

THE ROUTLEDGE COMPANION TO LITERATURE AND ART

*Edited by Neil Murphy, W. Michelle Wang,
and Cheryl Julia Lee*

First published 2024

ISBN: 978-1-032-22615-6 (hbk)

ISBN: 978-1-032-22618-7 (pbk)

ISBN: 978-1-003-27335-6 (ebk)

INTRODUCTION

Neil Murphy, W. Michelle Wang, and Cheryl Julia Lee

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DOI: 10.4324/9781003273356-1

The editors gratefully acknowledge the support of NTU (Singapore) for their support of this project under the MOE AcRF Tier 1 grant/RG155/18 (PI: Neil Murphy).



ROUTLEDGE

Routledge
Taylor & Francis Group
LONDON AND NEW YORK

INTRODUCTION

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The history of literature is marked by a deep engagement with the visual arts and aesthetic philosophy. Aesthetic philosophers have long considered literature in the context of art, as succinctly summarized by Peter Lamarque in *The Philosophy of Literature* in which he claims—citing Aristotle, Horace, Abbé Charles Batteux, and Hegel, among others—that literature, “primarily in the modes of poetry and drama,” has been considered “an art form for over two millennia” (12–14). Despite this already rich heritage, it is the contention of the editors of this volume that recent decades have witnessed significantly increased levels of critical considerations of the interfaces between literature and aesthetics, as well as a clear escalation in the number of literary texts across all major genres that creatively engage with the visual arts.

While the scholarly engagements in this volume inevitably return to considerations of classical ideas related to beauty—including approaches to the sublime, style, form, pleasure, and how these critical concepts have evolved over the centuries—they also involve a distinct embrace of contemporary approaches like neuroaesthetics, ethics, the body, cultural diversity, gender, and narrative theory. Specific intersections between literary and visual art theory like ekphrasis are reconceptualized in the context of contemporary visual culture, social media, and the digital world. This volume seeks to offer both a critical examination of the interfaces between art, aesthetics, and literature, and to contribute to the increasingly robust body of critical work in this area, while simultaneously marking out new ground via its focused attention on the specific relationships between literature and the arts.

Among the primary strands of inquiry in this volume are the multifaceted ways that the visual arts—and, more broadly, ideas related to art—are folded into literary forms. This includes a variety of technical strategies, from classical ekphrastic gestures like Homer’s description of the shield of Achilles and William Blake’s illustrated poems, to the persistent revisitation (and reimagining) of ekphrasis through the long history of poetry, as well as multiple other forms of engagement with the visual arts and aesthetics in fiction and drama, particularly in modernism and beyond. In the twentieth century, authors like Samuel Beckett, Gertrude Stein, Virginia Woolf, and Vladimir Nabokov all directly engaged with the visual arts as both subject and narrative strategy, while simultaneously offering overt commentary on the relationship between word and image, and on the principle of literature as art.

The painting featured on the cover of this volume, Jack B. Yeats’s *Two Travellers* (1942), is frequently cited—alongside another Yeats painting, *The Graveyard Wall* (1945), and Caspar David Friedrich’s *Two Men Contemplating the Moon* (1937)—as crucial visual sources that inspired Beckett’s *Waiting for Godot* (1953). Though extensive engagements with the visual arts by writers like Beckett have frequently been remarked upon (e.g., by the Irish poet Derek Mahon [1986] and scholar Lucy Jeffrey in *Transdisciplinary Beckett* [2021]), David Lloyd rightly notes that simply identifying such sources isn’t “always very instructive once the reference has been established”

(4). Lloyd remarks that the more interesting endeavor is in understanding “how Beckett forged his own *literary* aesthetic through his observations of the tendencies of contemporary painting”—for “[i]t is clear that his work is a painstaking ‘undoing’ of its sources: citation and allusion function less as supports for the work than as materials to be dismantled and redistributed in new relations” (4). Tracing and articulating these “new relations” and, more broadly, the literary aesthetics which have been reformed by writers’ varied engagements with the arts forms part of the goal of this volume.

