

***Visual Elective Affinities: An Elliptical Study of the Works of
Angela Carter and Marosa di Giorgio***

Submitted by **Natalia Font Marotte** to the University of Exeter as a thesis for the degree of **Doctor of Philosophy in Modern Languages in June 2013**.

This thesis is available for Library use on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

I certify that all material in this thesis which is not my own work has been identified and that no material has previously been submitted and approved for the award of a degree by this or any other University.

Signature:

Natalia Font Marotte

Abstract

Visual Elective Affinities: An Elliptical Study of the Works of Angela Carter and Marosa di Giorgio examines the extent to which these two authors engage with visual representations, as well as how visuality affects and modulates the nature of their writing. In this respect, I am committed to re-thinking the notions of verbal and visual media and I draw on W.J.T. Mitchell's theory of the *imagetext* as a conceptual tool from which to investigate the heterogeneity of representation.

On the one hand, I trace similarities and contrasts between Carter's and di Giorgio's perspectives, offering new critical approaches to each other's *œuvres*. For example, I suggest new routes of interpretation into Carter's and di Giorgio's texts, by opening the exploration of their work to the interplay not only with visuality but also with each other's geo-cultural domains. On the other hand, this thesis draws on theories and discourses of comparative literature and, hence, it also problematises standards and consequences of comparisons between the arts and between cultures.

There are three major visual elective affinities with which I develop an intertwined analysis of the authors' texts. Firstly, Giuseppe Arcimboldo's pictures are a shared reference in Carter's and di Giorgio's writings, and I analyse Arcimboldo's "effect" on their works. A second visual affinity is created around visions and images of women. Carter's "The Bloody Chamber" is put under consideration along with images by Félicien Rops, Jacques Louis David and Corinna Sargood, amongst others, whilst di Giorgio's *Camino de las pedrerías* is examined in relation to surrealist works of art including: Max Ernst's, Leonora Carrington's and Leonor Fini's. Finally, this thesis analyses the films *The Company of Wolves* (dir. Neil Jordan, 1984) and *Lobo* (dir. Eduardo Casanova, 1990) in relation to Carter's and di Giorgio's works. In doing so, I introduce alternative perspectives on these writers, examining the links between cinematography and fairy tales, and exploring the conflictive and hybrid nature of filmic representation.

Table of Contents

LIST OF ILLUSTRATIONS	5
INTRODUCTION	10
AFFINITIES AND ELECTIONS	10
ON TRANSATLANTIC EXCHANGES: ELLIPTICAL CONSEQUENCES	16
CHAPTER BY CHAPTER.....	34
PART I	
DIALECTICS OF WORD AND IMAGE	38
ON THE HETEROGENEITY OF MEDIA: ELLIPTICAL CONNECTIONS	38
DIALOGUES ACROSS TIME	46
IMAGETEXTUAL POETICS	55
LITERARY ICONOLOGY	56
INTERROGATING THE EKPHRASTIC AMBIVALENCE	72
<i>Come unto These Yellow Pages</i>	75
<i>Las Meninas and the Others</i>	88
IMAGETEXTUAL CHARACTERS	95
PART II	
ANGELA CARTER AND THE ARCIMBOLDO EFFECT	107
THROUGH ARCIMBOLDO'S LOOKING-GLASS.....	107
BANANAS IS MY BUSINESS	117
THE ARCIMBOLDO EFFECT	132
MAROSA DI GIORGIO'S ARCIMBOLDESQUE ECO-ENSEMBLES	142
WILD PAPERS.....	142
"PINTÓ CON FLORES": EKPHRASTIC FLOWER POWER.....	147
HOLISTIC ARCIMBOLDESQUE CHARACTERS	152
MAROSA NEOBARROSA	163
OF ITALIANISED NATURAL WORLD	171
PART III	
THE BLOODY MUSEUM: ANGELA CARTER'S VIOLENT IMAGETEXT	179
THIS IS NOT A PICTURE	181
THE VIOLENCE OF REPRESENTATION AND VISUAL REPRESENTATIONS OF VIOLENCE ..	187
GENDER AND VISION	195
THE "ILLUSTRATED" CHAMBER.....	206
CAMINO DE LAS PEDRERÍAS AND SURREAL ICONOLOGY	213
COMMUNICATING VESSELS.....	213
SURREAL COLLAGE	219
OFF WITH HER HEAD!.....	223
SHELLS OF APHRODITE	235
THE MYSTERY OF EGGS	239

PART IV

LOVE OF THE WOLF 255

THE BETTER TO EAT YOU WITH..... 259

I AM NOBODY'S MEAT, NOT I 278

Imagining Little Red Riding Hood..... 289

CONCLUSION..... 301

A WORK IN PROGRESS 301

THE ANGELA CARTER AND MAROSA DI GIORGIO VISUAL EFFECT 309

BIBLIOGRAPHY 321

List of Illustrations

Figure 1. René Magritte. *Les affinités électives*. Oil on canvas. Private Collection, 1933.

Figure 2. Imogen Cunningham. *Frida Kahlo in 1931*. Photograph. Lopez Island: The Imogen Cunningham Trust, 1931.

Figure 3. Frida Kahlo. *Las dos Fridas*. Oil on canvas. Mexico City: Museo de Arte Moderno, 1939.

Figure 4. Frida Kahlo. *Autorretrato dedicado al Dr. Leo Eloesser*. Oil on canvas. Private Collection, 1940.

Figure 5. Frida Kahlo. *Pensando en la Muerte*. Oil on masonite. Mexico City: Collection of Dolores Olmedo Foundation, 1943.

Figure 6. Richard Dadd. *Titania Sleeping*. Oil on canvas. Private Collection, 1841.

Figure 7. Richard Dadd. *Puck*. Oil on canvas. Private Collection, 1841.

Figure 8. Richard Dadd. *Contradiction: Oberon and Titania*. Oil on canvas. Private Collection, 1854-8.

Figure 9. Richard Dadd. *The Fairy Feller's Master Stroke*. Oil on canvas. London: Tate Gallery, 1855-64.

Figure 10. Diego Velázquez. *Las meninas*. Oil on canvas. Madrid: Museo del Prado, 1656.

Figure 11. Pablo Picasso. *Las meninas*. Oil on canvas. Barcelona, Museu Picasso, 1957.

Figure 12. Francisco de Goya y Lucientes. *Las meninas*. Etching. New York: The Metropolitan Museum of Art, 1778.

Figure 13. Anthony Van Dyck. *Princess Henrietta Maria of France, Queen Consort of England*. Oil on canvas. San Diego: San Diego Museum of Art, c 1636-8.

Figure 14. Leonardo da Vinci. *The Mona Lisa*. Oil on canvas. Paris: Musée du Louvre, c 1503-5.

Figure 15. Lucas Cranach the Elder. *Venus*. Oil on linden. Ottawa: National Gallery of Canada, c 1518.

Figure 16. Lucas Cranach the Elder. *Venus*. Oil and tempera on red beechwood. Frankfurt: Städel Museum, 1532.

Figure 17. Lucas Cranach the Elder. *Venus Standing in a Landscape*. Oil on wood. Paris: Musée du Louvre, 1529.

Figure 18. Frida Kahlo. *La flor de la vida*. Oil on metal. Mexico City: Collection of Dr. Rodolfo Gómez, 1944.

Figure 19. Frida Kahlo. *Xochitl*. Oil on metal. Mexico City: Collection of Dr. Rodolfo Gómez, 1938.

Figure 20. Georgia O'Keeffe. *Blue Flower*. Pastel on paper mounted on cardboard. Santa Fe: Georgia O'Keeffe Museum, 1918.

Figure 21. Still from the short-film by The Quay Brothers, *The Cabinet of Jan Švankmajer* (short-film), 1987.

Figure 22. Giuseppe Arcimboldo. *The Librarian*. Oil on canvas. Balsta: Skoklosters Slott, 1566.

Figure 23. Giuseppe Arcimboldo. *Summer*. Oil on panel. Vienna: Gemäldegalerie Kunsthistorisches Museum, 1563.

