).

Fig. 66. Sara Fanelli, Back cover, in *And all men kill the thing they love* (2004). Artist's book included in the illustrated book, *Sometimes I think, sometimes I am* (2007), 21 x 27 cm. Tate Publishing, London (Fanelli 2007:46).