From the twentieth century onward, novelists’ and poets’ engagements with the mode of collage—which traces specific lines of influence to artists like Pablo Picasso and Robert Rauschenberg—have also shaped the work of writers like Kathy Acker and Steve Tomasula in critical ways that have evolved the way we think about concepts of unity, coherence, form, hybridity, and more. (See, for example, Wojciech Drąg’s *Collage in Twenty-First Century Literature in English: Art of Crisis* [2020].) The work of writers as diverse as Gertrude Stein, Djuna Barnes, Elizabeth Bowen, Jean-Paul Sartre, Wallace Stevens, Iris Murdoch, John Berger, John Ashbery, Gilbert Sorrentino, and Derek Mahon have all extended the critical conversation in these key areas, while many contemporary writers like A. S. Byatt, Tom Stoppard, Tan Twan Eng, Alessandro Baricco, Jeanette Winterson, Han Kang, Carole Maso, Theresa Hak Kyung Cha, Jhumpa Lahiri, Elfriede Jelinek, Philip Terry, Jennifer Higgie, Tove Jansson, Rodrigo Fresán, Ali Smith, and Sara Baume have also directly engaged with issues related to art, aesthetics, and the competing attributes of visual and verbal responses to the contemporary moment.

In modernism, postmodernism, and beyond, a turning away from mimesis or a poetics of representation has arguably facilitated a kind of writing that is even more overtly conscious of its forms and artistry. The obsessive inward-looking self-reflexivity that characterizes postmodernism and much of contemporary writing also invites a series of narrative strategies that seamlessly fold discourses related to art into their primary diegetic levels and contribute to the emergence of what might be considered the art novel—or a form of fiction whose primary discourse relates to the function and feasibility of art itself. Novels like Gilbert Sorrentino’s *Splendide-Hôtel* (1973), José Saramago’s *Manual de Pintura e Caligrafia* (1977; *Manual of Painting and Calligraphy*, 1993), Jeanette Winterson’s *Art and Lies* (1994), Claire Kilroy’s *All Summer* (2003), *Tenderwire* (2006), and *All Names Have Been Changed* (2009), John Banville’s *The Sea* (2005) and *The Blue Guitar* (2015), Ali Smith’s *Artful* (2012) and *How to be Both* (2014), and Georges Perec’s *Portrait of a Man* (2012) all stage sophisticated fictional encounters that relate to art, ekphrasis, beauty, pleasure, and the imagination’s negotiation of human experience via art.

Such self-conscious reflections on the relationship between art and literature have also, of course, long been evident throughout literary history via the tradition of influential critical essays and books by many writers. These include Henry James’s “The Art of Fiction” (1884), Oscar Wilde’s “The Decay of Lying” (1889), Virginia Woolf’s *The Art of Fiction* (1927), Samuel Beckett’s *Proust* (1930), Wallace Stevens’s *The Necessary Angel: Essays on Reality and the Imagination* (1942), José Ortega y Gasset’s *The Dehumanization of Art and Other Writings on Art and Culture* (1956), Italo Calvino’s *The Uses of Literature* (1980) and *Six Memos for the Next Millennium* (1988), David Lodge’s *The Art of Fiction* (1992), Jeanette Winterson’s *Art Objects* (1995), Milan Kundera’s *The Art of the Novel* (1986) and *The Curtain* (2005), John Banville’s “Fiction and the Dream” (2019), and Sara Baume’s *Handiwork* (2020), among others.

Recent decades have also seen a distinct flourishing of theoretical writings on literature and art by philosophers and literary critics, including notable works by Anne Sheppard (*Aesthetics: An Introduction to the Philosophy of Art*, 1987), Gordon Graham (*Philosophy of the Arts*, 1997), Elaine Scarry (*On Beauty and Being Just*, 1999), Mark McGurl (*The Novel Art: Elevations of American*