- Figure 24. Giuseppe Arcimboldo. *Summer*. Oil on canvas. Paris: Musée du Louvre, 1573.
- Figure 25. Giuseppe Arcimboldo. *Vertumnus*. Oil on panel. Skokloster: Skoklosters Slott, 1590.
- Figure 26. Still from the short-film by Jan Švankmajer, *Historia Naturæ (Suita)*, 1967.
- Figure 27. Still from the short-film by Jan Švankmajer, *Historia Naturæ (Suita)*, 1967.
- Figure 28. Still from the short-film by Jan Švankmajer, *Dimensions of Dialogue*, 1983.
- Figure 29. Anonymous. *Humani Victus Instrumenta: Ars Intrumenta: Ars Coquinaria*. Etching. Copenhagen: Kunstindustrimuseum, 1569.
- Figure 30. Still from the short-film by Jan Švankmajer's, *Flora*, 1989.
- Figure 31. Still from the short-film by Jan Švankmajer's, *Flora*, 1989.
- Figure 32. Advertising poster for the song "South American Way" recorded by Carmen Miranda, 1940.
- Figure 33. Movie poster for the film *Bananas is my Business* (Dir. Helena Solberg), 1995.
- Figure 34. Giuseppe Arcimboldo. *The Vegetable Gardener*. Oil on panel. Cremona: Museo Civico Ala Ponzone, 1590.
- Figure 35. Giuseppe Arcimboldo. *The Cook*. Oil on panel. Stockholm: Private Collection, 1570.
- Figure 36. Front cover by Eduardo Stupía y Pablo Hernández for di Giorgio's *Los papeles salvajes*. Vol. 1. Buenos Aires: Adriana Hidalgo, 2000.
- Figure 37. Front cover by Eduardo Stupía y Pablo Hernández for di Giorgio's *Los papeles salvajes*. Vol. 2. Buenos Aires: Adriana Hidalgo editora, 2000.
- Figure 38. Giuseppe Arcimboldo. *Spring*. Oil on canvas. Paris: Musée du Louvre, 1573.
- Figure 39. Giuseppe Arcimboldo. *Autumn*. Oil on canvas. Paris: Musée du Louvre, 1573.
- Figure 40. Giuseppe Arcimboldo. *Flora*. Oil on panel. Paris: Private Collection, c 1591.
- Figure 41. Antonio Rasio. *Spring*. Oil on canvas. Brescia: Pinacoteca Tosio Martinengo, n.d.
- Figure 42. Anonymous. *Sense of Smell*. Oil on canvas. Southampton: Southampton City Art Gallery, n.d.
- Figure 43. Front cover by René Portocarrero for Lezama Lima's *Paradiso*. México: Ediciones Era, 1968.
- Figure 44. René Portocarrero, *Flora (nº23)*. Oil on canvas. Havana: Museo Nacional de Bellas Artes, 1966.
- Figure 45. René Portocarrero. *Figura Ornamental*. Watercolour on paper. Private Collection, 1968.
- Figure 46. Hubert van Eyck and Jan van Eyck. *The Musicians with Saint Cecilia from The Ghent Altarpiece*. Oil on wood. Ghent: Saint Bavo Cathedral, c 1432.
- Figure 47. Peter Paul Rubens. *St. Cecilia Playing at Virginals*. Oil on canvas. Berlin: Gemäldegalerie, 1639-40.
- Figure 48. Jaques-Louis David. *Les Sabines*. Oil on canvas. Paris: Musée du Louvre, 1799.
- Figure 49. Félicien Rops. *Ma Fille! Monsieur Cabanel (Petit Modèle)*. Etching. Private Collection, 1905.

- Figure 50. Félicien Rops. *Ecchymoses*. Heliogravure. Los Angeles: Los Angeles County Museum of Art, 1884.
- Figure 51. Corinna Sargood, *The Bloody Chamber*. Linocut. Private Collection, 1979.
- Figure 52. Max Ernst. *Une semaine de bonté* (Plate n° 26). Collage, 1934.
- Figure 53. Detail from Max Ernst's *Une semaine de bonté* (Plate n° 24). Collage, 1934.
- Figure 54. Max Ernst. *Une semaine de bonté* (Plate n° 34). Collage, 1934.
- Figure 55. Leonor Fini. *Sphinx pour David Barrett*. Gauche and tempera. New York: CFM Gallery, 1954.
- Figure 56. Alberto Giacometti. *Woman with Her Throat Cut*. Bronze. New York: MOMA, 1932.
- Figure 57. Remedios Varo. *Stealing the Essence*. Oil on masonite. Mexico: Private Collection, 1955.
- Figure 58. René Magritte. *Je ne vois pas la femme cachée dans la forêt*. Mixed media. Included in *La Révolution surréaliste*, Paris, no.12, December 15th 1929.
- Figure 59. Marcel Duchamps. *Étant données*. Mixed media assemblage. Philadelphia: Philadelphia Museum of Art, 1946-66.
- Figure 60. René Magritte. *Le Viol*. Oil on canvas. Houston: The Menil Foundation, 1934.
- Figure 61. Conroy Madox. *The Cloak of Secrecy*. Mixed media. Edinburgh: National Galleries of Scotland, 1940
- Figure 62. Salvador Dalí. *Aphrodisiac Telephone*. Mixed media. Frankfurt: Museum für Kommunikation, 1938.
- Figure 63. Max Ernst. *Une semaine de bonté* (Plate n° 25). Collage, 1934.
- Figure 64. Max Ernst. *Une semaine de bonté* (Plate n° 40). Collage, 1934.
- Figure 65. Georges Hugnet. *C'est qu'elle sait être plus jolie encore la machine infernale*. Photomontage. Private Collection, 1936.
- Figure 66. René Magrite. *La Clairvoyance*. Oil on canvas. Private Collection, 1936.
- Figure 67. Leonora Carrington. *The Giantess (The Guardian of the Egg)*. Tempera on wood panel. Private Collection, 1950.
- Figure 68. Leonor Fini. *La Gardienne à l'œuf Rouge*. Oil on cnavas. Private Collection, 1955.
- Figure 69. Salvador Dalí. *El cisne de Leda*. Oil on cardboard. Figueras: Fundació Gala-Salvador Dalí, c 1970.
- Figure 70. Salvador Dalí. *Leda atómica*. Oil on canvas. Figueras: Fundació Gala-Salvador Dalí, 1949.
- Figure 71. Salvador Dalí. Detail from *Metamorphosis of Narcissus*. Oil on canvas. London, Tate Modern, 1937.
- Figure 72. Leonora Carrington. *AB EO QUOD*. Oil on canvas. Private Collection, 1956.
- Figure 73. Leonora Carrington. Detail from *The House Opposite*. Tempera on panel. Chichester: Edward James Foundation, 1945.
- Figure 74. Still from the short-film by Eduardo Casanova, *Lobo*, 1990.
- Figure 75. Still from the short-film by Eduardo Casanova, *Lobo*, 1990.
- Figure 76. Still from the short-film by Eduardo Casanova, *Lobo*, 1990.
- Figure 77. Still from the short-film by Eduardo Casanova, *Lobo*, 1990.
- Figure 78. Still from the short-film by Eduardo Casanova, *Lobo*, 1990.

Figure 79. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 80. Luis Solari. *Ronda y lobisón*. Collage and oil on canvas. Private Collection, 1964.

Figure 81. Luis Solari. *Lobisón cabrón*. Monotype. Private Collection, 1963.

Figure 82. Luis Solari. *Lobisona cabra*. Collograph. Private Collection, 1975.

Figure 83. Still from the short-film by Eduardo Casanova, *Lobo*, 1990.

Figure 84. Still from the short-film by Eduardo Casanova, *Lobo*, 1990.

Figure 85. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 86. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 87. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 88. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 89. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 90. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 91. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 92. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 93. Gustave Doré. *Little Red Riding Hood*. Etching, 1867.

Figure 94. Gustave Doré. *Little Red Riding Hood*. Etching, 1867.

Figure 95. Corinna Sargood. *Little Red Ridding Hood*. Linocut. Private Collection, 1990.

Figure 96. Still from the feature film by Neil Jordan, *The Company of Wolves*, 1984.

Figure 97. Jazmina Cininas. *Angela Prefers the Company of Wolves*. Reduction linocut. Private Collection, 2005.

Figure 98. Gina Litherland. *What Path Are You Taking, the Path of the Needles or the Path of the Pins?* Oil on masonite. Private Collection, 1998.

Figure 99. Gina Litherland. *Little Red Cap*. Oil on masonite. Private Collection, 2011.

Figure 100. Gina Litherland. *Wolf-Alice (For Angela Carter)*. Oil on masonite. Private Collection, 2011.

Figure 101. Gina Litherland. *In Bloom (For Marosa di Giorgio)*. Oil on masonite. Private Collection, 2012.

Figure 102. José Cziffery. *Marosa di Giorgio*. Pastel on cardboard. Salto: Museo de Bellas Artes MIOG, 1961.

Figure 103. Advertising poster for the exhibition *Los amigos de Marosa*. Montevideo, 2012.

Figure 104. Nicolás Minacapilli. Untitled (from the series, *A Marosa*). Photograph. Private Collection, 2010.

Figure 105. Nicolás Minacapilli. Untitled (from the series, *A Marosa*). Photograph. Private Collection, 2010.

Figure 106. Cecilia Morales. *Sí, hay algo en mí*. Installation. Private Collection, 2012.

Figure 107. Silvia Varela. *Estudio para rey de los tomates, según Marosa di Giorgio*. Encaustic. Private Collection, 2005.

Introduction

Affinities and Elections

Literary space and time are conditional and elastic; their distances can vary, can lengthen or contract, depending on who is reading and what is being read. No mileage can tell us how far one author might be from another; no dates can tell us who is close to whom.

Wai Chee Dimock

I shall start with a picture, a picture of an oversized white egg locked in a bird's cage. I am both making it visible, presenting a graphic reproduction of it, and I am also (re)presenting it with words, inscribing it in words. The picture (Fig. 1) is René Magritte's *Les affinités électives* (1933) and its relevance relates to the concept of affinities that are at work in the reading of the textual and the visual in the works of Angela Carter and Marosa di Giorgio. Magritte explains how this image of an egg trapped in a cage caught him by surprise in an epiphanic manner. Inspired by the surrealist fascination with unusual connections, he argues for the creative power of the initially shocking, then revealing, establishment of affinities:

One night in 1936 I awoke in a room in which someone had put a cage with a sleeping bird. A wonderful aberration made me see the cage with the bird gone and replaced by an egg. There and then, I grasped a new and astonishing poetic secret, for the shock I felt had been caused precisely by the affinity of objects, the cage and the egg. (qtd. in Torczyner 121)¹

The bringing together of two diverse, yet not unconnected things (the egg and the cage in Fig. 1) works symbolically for my engagement with an imaginative and comparative reading where complex affinities between texts and images are investigated. This is why I decided to use Magritte's sentence in the title of my thesis, as an image for the heuristic perspective that allows me to imaginatively elect and establish critical and comparative affiliations between authors and disciplines.² The term *affinities* suggests ideas of links, bonds, interplay and integration which are essential for my understanding of textual and

¹ This passage is an excerpt from Magritte's "The Lifeline", a lecture given in 1938 at the Musée Royal des Beaux-Arts in Antwerp.

² The term *elective affinities* refers also to J.W. Goethe's novel, *Elective Affinities* (1809), but I do not work with this text as intertext.

visual media. Additionally, the syntagm *elective affinities*, conveys choice of affinities as opposed to an essentialised, or naturally determined, attraction and kinship between texts and images and between Angela Carter and Marosa di Giorgio.

Fig. 1 Rene Magritte. *Les affinités électives*, 1933.

This image has been removed by the author of this thesis for copyright reasons.

Therefore, the first implicit question running through this research is that of the establishment of connections between Carter and di Giorgio, two writers with no direct contact, writing at the end of the 20th century, in different countries, in different continents and in different languages. In spite of the fact that there are no grounds to believe that they read each other's work, or even knew about each other, I propose to read their creations in dialogue, as participating in a shared elliptical space of argumentative and constructive conversation. What then justifies bringing their texts together in a single project? Why not study their respective interplay with the visual realm separately? Currently we know that not a single text emerges in an isolated way. The meaning of a text is dialogical, depending on its relations and radiations to other texts and contexts, leading us to the understanding of literary studies as essentially comparative due to the "intertextual nature of meaning" (Culler, "Comparative" 243). Accessing this universe of intercultural intertextuality, comparative literature has been released from the study of direct influences, focusing on common interests instead. Consequently, I believe that studying both authors' shared interests, putting their texts in a relational perspective, allows for the construction of meanings

and layers of connectivity that would not exist in the independent exploration of their literatures in isolation. For example, little research has been undertaken on Carter's affiliations with Latin American art, and few researchers have enquired into di Giorgio's British and European connections. This sort of information and furthering of the field of their respective traditions comes only as a consequence of the combinatory research that inevitably establishes new horizons from which to read each one of them, as if their *œuvres* illuminated each other, accessing conceptual and poetical universes that would be unavailable otherwise.

Sometimes, the visual elective affinities proposed in my readings refer to a common set of visual representations that both Carter and di Giorgio relate to, as in the case of the paintings of Giuseppe Arcimboldo explored in chapters 3 and 4, or in the examples of lupine-inspired films developed in chapter 7. Alternatively, the affinities refer, also, to the rhetoric of the interplay between the verbal and the visual that Carter and di Giorgio offer in their texts. I study how their works address visual representations, creating images, interpreting images, meditating upon the moment of contemplating them, and how their texts can be read visually, in connection to images. I am not only concerned with establishing the links between words and images in their works, but also with examining the rhetorical and political consequences of such relations. On the other hand, this research does not only imply the study of affinities in terms of shared conventions of writing, and of seeing; it also foregrounds differences, divergences and distances. In fact, the gaps between Carter's and di Giorgio's contrasting approaches make the establishment of affinities possible, for the very idea of similarity rests on differences.

One major issue of tension that a project of comparative and interdisciplinary nature faces is that of the problematic of oppositions between authors, between sign systems and between cultures. From different fields and angles, various thinkers have argued for the need to supersede the once naturalised hierarchical binary thinking that has shaped and imprisoned Western culture. In this respect, I engage with three main representatives of this will to debunk and decolonise the modern dichotomised episteme which still extends its nets of influence into our 21st-Century creations and conceptions: David Damrosch's elliptical model of comparative study ("Literary" 128), which stands as a structural design for the establishment of comparison, Walter

Mignolo's *border thinking* (Local 67), a political macro concept that impregnates this thesis, and W.J.T. Mitchell's *image-text* (Picture 89), the main perspective I adopt on the word and image debate. From my point of view, these three seemingly unrelated concepts converge in their forging of intellectual tools for overcoming the inadequacy of binarisms in opposition, and they partially overlap each other in contributing greatly to the shaping of this research. In this Introduction, I will concentrate on explaining the incidence of the first two concepts, which, I reaffirm, are structural. Hence, the arguments I develop in this introductory chapter are those of the interrogation of the formation of the object of study, and not precisely a description of the topic of this research. The core subject of this project, the hybrid and heterogeneous understanding of the textual medium as *image-textual* and its expression in the works of Carter and di Giorgio, will be explored in detail in the following chapters.

Contemporary debates on comparative literature stand as points of reference for the study of modes of infiltration, penetration and porosity, as well as restrictions, exerted by some literatures upon others. As representative, in "Literary Study in an Elliptical Age" (1995), David Damrosch proposes a unique manner of approaching the fluid, interstitial and unbalanced situation of comparative studies. He designed a bifocal elliptical model to replace the circular model organised around a centre and its peripheries: "I propose the model of the ellipse, that geometric form generated from two foci, and I would suggest that the comparative perspective is inherently *elliptical* in nature" ("Literary" 128). Damrosch's elliptical model of comparison replaces the idea of a singular focal centre and substitutes it with a dual foci design. In this respect, this research has Carter and di Giorgio as the two cultural, aesthetic, historical and geo-political loci from which an ellipse of readership and interpretation is created, and under whose area the many visual and textual representations are negotiated.

By means of undermining the notion of a singular centre against which other—peripheral—elements were contrasted, Damrosch's proposal liberates itself from the establishment of hierarchical links between the terms of comparison. However, this does not imply a negation of the different literary gravitational weights of Carter and di Giorgio, or a blind attitude towards the issues of power which are at stake in any comparison, but it provides a more

democratic model from which to build a comparative study. The fact that I endorse the elliptical comparative model does not imply, either, that I assume that the circular model of a singular centre and multiple peripheries has ceased to bear relevance to world relations. On the contrary, I consider that the circular model is resilient and very strong, and I agree with Hugo Achugar when he explains that “centro y periferia como metáforas de ‘espacios del tener’ y ‘espacios del carecer’ siguen teniendo capacidad y validez hermenéutica” (*Planetas* 75). [centre and periphery as metaphors of ‘spaces of to have’ and ‘spaces of to have not’ still hold hermeneutic value] Nonetheless, the debate of the global and the local is not specific to the centre/periphery model, and I believe that a necessary departure from such a monological way of thinking and projecting hierarchies is needed. Damrosch’s elliptical model emerges, then, as a critically productive strategy from which to deal with the inevitably unequal, unbalanced and asymmetric nature of a transatlantic study like this one, trying to fall neither into the celebration of the centre, nor into the now fashionable appreciation of the margins; neither into imperialist, colonial angles nor into postcolonial narratives of inversion of dominance and dependency, but to explore the network of conflicts that emerge in the *contact zone*.³ Additionally, Damrosch’s bifocal model of literary geometry is opposed to reading univocally, and it implies a means of structuring the project of comparison as a composition in which different readings and parts both complement and contest each other.

In his book *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking* (2000), Walter D. Mignolo presents the concept of *border thinking* to address the problem of studying transatlantic encounters with a dialogic logic of confrontation. *Border thinking* implies neither thinking from the centre nor from the periphery, instead, thinking from heterogeneous and multiple borders. It implies “*thinking from dichotomous concepts* [a bifocal ellipse, for example] *rather than ordering the world in dichotomies*” (85, emphasis in the original). As a “dichotomous locus of enunciation” (85) with two foci—Carter and di Giorgio, and words and images for this project—*border thinking* is an appropriate epistemological strategy to support the elliptical model of comparison.

³ See Mary Louis Pratt’s “Arts of the Contact Zone”.