Fiction after Henry James, 2001), Arthur C. Danto (*The Abuse of Beauty: Aesthetics and the Concept of Beauty*, 2003), Derek Attridge (*The Singularity of Literature*, 2003), Denis Donoghue (*Speaking of Beauty*, 2003 and *On Eloquence*, 2008), Angela Leighton (*On Form: Poetry, Aestheticism, and the Legacy of a Word*, 2007), Elizabeth Bergmann Loizeaux (*Twentieth-Century Poetry and the Visual Arts*, 2008), Jennifer Green-Lewis and Margaret Soltan (*Teaching Beauty in DeLillo, Woolf, and Merrill*, 2008), Denis Dutton (*The Art Instinct: Beauty, Pleasure, and Human Evolution*, 2009), Thomas Baldwin (*Picture as Spectre in Diderot, Proust, and Deleuze*, 2011), Daniel Albright (*Panaesthetics: On the Unity and Diversity of the Arts*, 2014 and *Putting Modernism Together: Literature, Music, and Painting, 1872–1927*, 2015), David Lloyd (*Beckett's Thing: Painting and Theatre*, 2016), Patrick Colm Hogan (*Beauty and Sublimity: A Cognitive Aesthetics of Literature and the Arts*, 2016), Timothy Aubry (*Guilty Aesthetic Pleasures*, 2018), Rita Felski (*Uses of Literature*, 2008 and *Hooked: Art and Attachment*, 2020), and Peter Lamarque (*The Opacity of Narrative*, 2014 and *The Uselessness of Art: Essays in the Philosophy of Art and Literature*, 2020)—while several influential special issues of journals have also been published (e.g., a special issue of *Poetics Today* on contemporary ekphrasis [2018]).

The editors contend that this flourishing of critical and creative interest in the exciting interfaces between literature, the visual arts, and aesthetics has emerged as a distinct interdisciplinary space in its own right, wherein this volume seeks to develop such conversations in compelling new directions. In particular, our goal has been to advance the critical scholarship in at least two distinct ways. First, by widening the group of writers under examination—alongside canonical authors in European and American literary circles (such as Laurence Sterne, Marcel Proust, T. S. Eliot, and others), the work of a richly diverse group of writers, creators, and artists, including prose fiction writers Han Kang (South Korea), Tsitsi Dangarembga (Zimbabwe), and Mori Ogai (Japan); filmmakers Chulayarnnon Sirophol (Thailand) and Patricia Rozema (Canada); playwright Nick Joaquín (Philippines); poet Tan Lin (US); and more, shape our contributors' critical engagements between the literary and visual arts. To this end, the volume includes the scholarship of not only literary scholars working on periods from antiquity to the present, but also those from the fields of art history, neuroscience, philosophy, and media studies who actively participate in this dynamically evolving field—all of whom share a passionate interest in the diverse intersections between the textual and the visual. Second, our contributors engage robustly with aspects of intermediality, intertextuality, and the diverse embedment of and engagements with various art forms—including mediums such as painting, photography, film, and graphic narratives, to areas such as architecture, music, dance, and other performance arts. The result is a flourishing of critical conversations in new directions that emphasize the rich potential of examining the proliferating intersections between literature and art.

The 37 chapters in this volume are structured into four main parts:

- I—Aesthetics, Art, and Literature: Theoretical Concerns
- II—Ekphrastic Encounters
- III—Intermedial Crossings: From Antiquity to the Nineteenth Century
- IV—Intermedial Crossings: From Modernism to the Present

The 9 chapters in Part I—Aesthetics, Art, and Literature: Theoretical Concerns engage with some key issues that have dominated critical inquiries into the intersections of text and image, including literature's relationship to art, the role of craft (and its relationship to art), aesthetic categories such as beauty and the sublime, even as these scholars evolve these existing critical debates in innovative and dynamic new directions, considering, for instance, how neuroscience may offer a new

way to approach aesthetics and how contemporary media forms have renewed attention on aspects of ethics and relationality.

Part II—Ekphrastic Encounters (a section title borrowed from the title of David Kennedy and Richard Meek’s collection of essays) features 11 chapters that closely examine one of the most important intersections between text and image: the workings of ekphrasis across poetry, fiction, drama, comics, life and travel writing, and architectural treatises. These innovative new engagements with ekphrasis have finessed and reshaped conceptualizations of what the term has come to mean in an era where visuality, intermediality, intertextuality, and self-reflexivity have come to dominate our encounters with literature.

Parts III and IV focus on intermedial crossings from antiquity to the present. The 7 chapters in Part III—Intermedial Crossings: From Antiquity to the Nineteenth Century range from examinations of patterned poetry and manuscript studies, to meta-pictorial naming and artistic renderings of literary episodes; while the 10 chapters in Part IV—Intermedial Crossings: From Modernism to the Present illuminate the vibrant intermedial intersections between text and illustration, music, dance, architecture, painting, photography, media installations, and television.