Seeking to explore what Anibal Quijano calls the *coloniality of power* (Mignolo, *Local* 51), Mignolo designs and implements a new planetary scheme where the local meets the global in confrontation.⁴ He starts from reformulating Immanuel Wallerstein's notion of the *modern world system* into that of the *modern/colonial world system* as a means of stressing the impossibility of separating coloniality from modernity, the latter being the direct consequence of the former (*Local* 43).⁵ In so doing, Mignolo incorporates spatiality and geography into historical and sociological thinking, and includes the presence of the Americas as a geo-social entity crucial for the formulation and understanding of Europe. In this manner, Mignolo offers an avenue of enquiry into notions of great importance when studying transatlantic comparisons, such as cultural dependencies, borrowings, appropriations and transformations. He explores the inequality of transatlantic exchanges from a dialogic perspective, assuming that for Latin America (the geo-cultural zone from which di Giorgio wrote), Europe (the geo-cultural zone from which Carter wrote) was and still is a hegemonic place of enunciation, but a) this is not necessarily a problem to solve or eliminate, and b) there are also many infiltrations that come from Latin America to Europe "located at the borders (interiors or exteriors) of the modern/colonial world system" (*Local* 85).

I use the idea of *border thinking* metaphorically, as a way of establishing an elliptical transatlantic study between Carter and di Giorgio which has the Atlantic Ocean as a symbolic border and predicates cultural negotiation between two asymmetric foci without enthrone hierarchies, but emphasising

⁴ The idea of *coloniality of power*, as employed by Mignolo, draws from Quijano's conceptualisation of the term to critically examine the particularities of Latin America's relationship with Europe. See Mignolo's "Coloniality of Power: The Modern World System from the Colonial Perspective".

⁵ In *Local Histories/Global Designs*, Mignolo considers, of course, the postmodern and postcolonial state of the world. But his major ideological argument, which also extends to other essays, is that the "invention", the discovery, of the Americas is central for the European idea of modernity. And, most importantly, that the planetarian design that the *modern/colonial world system* prescribed is still valid for contemporary definitions and thinking: "After all, the Americas exist today [2005] as a consequence of European colonial expansion and the narrative of that expansion from the European perspective, the perspective of modernity" (Mignolo, *Idea* xi).

conflicting dialogue.⁶ Consequently, the examination of the socio-political implications of comparative literature studies in the light of these contemporary debates on the enactment of cultural power is important for this research. For example, di Giorgio's writings about Giuseppe Arcimboldo's pictures (chapter 4) are explored by means of taking into account the relevance of geo-cultural considerations; the *colonial difference* that separates the Italian painter from the Uruguayan poet, but also the many elements that connect di Giorgio's Italianised construction of Uruguayan identity with Arcimboldo's iconology in a multifaceted way.⁷ How could I articulate di Giorgio's borderline relation to the Surrealist movement of European foundation without taking into account the flow of information that informed and helped shape Surrealism in the Americas and that migrated from the Americas back to Europe? (chapter 6) On the other hand, how can I read Carter's mythical appraisal of Mexican Frida Kahlo (chapter 2) and her comparison of Arcimboldo's pictures with the Brazilian Carmen Miranda (chapter 3) without a political background? Therefore, even if a political reading of the cultural transferences is not the topic of this thesis, connections of a cultural and historical nature delineate the design and outline of my perspectives.

On Transatlantic Exchanges: Elliptical Consequences

This Introduction is at the same time the frame and canvas of this study. It delineates its contours, it contextualises the authors and it exposes the foundational, structural weave that shall hold the case studies together. For the purpose of this research, the problem of the context is the problem of the delineation of the borders of the ellipse, that oval shape that has Carter and di

⁶ The concept of *border thinking* has been modelled on the Chicano dual experience (with emphasis on Gloria Anzaldúa's perspective in *Borderlands/La Frontera: The New Mestiza*) and on the concept of "African gnosis", introduced by Valentin Mudimbe (Mignolo, *Local* 6). It implies the recognition of the *colonial difference* from the subaltern perspective.

⁷ The term *colonial difference*, as coined by Mignolo, defines "the space where coloniality of power is enacted. It is also the space where the restitution of subaltern knowledge is taking place and where border thinking is emerging" (*Local* ix). I use the phrase to refer to geo-political degrees of separation that exist between the authors and between their respective cultural power positions in the "global coloniality" (*Local* xiv) we inhabit nowadays.

Giorgio as loci of intertwined affiliation. Delineating its area and outlining its borders implies the question of what constitutes one author's own literature. Is it related to the author's nation, his or her geo-cultural region, his or her gender or privileged genre? And, more precisely, what are the considerations implicit in delineating this particular, transatlantic, ellipse of study? In the light of Jonathan Culler and Jacques Derrida, who problematised the idea of the frame, or the limits of works of art, displacing the opposition between work and context, I argue that the relation between a work and its surrounds is dialectic, as the work creates its own contexts that paradoxically create the work in a double bind.⁸ These ideas materialise in an initial presentation of the authors with a focus on how they have been in dialogue with each other's spaces in terms of geo-cultural locations, in the understanding that these reflections will prove relevant for establishing the structure of the comparative analysis.⁹

One crucial way of looking at geo-political inequalities and of negotiating cultural difference is to focus on the politics of translation and diffusion of these two writers. The highly asymmetrical dynamics of the world literary system, Franco Moretti would argue, interfere in the issues of diffusion and broadcasting of works of art and artists, affecting their popularity, fame, recognition and acknowledgement ("Dos" 50). In this sense, due to the *colonial difference* that separates Carter from di Giorgio, in comparison with the overwhelming cultural hegemony of the English language, Spanish emerges as a subaltern language whose epistemological, cultural and social power remains absolutely inferior (Mignolo, *Local* 268). Mignolo refers to the asymmetry of languages as a question of power within the structure of the *modern/colonial world system* (*Local* 231) and, in this vein, the Spanish language has been demoted over historical time and has become a three-times subaltern language:

Spanish was first displaced towards a subaltern position within the European community itself during the seventeenth century when Seville was replaced by Amsterdam as the center of global transaction, and when French, German and English became the languages of reasoning

⁸ See Derrida's *The Truth in Painting* and Culler's *Framing the Sign*.

⁹ In this sense, David Damrosch speaks of geo-cultural locations as "frames of reference" that help to sketch the boundaries of comparative studies: "world literature operates in a multidimensional space, in relation to four frames of reference: the global, the regional, the national and the individual" ("Frames" 496).

and science . . . Second, after World War II . . . Spanish became the language of a significant proportion of the Third World, Hispanic America. Spanish was devalued a third time when it became a language of Latino communities in the United States. (Mignolo, *Local* 268)

Given this unbalanced scenario, it is not surprising that a high proportion of the academic publications interrogating the links between Europe and the Americas (specially, the non-English speaking Americas which are not only demoted in terms of linguistics but also economically and politically) rely on the binary pattern established in the dynamics of the centre/periphery model, which implicitly has Europe and Anglo America as centres and the rest of the Americas as periphery in the politics of cultural exchange.¹⁰ Looking at languages within this frame of political concerns, we might be able to establish a contrasting story of trades between cultures and geographies that might explain why, despite di Giorgio having been published since 1953 (*Poemas*, her first book), no translation of her works appeared in English until the mid '90s. Alternatively, Carter was read and studied by Spanish-speaking readers relatively close in time to her publications in English. Carter's first published texts date back to 1966 (*Shadow Dance*, *Five Quiet Shouters*, "Unicorn"), and her translations into Spanish started in the '80s, with the Argentine-Spanish publishing house Ediciones Minotauro—sold to the multinational Grupo Planeta in 2001.¹¹

¹⁰ However, many have proposed that there have been cycles of different rhetorics of interpretation and misinterpretation of dialogues, that go from colonial (mis)understanding of the Americas implied in misleading translations, to tales of European triumphalism, to discourses on the Americas' adoration and idealisation of Europe, to neo-colonial revisionism. The very assortment and heterogeneity of these cultural dynamics of exchange suggests that the centre/periphery model is more complex than it seems, as both supposed "centres" and supposed "peripheries" have, in fact, centres and peripheries in their very own constitution. See Gunn's "Introduction: Globalizing Literary Studies".

¹¹ Ediciones Minotauro translated and published many of Carter's narratives close to the year of original publication: *Nights at the Circus* (1984) was translated as *Noches en el circo* (1994); *The Passion of the New Eve* (1977) as *La pasión de la nueva Eva* (1982); *The Bloody Chamber and Other Stories* (1979) as *La cámara sangrienta* (1991); *Black Venus* (1985) as *Venus negra* (1991); *Several Perceptions* (1968) as *Varias percepciones* (1995); *American Ghosts and Old World Wonders* (1993) as *Fantasmas de América y maravillas del Viejo Mundo* (1995); *The Magic Toyshop* (1967) as *La juguetería mágica*

Ediciones Minotauro is an editorial project extensively linked to the worlds of science fiction and fantastic literature, having published works by William Gibson, J.G Ballard, Brian W. Aldiss and Ray Bradbury, amongst others. Consequently, in the Spanish-speaking world, Angela Carter emerged as a writer linked to science fiction and fantastic literature. The reception of her books is thus much related to that audience prone to the fantastic-futuristic, in contrast to the female fairy tale writer status she has in the Anglophone world. I am not suggesting that her Latin American and Spanish readers disregard Carter's activist position within feminine writing, or are oblivious of her radical re-writing of European fairy tales, but I am foregrounding how translations and editorial policies affect the reception of art in different contexts. Whilst within Anglophone readership Carter is celebrated as a cutting-edge author of feminine-centred fictions and of subversive approaches to folk literature; intensely related to her translations by Minotauro, in the eyes of her Hispanic readership, she is greatly perceived as a writer of extravagant interests and as an isolated female representative in a male-dominated genre.