Part I—Aesthetics, Art, and Literature: Theoretical Concerns

Part I begins with **Gordon Graham**’s “The Concept of Literature,” which initiates a philosophical inquiry into the category of literature—broadly understood as works that predominantly foreground artistic imagination—by examining how the literary canon was historically constituted, challenged, and its efficacy for the present moment. **James A. W. Heffernan**, in turn, draws our attention to the creative imaginations that produce such works in his chapter “Cracking the Mirror: Autobiography and Self-Portraiture.” By considering the relationship between art and self-representation—with reference to Rembrandt’s self-portraits, Lord Byron’s poetry, and Jean-Jacques Rousseau’s autobiography (among others)—Heffernan elucidates how the models of the artist/writer that emerge from their work demonstrate the simultaneous inevitability of self-projection and the impossibility of replicating that authorial/creating self.

In his chapter, “Literature, Art, and Craft,” **Derek Attridge** examines how the readerly appreciation of craft can account for our experience of the literary work of art, elucidating how the notion of *techne* can invigorate existing conversations about conventional distinctions drawn between art and craft. Using his comparative case study of Jean Baptiste Siméon Chardin’s painting *The Kitchen Maid* (1738) and Robert Herrick’s poem “Upon Prue, His Maid” (1648), Attridge demonstrates how the operations of craft can richly enhance our aesthetic experience of the works. **Wendy Steiner**, in her chapter “Beauty as Interaction,” points to how the new social and artistic conditions of the twentieth and twenty-first centuries—particularly the pervasive impact of media forms—have the potential to reshape our sense of beauty. Previously grounded in form, Steiner contends that beauty is now recentered on interaction, drawing our attention to the attendant issues of ethics, relationality, interconnection, reciprocity, and empathy in such engagements with literature and art. In “Figuration: The Cinematic in Literature,” **Mieke Bal** in turn draws on W. J. T. Mitchell’s concept of image and Jean-François Lyotard’s concept of figuration (what Bal terms Lyotard’s attempt to overcome the word-image opposition) to point to our aesthetic experience of literature as one that is inherently intermedial in nature. Explicating the visual nature and cinematic quality of Gustave Flaubert’s prose, Bal explores art’s performativity through her concept of “image-thinking,” focusing, in particular, on the novelist’s emphasis on movement.

Part I further elucidates recent developments in how cognitive studies have illuminated such intersections between literature and art. In “A New Science of Aesthetics: The Dual Brain

Mechanics of Beauty, Wonder, and the Sublime,” **Angus Fletcher** draws on neuroscience to offer a new way to approach aesthetics, enriching existing accounts of beauty, sublime, and wonder by explicating our experiences with art. **Patrick Colm Hogan** in turn considers how we might examine traditional aesthetic categories of beauty and the sublime with recourse to attachment and reward systems, pointing to how our information-processing and reward-system components allow us to recognize the cross-cultural role of emotions in our processing of (literary) artistic forms in his chapter “Experiential Aesthetics and Varieties of the Sublime.” Neuroscientist **Semir Zeki**, in his chapter “The Unattainable in the Literature of Love,” considers how literature, as a product of the human mind, might lend neurobiological insights to cross-cultural understandings of love, offering significant insights to understanding the brain concepts that likely regulate one of the most profound human experiences. **G. Gabrielle Starr**’s “‘Go and catch a falling star’: Embodiment, Cognition, and Imagery” concludes Part I by investigating the relationship between imagery and aesthetic pleasure, clarifying how art forms such as poetry (John Donne; Van Jordan), plays (Margaret Edson), and film (Patricia Rozema) open up “a range of visual, haptic, and aural possibilities,” explicating the sensorial effects of ekphrasis.