On the other hand, Marosa di Giorgio is very little known beyond the River Plate region and, before the '90s, her work had not been translated into English at all.¹² In blatant contrast to the diffusion Carter's books have achieved, the first publication of di Giorgio in English appeared in 1995 in a critical anthology of essays edited by Marjorie Agosín, *A Dream of Light and Shadow: Portraits of Latin American Women Writers*. Being published as part of an anthology, di Giorgio's first reception by Anglophone readers is then tagged under that commodity that might be expressed in terms of "feminine poetry from a foreign place, i.e., Latin America", and not as an author whose identity and

(1996); *Heroes and Villains* (1969) as *Héroes y villanos* (1998); *The Infernal Desire Machines of Doctor Hoffman* (1972) as *El doctor Hoffman y las infernales máquinas del deseo* (1990); *Wise Children* (1993) as *Niños sabios* (1993) and *Fireworks* (1974) as *Fuegos de artificio* (1999). Additionally, the other publishing house that has translated and published works by Carter in Spanish is Edhasa, from Barcelona. Their published translations are *The Sadeian Woman* (1979) as *La mujer sadiana* (1981) and the anthology *Wayward Girls and Wicked Women* (1986) as *Niñas malas, mujeres perversas* (1989).

¹² In fact, the first ever translation of di Giorgio's texts was in 1993 when a selection of some tales from her book *Misales* (1993) were translated into French by Gabriel Saad as *Missels*. See Gare's *El milagro incesante*, p.322.

singularity are particularly recognised. In the same year, K. A. Kopple translated into English and published a selection of di Giorgio's poems from *La liebre de marzo* (1981). However, Kopple's *The March Hare* appeared in the Exact Change Yearbook, a small edition that did not transcend beyond small academic groups.¹³ In 2011, Anna Deeny, Jeanine Marie Pitas and Susan Briante translated poems by di Giorgio and published some of them in another anthology, *Hotel Lautréamont: Contemporary Poetry from Uruguay*, this time, a nation-based publication edited by Roberto Echavarren and Kent Johnson.

Language is a primary site of conflict and asymmetry for the two writers, and, as Mignolo proposed, English and Spanish do not hold the same position of power in the hierarchy of the literary world, nor in the production and dissemination of knowledge.¹⁴ Precisely because of this linguistic—hence political—disparity, there are no written records of Carter's interest in Uruguayan literature, or culture, and I believe it will be safe to affirm that it is highly probable that Carter had never read any Uruguayan writer. Uruguayan literature is a *minor literature*, and it is neither canonic nor internationally recognised outside of the interests of Latin-Americanists.¹⁵ Consequently, it remains virtually unknown or misunderstood by the English literary establishment of which Carter is an outstanding figure. On the contrary, in direct relation to the hegemonic presence of English literature and culture on the world map, and in Uruguay specifically, di Giorgio, a writer who did not even speak English and was not particularly Anglophile, left documentation of her interest in the British Isles, including the writings of W.B. Yeats, Dylan Thomas, Lewis Carroll, Aldous Huxley and Emily Brontë.¹⁶ Therefore, whilst I am able to

¹³ This translation will only be available commercially from July 2013 (My correspondence with the translator, 30/05/13). The first commercial bilingual edition of di Giorgio's poetry appeared with Jeanine Marie Pitas's translation of *Historial de Violetas* (1965) published by Ugly Duckling Presse as *The History of Violets* (2010). Moreover, Adam Giannelli recently translated a selection of di Giorgio's poems, *Diadem: Selected Poems by Marosa di Giorgio*, published in October 2012 by BOA Editions.

¹⁴ See Damrosch's "English in the World" and Pascale Casanova's "Literature, Nation and Politics".

¹⁵ See Gilles Deleuze and Félix Guattari's *Kafka: Toward a Minor Literature*.

¹⁶ As described in her biography by Leonardo Garet, di Giorgio used to sign her personal letters with the pseudonym *Druida* (*El Milagro* 63), as she identified deeply with the magic of the Celtic world. In fact, she titled one of her poetic

analyse how di Giorgio's interest in British culture might have affected her own poetics, I am unable to do the same for Carter in relation to Uruguayan culture; here lies the geo-political asymmetry, the *coloniality of power* and the *colonial difference* Mignolo studied. Nonetheless, even if briefly, I will put under consideration Carter's cultural engagement with Latin America because I believe that in the absence of information regarding Carter and Uruguay, this dialogue with di Giorgio's cultural zone, or region, is still representative of the destabilisation of the centre/periphery model and will provide relevant perspectives to study her *imagetextual* links to Frida Kahlo and Carmen Miranda. I will show how Carter's interests in geo-literary representation are at times contradictory and reductionist.

Angela Carter was particularly interested in the representational traffic across borders, nationalities and cultures and she edited three anthologies of a globalised nature: *Wayward Girls and Wicked Women* (1986), *The Virago Book of Fairy Tales* (1990) and the *Second Virago Book of Fairy Tales* (1992). The intention of the latter two collections is very similar; they propose a conglomeration of texts from different cultures, united together under a thematic objective: a feminine orientated revision, or re-canonisation, of the historiography of the fairy tale as a genre. According to Lennie Goodings, one of Virago's publishers, when designing the *Virago Book of Fairy Tales* in 1990, Angela Carter had in mind a long-term project in the manner of Andrew Lang's *Books of Fairy Tales* produced between 1889 and 1910 (My correspondence with the publisher, 04/03/11). Unfortunately, Carter died before completing her plan but having compiled, nonetheless, two of her "rainbow" books *à la* Lang. By means of modelling her anthologies on Lang's books, Carter's projects for Virago represent an adventure into world literature as she is committed to the

anthologies *Druida* (1959). In 1973, Hugo Achugar and Martha Camfield published a suggestive interview with di Giorgio in which they asked the poet why the great majority of her characters have Anglophone names. In her persistent negation of influences di Giorgio answered: "Cuando necesito un nombre, él aparece" (18) [when I need a name, it appears]; "cada creador es un solitario" (15) [every artist is a lone wolf]. Nevertheless, di Giorgio did recognise the influence of Dylan Thomas who was described by the poet as one of her spiritual relatives (17). For the important cultural, political and ideological presence of Britain and Britishness in Uruguay, see Ana Frega and Beatriz Vegh's edited collection: *En torno a las "invasiones inglesas": Relaciones políticas y culturales con Gran Bretaña a lo largo de dos siglos*.

mapping of texts from around the globe. In this manner, her Virago books provide a matrix of exploration into comparative literature as a discipline for which comparing texts is a means of establishing similitude and analogies between languages and nations, in order to postulate not only mutual relations, but also a general theory of literary evolution of genres, styles and movements. Then, Moretti's descriptive model of the functioning of the world literary system as concerned with two phenomena, namely, the world system as a literary subject and literature within the configurations of the world system ("Dos" 48), is relevant when paying attention to Carter's anthologies with respect to the link they establish between world cartography and the literary world. I will present this perspective in order to offer a critique of Carter's attempts at world literature that will shed light on the formation of the ellipse of interaction with di Giorgio. Carter wrote in the introduction to the first Virago Book:

The stories here come from Europe, Scandinavia, the Caribbean, the USA, the Arctic, Africa, the Middle East and Asia; the collection has been consciously modelled on those anthologies compiled by Andrew Lang at the turn of the century that once gave me so much joy—The Red, Blue, Violet, Green, Olive Fairy Books, and so on, through the spectrum, collections of tales from many lands (*Angela* xvi).

In spite of her international and cosmopolitan aspiration to cover the world map, and in the light of an anthology like this one, whose focus is akin to Moretti's perspective on having world literature as a subject and to the contemporary interest in better representing the planet, "The Greenish Bird", is, surprisingly, the only fairy tale in Spanish (the second most spoken language in the world, in relation to the number of its native speakers) that Carter chose and incorporated into her second book.

Unfortunately, Carter did not complete the notes for the *Second Virago Book of Fairy Tales* and "The Greenish Bird", a tale from Mexico, is one of the tales for which she did not write the notes, so we do not have that editorial counter-writing to compare it with as we do for many others of the anthologised tales. However, Shahrukh Husain did finish the notes, helped by references Carter had left, and so we do know that Carter selected the tale from Américo Paredes's edition of *Folktales from Mexico* (1970), which belongs to a larger series, *Folktales of the World*, edited by Richard M. Dorson. Resting on Vladimir Propp's formalisation of motifs and agents, Paredes declares that the tale

displays a Mexican variant of the figure of the prince as bird that can also be found in France, Ireland, Israel and Japan (216). As Paredes and Dorson explain in their respective Introduction and Preface, a common feature of Mexican folk and fairy tales seems to be the consequence of being the new version or a copy of the Old World, in direct allusion to conquest and colonisation.¹⁷ In their view, which is the view that Carter implicitly endorses by reproducing their anthologised text, Mexican folktales offer a “European narrative pattern imposed on Mexican Indian material” (Paredes lvii).¹⁸ Thirty years later, in his famous essay, “Conjectures on World Literature” (2000), Franco Moretti will argue in a similar vein affirming what he calls the “law of literary evolution”, according to which literary and cultural models are passed on from the centre to the peripheries: “in cultures that belong to the periphery of the literary system (which means: almost all cultures, inside and outside Europe), the modern novel first arises not as an autonomous development but as a compromise between a Western formal influence (usually French or English) and local materials” (web).