Part II—Ekphrastic Encounters

Neil Murphy’s “Ekphrastic Encounters and Contemporary Fiction” opens Part II by offering a critical survey of key definitions and (generative) disagreements about ekphrasis, explaining how the term has evolved in critical scholarship by scholars such as Murray Krieger, James Heffernan, Elizabeth Bergmann Loizeaux, Stephen Cheeke, Tamar Yacobi, Renate Brosch, and more—theorists whom many of our contributors in this (and other) section(s) draw extensively upon. In particular, Murphy argues that a proliferation of ekphrasis in late twentieth and twenty-first century prose fiction has shaped much of the term’s innovative reconceptualizations, given the abundance of contemporary writers—including Han Kang, Rachel Cusk, Teju Cole, Ali Smith, John Banville, and more—who inventively absorb the visual arts into the narrative structures of their novels, enlarging the very meaning of ekphrasis “by forcing us to conceive of the limits of what constitutes art.” **Liliane Louvel** in turn posits ekphrasis specifically as an encounter—between arts, between media—an intermedial relation that sets up a dialogue, an exchange, that facilitates “an aesthetics of surprise.” In Louvel’s chapter, “The Strange Case of Notional Ekphrasis,” she focuses on the notional (or invented) work of art—such as Dorian Gray’s portrait, superimposed paintings (as in Blake Morrison’s *Teeth* or John Banville’s *Ghosts*)—artworks “word-painted” by the narrators and authors that test “the limits of one art playing off or against the other.”

Andrew James Johnston’s “The Temporal Politics of Chaucerian Ekphrasis and the Beginnings of Trecento Art History” examines Geoffrey Chaucer’s poetic treatments of art through ekphrasis in *The House of Fame* and *The Canterbury Tales*, where Johnston argues that the poet addresses the temporal politics inherent in Italian discourses on art, suggesting that “Chaucer’s interest in ekphrasis [...] betrays a deep skepticism towards any attempt to police the boundaries of art forms, just as it is very critical of attempts to politicize periodization.” Johnston contends that “Chaucer play[s] the ekphrastic game against itself, deconstructing through exaggeration and ridicules the ekphrastic discourse of essentializing different media and art forms by pitting them against each other in *paragone*-style binaries.” In “Ekphrasis and the Modern Lyric,” **Elizabeth K. Helsinger** in turn examines how nineteenth-century ekphrastic poetry—sometimes presented as conversational questions addressed to paintings or sculptures—“mediates and personalizes the work of art, removing it from the context of the market to embed it” in networks of relationality (including its

distortions and severings), where art functions not as commodity but as an “occasion for intimacy against the odds.”

Essays by Cheryl Julia Lee and Anri Yasuda examine how invented paintings in the work of Nick Joaquín and Mori Ogai respectively come to bear on navigating cultural and gender tensions in their works. In “Negotiating the In-Between: Culture as ‘A Gift that Circulates and which No One Owns’ in Nick Joaquín’s ‘A Portrait of the Artist as Filipino: An Elegy in Three Scenes,’” **Cheryl Julia Lee** draws on the mode of ekphrasis to elucidate the complexities of national identity, attending to how painting (specifically, portraiture) functions in Joaquín’s play to illuminate the Philippines’ renegotiation of its relationship to colonial legacies. **Anri Yasuda**’s “Multivalent Muses in Mori Ogai’s Fictions” in turn examines how Ogai’s ekphrastic short fiction—especially the stories which feature male visual artists gaining inspiration from their female muses—illuminate power imbalances in gender dynamics, “evolving East–West cultural dialectics,” and the arts as a space for negotiating such tensions.

Shiamin Kwa and Jale N. Erzen consider how the ekphrastic mode functions in (self-) representations of the artist figure. **Shiamin Kwa**’s “Making Magic: Comics and the Ekphrastic Art of the Almost There” examines how graphic artist Jerry Moriarty’s “paintoons” function as a mode of comics’ self-theorization, where Kwa considers how comics may be regarded as a “natively ekphrastic form,” in which word and image are mutually augmenting. Kwa argues that comics can facilitate “an ekphrastic circuit,” where the use of painterly effects such as pentimento can draw readers’/viewers’ attention to the complex relationships among time, memory, and materiality. **Jale N. Erzen**, in “Ekphrasis: Art and Texts on Art in the Ottoman World,” in turn engages with the architectural treatise as ekphrasis, turning to the poets Mustafa Sai and Cafer Çelebi’s treatises on the architects Mimar Sinan and Mehmet Ağa, respectively, to illuminate how Ottoman poetry served ekphrastic and eulogizing purposes that shape contemporary readers’ sense of the intimate relationship between artist and artwork.

Elizabeth Geary Keohane’s “‘Wildly Visual’: Bouvier, Synge, and Flaherty on the Aran Islands” focuses on a series of writings by J. M. Synge and Nicolas Bouvier and a film by Robert Flaherty that depict the Aran islands, suggesting how W. J. T. Mitchell’s tripartite concept of ekphrasis can illuminate travel writing. Specifically, Geary Keohane attends to the ways in which color, composition, and vision constitute central concerns in these texts. **Laurence Petit** is similarly engaged with these visual aspects of A. S. Byatt’s short fiction. Petit’s chapter, “A Matisse Story: A. S. Byatt’s ‘A Lamia in the Cévennes’ and the Religion of Happiness,” elucidates how Byatt’s intertextual allusions (to Greek mythology, English and French poetry) and intermedial references (to Henri Matisse and David Hockney’s paintings) strive for what Matisse has termed a “silent bliss” or “religion of happiness,” in Byatt’s attempt “to reconcile contraries [...] between reason and tumult, order and exuberance,” in the novelist’s use of ekphrasis. Part II concludes with **Sofie Behluli and Gabriele Rippl**’s “Art–Life–Planet: Ekphrasis Today,” where Behluli and Rippl elucidate the “surprising” survival of ekphrasis in the digital age, examining its proliferation in works of contemporary literature by Ottessa Moshfegh, Olivia Laing, and James Bradley, articulating “the experimental and conceptual potential of ekphrasis” for inviting readers to re-examine our “systems of value and belief, of cultural hierarchies and sociopolitical realities.”

Part III—Intermedial Crossings: From Antiquity to the Nineteenth Century

Part III’s opening chapter, “A History of Visual Poetry,” offers a comprehensive overview of how poetry functions as visual art, where **Jane Partner** examines how the rich intersections between art and poetry illuminate the genre that has come to be known as “vispo” (visual poetry). Partner

explains how classical and medieval patterned poetry have shaped contemporary experimental poetry; how poetry in sixteenth and seventeenth century manuscripts relate to contemporary collage and comic strip poetry; and how focusing on poetry's materiality shapes the work of contemporary sculptor-poets. **Bissera V. Pentcheva's** "Entwining Ephemeral with the Eternal: *Locus, Conca, and Margarita at Conques*" in turn examines how the experience of medieval art *in situ*—through the example of the monastery of Saint-Foy at Conques—can facilitate "encounter[s]" with the metaphysical in the ephemeral and sensorial," through artforms such as music, sculpture, poetry, and architecture working in tandem. Drawing on the Byzantine concept of *locus* (Greek: *topos*), Pentcheva attends to intersections between the material and metaphysical, treating medieval art as a form of installation art that mobilizes the senses, "train[ing] attention onto the fleeting phenomena that capture eternity in the instant."

Manuscript studies constitute a rich resource that illuminate early instances of intersections between text and image. In "Representing Truth in Illuminated Arthurian Manuscripts: Specular Encounters and the Meta Image," **Dominique DeLuca** considers how art served "as a signifier of truth in popular fiction in the Middle Ages," turning to Arthurian manuscripts to examine what she terms "specular encounter[s]"—characters' revelatory experiences when "confronted with painted images which act as a type of mirror reflecting the truth" of their situations—revealing "how images could function as objects of truth and validation in medieval culture." **Subhashini Kaligotla** in turn examines the text-image interface in *Ramayana* manuscripts in her chapter, "Dasharatha's Oil Vat in the Mewar *Ramayana*," elucidating how the different media employed pursue divergent concerns that illuminate beliefs and attitudes toward Indic kinship and mortuary practices, "charting an independent aesthetic path" by illustrating how the epic can be "a flexible and fecund site of ekphrasis."