As I suggested before, the centre/periphery model of literary evolution expressed in the duet of foreign form and local content is, in my view, inadequate to describe the complexity of transatlantic relations and it is precisely this vocabulary of comparative interaction that I wish to interrogate here. Efraín Kristal, for example, has cleverly shown how Latin American literature is a great counter-example of that law of correspondences between political powers and cultural powers, as he postulates how Latin American artists, theorists and philosophers have always been in search of native theoretical frames to explain their own cultural productions and have

¹⁷ Based on Carter’s notes, Husain reaffirms this perspective of Mexican copying of Old World models by stating that “The Greenish Bird” constitutes a “Mexican variant on the story most familiar in the beautiful Norwegian form, ‘East o’ the Sun, West o’ the Moon” (qtd. in Carter, *Angela* 469).

¹⁸ This quotation refers specifically to one Mexican tale, “La Malinche”, from Díaz del Castillo’s *Historia verdadera de la conquista de la Nueva España*. Nonetheless, I believe the quote describes the reasoning behind both Paredes’s and Dorson’s geo-political perspectives.

transformed the possibilities of the Spanish language—and of world literature—in so doing (108-110).¹⁹

Carter's reliance on Paredes as her only Latin American source limits her understanding of Latin American production to a reproduction of a thought-to-be original European model, and determines the establishment of comparison to the inaccurate circular model of the centre and the periphery. The endorsement of this perspective constitutes an important ambiguity and contradiction in reference to Carter's interaction with Latin American art, such as the magical realist novel or the fantastic, Borgesian-inspired short story, which have proven to be very influential for her own writings.²⁰ Several studies like Maggie Ann Bowers's *Magic(al) Realism* and Lois Parkinson Zamora and Wendy Faris's *Magical Realism: Theory, History, Community*, have demonstrated the effect that the Latin American novel has had on Carter's narrative proposals, for example. Moreover, Carter herself has noted the influence of Alejo Carpentier's *Los pasos perdidos* (1953) (Haffenden 81), and has talked about her links to Borges and García Márquez (Haffenden 79-81). This illustrates the need for a comprehensive study of the links between Angela Carter and Latin America; a possible epigonal research of this project.²¹

¹⁹ For example, Kristal draws upon Ruben Darío's work at the end of the 19th century, and his creation of American (from the Americas) Modernism which later influenced Spanish, French and English Modernism. Another example refers to César Vallejo's influence on Samuel Beckett. Additionally, Jonathan Arac has criticised Moretti's synchronic evaluation of the centre and the periphery as a misleading reading of Wallerstein's system: "Let me note one anomaly for Moretti's formulation, which helps to specify his periodisation of the modern. For in England, Fielding's *Joseph Andrews* (1742) defined itself as a 'comic epic in prose, written after the manner of Cervantes'. So Moretti's modern core itself has arisen by adaptation from what, by a later date, had become the periphery" (38).

²⁰ The case of Magical Realism has been signalled by Moretti as being an exception to his law of literary evolution, as he takes the Latin American novel boom to be "the first time in modern history, [when] the centre of gravity of formal creation leaves Europe, and a truly worldwide literary system—the *Weltliteratur* dreamed of by the aged Goethe—replaces the narrower European circuit" (*Modern Epic* 233).

²¹ Carter wrote two reviews of Jorge Luis Borges's books: "Jorge Luis Borges: *An Introduction to English Literature*" (1974) and "Latin Rhythms: Review of Gabriel García Márquez, *Innocent Eréndira and Other Stories*, and Jorge Luis Borges, *The Book of Sand*" (1979), the latter also concerning García Márquez. Additionally, she wrote an essay on Frida Kahlo's pictures, "Frida Kahlo" (1989),

Another important aspect of the Virago books is that they refer only to tales previously published in English, thus establishing English as the default standard of the hegemonic centre of the world map. In “Anglo-Globalism?” Jonathan Arac criticises Moretti on the same grounds that I am interrogating Carter, i.e., Arac accuses Moretti of his unavowed imperialist use of the English language (44). Carter’s editorial project for Virago is one of postcolonial exchange amongst nations and one in which we are never to forget the complexities of cultural and linguistic mediation. In spite of the fact that in “Notes from the Front Line” she expressed her desire to decolonise language (42), and her certainty that “language is power . . . the instrument of domination and liberation” (43), I am exposing one aspect of her political incursions that partially contradicts and certainly complicates the subversive impact that her writings have had on issues of cultural decolonisation.

We read in the introduction to the *Virago Book of Fairy Tales*: “This selection has also been mainly confined to material available in English, due to my shortcomings as a linguist. This exercises its own form of cultural imperialism upon the collection” (xviii). Concomitantly, Carter had declared in the afore mentioned essay, “Notes from the Front Line”: “I am the pure product of an advanced, industrialised, post-imperialist country in decline” (40). The acknowledgment of her geo-political position as reader and editor in the space of England understood as a “post-imperialist country in decline”, and her critical awareness of her linguistic and political “shortcomings” are central to the establishment of the ellipse, turning her writings into very interesting folios to explore. Being a translator and an experienced editor, Carter shows here her understanding of her *imperial eyes* and of the selective, biased and somehow reductionist perspective she sometimes embraced and it is in this critical awareness that her *border thinking* lies.²² Although her anthologies for Virago did not, of course, intend to be geographically exhaustive (and considering, as

and she set her tale “Master” (*Fireworks*, 1974)—concerning a supposedly Amazonian tale about a jaguar, an anteater and a macaw—in the Brazilian rain forest. All these referents constitute a portion of the border of this ellipse of interaction between Carter and di Giorgio; but they are part of the external border. The only one I will discuss here is her essay on Frida Kahlo, which interests me in *imagetextual* terms and I will explore it in chapter 2.

²² See Mary Louise Pratt’s *Imperial Eyes: Travel Writing and Transculturation*.

well, that the project was abruptly truncated by her early death), they stand as a reference to the “laws” that rule the historic and geographic configurations of the space of a genre, namely: fairy tales, in the frame of world literature. They stand also as a reference for the exchanges between Europe and the Americas, which are largely conceived of in terms of imitation and copying. In this respect, the Virago anthologies document a major paradox between the will to promote the superseding of local frontiers, expressed in the cosmopolitan intentions of the collection, and the keeping of English as the centre of all comparison, as an established standard, as Casanova’s Greenwich meridian, the unique reference point for translation and readership. By adhering to methodological perspectives involving comparative literature, world literature and translation studies, Carter committed to non-English writings but failed to embrace them in a political sense by enthroning Andrew Lang’s series as her most important influence and model and by relying, perhaps without being aware of it, on politically prejudiced translations and previous anthologies, like Paredes’s.²³

In terms of how the idea of *border thinking* affects the establishment of literary traditions, the discussed international anthologies and the whole of Carter’s narratives and essays document the intense cosmopolitanism from which she wrote; this aspect will be an important ingredient of the following chapters. From a different perspective, Carter’s Virago books are also important for my research because they have been “illustrated” by Corinna Sargood, who produced an extended series of linocuts to accompany Carter’s anthologies and, in chapter 7, I will study one of her prints for the version of “Little Red Riding Hood” included in the collection.

Unlike Angela Carter, who presented herself as an explicitly political writer (“Notes” 37), di Giorgio has never written from perspectives that are openly political. Contrarily, she has, in fact, accentuated her detachment from

²³ Despite its multinational ambitions, Andrew Lang’s Victorian collections drew heavily on European traditions. Moreover, in relation to the Europe-Americas links, throughout his extensive project in twelve volumes, he only included two fairy tales from the non-English speaking Americas, two fairy tales from Brazil, both published in the *Brown Book of Fairy Tales*. These are: “Tale of a Tortoise and of a Mischievous Monkey” and “The Story of the Yara”, translated and adapted from a previous French edition entitled, *Folklore Brasilien*.

all things political.²⁴ Nevertheless, her posture does not invalidate the study of the politics of her cultural negotiations nor a politically committed reading of her texts, and I will try to demonstrate her ambivalent and hybrid position in relation to European influences. In order to offer insights into the consequences of cultural comparisons and of their corresponding effects on the verbal and visual connections enacted in di Giorgio's writings, I want to give some examples of how her texts represent a site of conflict between the local and the foreign which is emblematically Uruguayan.