A porousness between fiction and art-related discourses accompanied the rise of the novel (to borrow the phrase from Ian Watt) from the eighteenth century onwards, where **Jakub Lipski** examines the intensification of scholarly interest in the intersections of different art forms during this time, rejuvenating the tradition of *ut pictura poesis* in his chapter, "The Pictorial Parallel and the Early Histories of Eighteenth-Century British Fiction." By attending to "pictorial parallels" in Walter Scott's essays, Lipski argues that "Scott's meta-pictorial naming was the strongest expression of the form's entanglement in the inter-artistic networks of the time," "allowing unique insight, through the lens of visual representation, into the specific realities of the novel text." In "Laurence Sterne and Eighteenth-Century Visual Culture," **M-C. Newbould** similarly examines how Sterne's associations with visual culture of his time and eighteenth-century aesthetic theories and art forms more broadly shape Sterne's "distinctive narrative method[s]" in *Tristram Shandy* and *A Sentimental Journey*. In particular, Newbould focuses on Sterne's play with narrative time, contending that Sterne "present[s] temporal experience as a multi-directional process with porous boundaries operating in a continuum" that is simultaneously "regressive, progressive, and digressive."

In Part III's concluding chapter, **Beth S. Wright** examines the reversal of such flows, where her chapter "Delacroix reads *Ivanhoe*: 'Painting Thoughts'" explores how Walter Scott's seminal novel functioned as a generative source of inspiration for many nineteenth-century painters and illustrators, focusing specifically on Eugène Delacroix's attempts at "express[ing] thoughts in visual terms." In particular, Wright highlights Delacroix's choice of painting particular episodes in *Ivanhoe* that overtly challenge visualization: for instance, episodes that represent speech, sounds, disguised identity, and unseen action—moments that seem to resist straightforward illustration that gained momentum at this time with advancements in printing technologies.

Part IV—Intermedial Crossings: From Modernism to the Present

Part IV's opening chapter, **Andrei Pop**'s "Another Turn of Screw," develops the complexities of illustration, where Pop explains how the mode can shed interpretive light on "difficult, ambiguous, vague, or otherwise elusive" aspects of literary texts. Using first-publication images of Henry James's novella *The Turn of the Screw* as his case study, Pop illuminates the latent possibilities that are crucial to James's fiction. Taking on interpretative controversies about numerous aspects of the plot, Pop explains how illustration—"at its most accomplished and adventurous"—can offer "meaning beyond the manifest content," mediating "rich layers of the unsaid" that are central to James's novella. **Mieke Bal**, in her chapter "Driving the Plot Through Color," turns to another canonical Modernist text—Marcel Proust's *In Search of Lost Time*—to examine the relationship between the novelist's use of color and the shaping of character, focusing on Proust's "four fictive artists—the composer Vinteuil, the writer Bergotte, the painter Elstir, and the actress Berma." By explicating what she terms the "image-sentence" in Proust's prose, Bal suggests how color can facilitate our understanding of "the intricate bond between image and imagination," illuminating the charged nature of vision and the complex act of looking. In "T. S. Eliot and the *Gesamtkunstwerk* or 'Total Work of Art,'" **Aakanksha J. Virkar** turns to the Modernist poet T. S. Eliot's "Burnt Norton" to suggest how Arthur Schopenhauer's musical aesthetics, as developed by Richard Wagner and Friedrich Nietzsche, shapes the poem—where music offers Eliot a way of writing poetry that seeks to "move[] beyond language in *Four Quartets* in the way that Beethoven sought to move beyond music."

From the twentieth century onwards, intermedial experiments between textual and non-textual forms (such as music, dance, and architecture) intensified. **Torsa Ghosal**'s chapter, "Dancing Feeling, or Kinesthetic Empathy in Contemporary Dance Fictions," examines how the treatment of dance in twenty-first century fiction prompts what Susan Lanzoni terms a "kinesthetic empathy" that taps on readers' embodied perception of forms. Drawing on fiction by Tsitsi Dangarembga and Zadie Smith, Ghosal explains how these contemporary novelists use dance to refigure cultural identities, setting "in motion an ethical-formal inquiry into empathy." **Brian J. McAllister and Brian McHale**'s chapter, "Inscribed Sites: Verbal Art in Postmodern Built Environments," picks up from Jane Partner's earlier considerations of vispo to examine poetry in three-dimensional spaces—works of verbal art in postmodern built environments by Ian Hamilton Finlay, Ann Hamilton, and Maya Lin and Tan Lin. In doing so, McAllister and McHale elucidate how such practices partly function as a means of renouncing art's commodification and the notion of what Walter Benjamin has termed art's "aura" (4).

Erika Mihálycsa turns our attention to a constellation of post-World War II writers and visual artists in her chapter, "Detritus Art after WWII: Impoverishment, Collage, and the Inoperative Tradition." Mihálycsa observes that these works of literary and visual art by Imre Kertész, Jean Cayrol, Samuel Beckett, El Anatsui, and William Kentridge draw on the collage/assemblage aesthetic to foreground gaps and discontinuities, yielding only partially legible art objects that resist commodification and attest to the difficulties of bearing witness, in response to the twentieth-century crisis of representation, "grounded in an understanding of the catastrophe of history as present continuous rather than as a punctual event safely located in the past." In his chapter, "Behind the Painting, A Pantoum: Literature and Art and Southeast Asia," **Roger Nelson** is similarly attentive to the historical forces that drive "the approximately contemporaneous historical emergence of modern painting and modern prose fiction" in Southeast Asian countries such as Thailand, Myanmar, Cambodia, Vietnam, and the Philippines. Noting that the historical, interartistic, and transmedia affinities between art and literature in the region have received

relatively limited critical attention, Nelson contends that contemporary artworks by artists like Fyerool Darma and Chulayarnnon Sirophol can serve as a uniquely rich type of art historical record—one that animates artistic concerns and strategies evident in the “energizing enmeshing of the visual and the literary.”

Such energizing intermedial experiments further proliferate in the final three chapters that focus on multimedia modes. **Nancy Pedri**’s “Bridging Worlds: Infographics, Maps, and Photographs in Graphic Novels” elucidates how comics operate within a complex web of intermedial interactions, where the medium’s visual-verbal peculiarity “exist[s] in a densely layered dialogue with old and new media that inform their material basis, formal structure, and meanings.” Pedri examines three types of images most often embedded in comics—infographics, maps, and photographs—making the case for how they “create bridges between media and worlds,” illuminating comics’ “unique expressive capacity.” **Joakim Wrethed** in turn attends to performative and conceptual dimensions of contemporary fiction in his chapter, “Conceptual and Performative Art in Tom McCarthy, Michel Houellebecq, and Don DeLillo.” Drawing on Peter Boxall’s notion of the novel form as the “prosthesis of the imagination,” Wrethed considers how the fictional mode serves as a generative “node-point in wider networks of mediation”—a “cognitive artform” that creates a “rhizome of connected meanings.” In the volume’s final chapter, **W. Michelle Wang** examines adaptation in her comparative case study of the Chinese web novel and television series, *Love Like the Galaxy* (2018–2019; 2022). By attending to qualities such as suggestive concealment, patterning, and gap-filling, which are highly valued across a range of Chinese arts, Wang elucidates how the Chinese aesthetic principle of *fu-bi* (broadly equivalent to the technique of foreshadowing) can inform areas of cognitive literary studies, and media and adaptation studies.

The novelist Ali Smith, writing of painter Sonia Delaunay, suggests that the word “poet” was one of Delaunay’s favorite things to call her painter husband, “who worked with colours rather than words” (142). Similarly, Orhan Pamuk claimed that “[o]ver time, I have come to see the work of literature less as narrating the world than ‘seeing the world with words’” (ix). In recent years, as many critics have observed, an increased blurring of the lines between the visual and the verbal has occurred. Jessica Prinz, for example, has argued that “never before have the ‘visual arts’ been so verbal,” and suggested that the widespread “exploration of the boundaries between art and literature have resulted in original works of art, poetry, painting and language, and various combinations among them” (336). While there is ample evidence to support an increased proliferation of intermedial crossings since Modernism, and even more so in recent decades (as exemplified by the chapters in Part IV), many of the contributors in the present volume also speak to a deep tradition of close interactions between the verbal and visual arts that extends back to antiquity. The Sister Arts have always spoken to each other, whether in a hierarchal relationship or a more neutral mutually embracing encounter. Through a variety of disciplinary approaches, the chapters in the present volume serve as both a reminder on this history, and an acknowledgment of the multiplicity of ways in which the intricate relationships between art, literature, and aesthetics have been explored, and continue to inform each other.

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