Marosa di Giorgio entitled one of her books *La liebre de marzo* in direct reference to Carroll's character The March Hare. Indeed, many points of contact might emerge in a comparative study of di Giorgio's and Carroll's poetics.²⁵ For example, the inquiry into the subversive power of childhood's logic and nonsense imagery are shared interests. Moreover, Carroll represents one portion of the area of the ellipse, a direct link to Angela Carter whose Carroll-affiliated "Alice in Prague or The Curious Room" I shall explore in chapter 3. In relation to the name and scope of her book, di Giorgio affirmed:

Se llama *La liebre de marzo* por Alicia de Lewis Carroll. Uno de los personajes aparece insólitamente, como todo en *Alicia*. Es una liebre . . . Y la liebre verdadera, el animal, está continuamente en las praderas que yo vi, y aparecía y desaparecía. Coinciden el homenaje que quiero hacerle a Carroll y la liebre agraria. El animal que yo veía a cada rato. La liebre es la poesía también (Scout 40). [It is called *The March Hare* because of Lewis Carroll's Alice. One of the characters appears out of the blue, like everything in the Alice books. It is a hare . . . And the real hare, the animal, is always present in the meadows I knew so well, and it used to appear and disappear. Then, the homage I want to pay to Carroll and to the agrarian hare coincide. The animal I used to see all the time. The hare is also poetry]

As the quotation suggests, there is a strong connection to Carroll's texts implied in the homage and the intertext, but there are also many differences that stand for the conflicting dynamics that operate in di Giorgio's writings, trapped

²⁴ In relation to di Giorgio's disregard of politics see the interview with Eduardo Espina, "La reina de las mariposas": "Estamos en un instante en que todos parecemos navegar entre dos mundos. Pero, como sabes, para mi no es fundamental la referencia-política-económica-social-geográfica" (63). [We are in a moment in which we all seem to sail between two worlds. But, as you know, the political-economical-social-geographical reference is not important to me].

²⁵ See Ricardo Pallares's "La liebre de marzo como en enero".

between the exploration of cultural exchanges and the negation of influences.²⁶ Unlike *Alice in Wonderland*, di Giorgio's *La liebre de marzo* is neither a novel nor a novella. On the contrary, *La liebre de marzo* is a collection of brief mini-fictions, written in the form of poetic prose, combining lyrical elements and free verse. Because the overall enunciation of the work is lyrical and not narrative, privileging notions of rhythm, condensation and intensity and displaying a thorough care for punctuation and syntax (Pallares 44), there is no narrative conflict and no resolution but spiral successions of images in textual form, making it difficult to even distinguish an argument, to the point that it might be possible to assume that a unitary plot is absent. That which Boris Tomashevsky called "bound motifs", narrative units which cannot be omitted without completely altering the causal and chronological order of events, and which Moretti quotes as an example of the survival of the plot of the centre in the evolutionary literary waves ("Dos" 54), is disintegrated in di Giorgio's text of homage to Lewis Carroll. Instead of reproducing the form of the "centre", di Giorgio has appropriated of Carroll's characters and situations and has reinscribed them, recycled them, in a lyrical format, recreating them in a very personal manner, as still pictures, like a photographic album. In so doing, di Giorgio offers a different model of interaction between the local and the foreign that is not that of imitative copying.

In *Transculturación narrativa en América Latina* (1982) and in *La ciudad letrada* (1984), Ángel Rama brings Fernando Ortiz's concept of *transculturation* to the area of literary studies, aiming to explain the features of Latin American literature as a double cultural transposition, in which two movements occur: non-hegemonic cultures impregnate aspects of hegemonic cultures and vice-versa.²⁷ From this perspective, transculturation involves a dialectic between the

²⁶ Di Giorgio declared: "Cuando conocí a Alicia—la de las maravillas—me sorprendió el parentesco: ella es como mi prima hermana. Aunque también existe una diferencia que no sé bien en que consiste. Yo no puedo salir de esa niñez y esa maravilla. Ese es mi horror y esa es mi suerte" (Achugar and Camfield 18). [When I got to know Alice—the one from Wonderland—I was surprised by our ties of kinship: she is like my first cousin. Although there is also a difference and I do not quite know what it is made of. I cannot get out of that childhood and of that Wonderland. That is my horror and my fortune]

²⁷ The concept of *transculturation* emerged from the anthropological field, when Ortiz proposed the term in 1940 to describe processes of cultural exchanges in

foreign and the local explained in three concomitant processes: *acculturation* (receiving the new information, cultural schemes, cosmologies, languages), *partial deculturation* (the resulting loss of a portion of autochthonous cultural and narrative sources and designs) and *neoculturation* (the active process of reformulation taking into account new incorporations and lost foundations) (Rama, *Transculturación* 33). As a result of this *ars combinatoria*, both parts of the equation are modified and, thus, Rama's concept supersedes Moretti's unilateral model, offering a more accurate and complex description of cultural dialogues.

However, many have also studied the flaws in Rama's model, one of them being the fact that it is based on a racial model of *mestizaje*. Mignolo then replaces transculturation with *colonial semiosis*, a concept that emphasises "the conflicts engendered by coloniality at the level of social-semiotic interactions" (*Local* 14); thinking transculturation "from the realm of the signs, rather than from that of people's miscegenation" (*Local* 15).²⁸ From the perspective of *colonial semiosis*, contrasting to *Alice in Wonderland*, *La liebre de marzo* constitutes a heterogeneous net of representations in tension; which might include parody and pastiche as decolonising strategies that interrogate the centre/periphery design and its possible laws of evolution.²⁹ Moreover, to look at transatlantic exchanges from the perspective of *colonial semiosis* implies understanding that, just as di Giorgio's March Hare is inspired by Carroll's, in turn, Carroll's character is affected by di Giorgio's poetry and by the agrarian hare of the Uruguayan fields which inspired it.

La liebre de marzo is not the only re-writing or intervention that di Giorgio created via *colonial semiosis* around an English text. In 1985, she published another poetic text entitled "Cumbres Borrascosas" [Wuthering Heights]

direct opposition to the previous dominant idea of *acculturation*. See Ortiz's *Cuban Counterpoint: Tobacco and Sugar*.

²⁸ In *Local Histories/Global Designs*, Mignolo both looks at revision of Ortiz/Rama's concept in terms of de-framing it from the realm of race, and also from its specific relation to the Latin American situation. He strives to make his revised notion, *colonial semiosis*, as representative of several border cultural exchanges.

²⁹ See Nelly Richard's "Cultural Peripheries: Latin America and Postmodern De-centering".

dedicated to Emily Brontë.³⁰ As in the case of *La liebre de marzo*, the transformation of Brontë's novel into di Giorgio's poetry is so radical that if it were not for the title it would be almost impossible to establish affiliations between the books. Nonetheless, the conflictive affinity between di Giorgio and Brontë was made explicit by the Uruguayan poet and her interest in and admiration for the narrative of Brontë has also been expressed in "Emily y Emily" (1995), an article on Emily Brontë and Emily Dickinson.³¹ In this article, di Giorgio studies *Wuthering Heights* (1847) as a chief event for English literature and as a book that has had a profound impact on contemporary writing: "Las Cumbres, gótica, romántica es asimismo, precursora de la escritura contemporánea" (158). [*Wuthering Heights*, gothic, romantic, is a precursor to contemporary literature] Di Giorgio briefly describes a biographical sketch of Brontë that serves to establish a parallelism with her own existence as a single female writer who lived under the constraints of family bonds and who metamorphosed—in di Giorgio's view—into the heroine of her own narrative: "Allí apareció su [Brontë's] otro yo, huracanado, casi salvaje, y se cumplió una feroz historia de amor con Heathcliff . . . Yo soy Heathcliff, dice Emily-Kate. Emily es también Kate, la muchacha de la novela. Le tocó vivir pasiones a través de su propia creación" (158). [her [Brontë's] other self appeared there, stormy, almost wild and a ferocious love story was fulfilled with Heathcliff . . . I am Heathcliff, says Emily-Kate. Emily is also Kate, the girl from the novel. She got to live passions through her own fiction] Beyond the coincidences between the lives of the authors, who both led a rather reclusive and solitary life, I am attracted to the way in which di Giorgio reads and interprets Brontë's work. In an interview with Eduardo Espina, di Giorgio has repeated the same quotation from *Wuthering Heights*, "I am Heathcliff", to reaffirm her predilection for a poetic of Eros that implies the dissolution of the self [Kate] into the beloved one

³⁰ "Cumbres Borrascosas" is a section on a larger book of prose poems, "Mesa de esmeralda" (1985), included in *Los papeles salvajes*.

³¹ Originally published in *Posdata*, this piece was re-published in *Pasajes de un memorial: Al abuelo Toscano Eugenio Médici* (2006) edited and annotated by Leonardo Garet. I quote from the latter source. There are many inconsistencies in the ways in which di Giorgio wrote the family name "Médici". Some references are spelled "Médici", others "Medici" and others "Médicis". I respect the different usage in every case.

[Heathcliff].³² This idea of love affairs that emphasises the fusion of the lover and the loved one that di Giorgio borrowed from Brontë's poetics takes us to other modulations of Eros such as anthropophagy (eating the loved one as a means of being the loved one) and mutating/transforming into the loved one (becoming-animal in order to love the animal) that di Giorgio has perpetuated in her texts and that I will study in chapters 6 and 7. Therefore, in terms of *border thinking*, not only does Brontë's influence affect di Giorgio's poetical proposals, but also, di Giorgio has modified our reading of the ontological implications of *Wuthering Heights*' conceptualising of love as being tinged with ideas of devouring and animalisation. The fact that this inter-cultural dialogue is asymmetrical does not cancel the twofold quality of the process of *colonial semiosis*.

In this sense, in the conference "El escritor argentino y la tradición" (1932), Jorge Luis Borges addressed some concepts that satisfy my poetic and political interests regarding the establishment of dynamics between the author and the tradition from a double perspective (as opposed to a unilateral one) on the national and the transnational, from a space in between that is precisely the locus for dual-focused *border thinking*. Like Mignolo, who questions the most widely assumed US and Eurocentric perspective that excludes Latin America from Western civilization, Borges explains how Latin America is not an alien counterpart to Europe—not the "other" to Occidentalism, but "the extreme Occident", as Mignolo would say (*Local* 55). Borges rejects the need to look for national features and local colour as specific to Argentine and Latin American literature: "Creo que nuestra tradición es toda la cultura occidental, y creo

³² In chapter 9 of *Wuthering Heights*, Kate tells Nelly: "my love for Heathcliff resembles the eternal rocks beneath—a source of little visible delight, but necessary. Nelly, I *am* Heathcliff!—he's always, always in my mind—not as a pleasure, any more than I am always a pleasure to myself—but as my own being—so, don't talk of our separation again: it is impracticable" (101-102). In parallel, Espina proposed to di Giorgio: "Entonces, el amor es el lenguaje" [Then, love is language] and the poet replied: "O mejor, la proximidad es tal que se transforma en conjunción. 'Los ojos que tengo en las entrañas dibujados'. Y podríamos marchar a *Cumbres Borrascosas* donde Kate dice de su hombre Heathcliff: 'Yo soy Heathcliff'" ("La reina" 58-59) [Or better, the proximity is so that it transforms into conjunction. 'The eyes drawn in my vowels' [from San Juan de la Cruz's *Canto espiritual*] And we could refer to *Wuthering Heights*, where Kate says of her man, Heathcliff: 'I am Heathcliff'].

también que tenemos derecho a esa tradición” (272). [I believe our tradition [Argentine and Latin American] is the whole of Western culture, and I also believe that we have a right to that tradition] The dialogism addressed by Borges and Mignolo as the most important ingredient in their model of interpretation of transatlantic experiences is crucial for my understanding of elliptical representational exchanges.³³

Consequently, when considering di Giorgio’s writing, I want to enhance this aspect of Uruguayan culture as Western, hybrid and cosmopolitan. This does not mean to make other aspects of Uruguayan culture invisible, but, informed by Uruguayan thinker Hugo Achugar, I believe that it is reductionist to narrow Latin America’s heterogeneity to the positions of the postcolonial and subaltern only (*Planetas* 46).³⁴ In this sense, Achugar acutely remarks on the invisibility of River Plate culture within the understanding and conceptualising of Latin America from European and North American academies: “Desde el horizonte actual de los países del Norte, lo latinoamericano no puede ser encarnado por el Río de la Plata . . . no es posible una representación cultural de lo latinoamericano que incluya al Río de la Plata” (*Planetas* 209). [From the current horizon of northern countries, that which is Latin American cannot be embodied by the River Plate . . . their cultural representation of Latin America does not include the culture of the River Plate] He presents Uruguay as a metaphor of the hybrid frontier, the liminal space between the Americas and Europe (*La Balsa* 22). From this perspective, Uruguay emerges as a frontier

³³ In “El arquero, la flecha y el blanco”, Octavio Paz also talked about Latin America’s Westernity in similar dual, border terms: “Dentro y fuera, al mismo tiempo, de la tradición europea” (web). [Both inside and outside the European tradition]

³⁴ This does not mean to deny the Amerindian, *mestizo*, and Afro-American cultures and their important positioning within the region of Latin America. Contrarily, I follow those (Cornejo Polar, Mignolo, Achugar, García Canclini) who argue for Latin America as a hybrid and heterogeneous battlefield. However, to a great extent, the emphasis on Amerindian and, mainly, Spanish-*mestizo* cultures as being the core ingredients of Latin American culture is, in itself, a neo-colonial, European and US construction, which largely reduces the idea of Latin America to clichés of the Spanish-Amerindian conflict, whilst obliterating all the other conflicts. See Hugo Achugar’s *Planetas sin boca*. For the consideration of the Portuguese, French, Italian, English, Dutch, “Afro-Latino”, and US-Latino conflicts in Latin America see Walter Mignolo’s *The Idea of Latin America*.

nation open to immigrations and emigrations, exiles and diasporas; and Uruguayan literature, of which di Giorgio is one representative, emerges as a border literature. He continues: “Uruguay es o ha sido hasta el presente la frontera misma. Y la frontera por definición es lo que abre y lo que cierra; lo inclusivo y lo excluyente; es umbral, lugar de tránsito . . . lo ambiguo, lo permanentemente dual” (22). [Uruguay is or has been so far, the frontier itself. And by definition, the frontier is that which opens and closes; the inclusive and the exclusive; the threshold, a place of transit . . . that which is ambiguous, permanently dual] Mignolo’s, Achugar’s, and Borges’s perspective considering the Americas (and not only Anglo North America) within Western civilization, re-maps Uruguay’s position in terms of cultural dependence, re-locating the geo-cultural arguments in a net of multi-centred interdependencies. In this manner, it provides me with an insight into issues of *colonial semiosis* in di Giorgio’s texts, assuming an active engagement with foreign influences such as her re-writing of Lewis Carroll, her appropriation of Emily Brontë, her engagement with Arcimboldo’s design and with Surrealist imagery and her exchange between werewolf stories and *lobisón* tales.

Somehow, I am bound to define Uruguay and its culture as a means of framing Marosa di Giorgio’s writing, whilst I do not necessarily need to define Englishness or English Literature to approach Angela Carter. But not because Englishness is a less cumbersome or less complex concept, neither less confrontational or heterogeneous, nor because I do not need to define Englishness for an English audience, but because of the *colonial difference* at stake, and because of the cultural, economic and political asymmetry between Uruguay and Britain. Similarly, I do not need to stress that cosmopolitanism is a major part of Englishness but I do have to explain, because it is not visible, it is not recognised, that the geo-historical locus of enunciation called Uruguay is more than simply local colour, and is also constructed in the crossing of pluralities.³⁵

I find this preamble on the socio-cultural, aesthetic and political ideas that are at stake when creating a comparative study of di Giorgio’s and Carter’s

³⁵ For cosmopolitan and international influences and relations within British literature and between British and European literatures see Rebecca Walkowitz’s *Cosmopolitan Style*.

works necessary to reshape the ways in which we think of their mutual interactions in the space of the ellipse as a site of exchange, dialogue and conflict. The erstwhile arguments were intended to provide reflections and perspectives that help us to grasp the nature of the process of establishing elective affinities and to provide examples of some of the problems this comparative reading represents. In this sense, this chapter constitutes the elaboration of a contextual and conceptual framing that is both the consequence of the elliptical design and its creator. These perspectives will be foundational to negotiate issues of textual and visual connections dealt with in chapters 2-7 which constitute the core case studies of this thesis. If the previous prolegomena introduced the authors and delineated the borders of the elliptical figure of interaction, the following chapters attempt to draw the inside area of the ellipse that maps the space of common visual interests shared by Carter and di Giorgio.

Chapter by Chapter

This project is divided into four parts, three of which contain chapters in contrapuntal dialogue. Part I comprises a study of theoretical notions and the development of the heuristic tools that shape my methodology when exploring images and texts. In chapter 1, I present W.J.T. Mitchell's idea of the *imagetext* as the aesthetical counterpart of the epistemological concept of *border thinking*. Mitchell's *imagetext* is the most important theoretical concept for this study and I offer a dialogical and critical reading of the notion both in relation to other affiliated concepts (ekphrasis, visual poetics, intermediality) and as interrogated in the writings of the two authors. Chapter 2 examines Carter's and di Giorgio's *imagetextual* poetics, referring to the rhetorical strategies of word and image relations developed in their writings. I provide a conceptualisation of how images, pictorial quotations, descriptions of visual works and intermedial transformations of visual representations—and artists—integrate their poetics. I study Carter's links to Frida Kahlo, Richard Dadd and Lucas Cranach the Elder, amongst others, and di Giorgio's affinities with Diego Velázquez, Anthony van Dyck and Leonardo da Vinci.

In Part II, I study the authors' engagement with the life and work of the Milanese painter, Giuseppe Arcimboldo. I consider the relevance of Arcimboldo's canvases on Carter's and di Giorgio's works and I analyse the ways in which they are both affected by what has been called *The Arcimboldo Effect*. In chapter 3, I explore Carter's short story "Alice in Prague or The Curious Room" with respect to how it generates a parodical version of Arcimboldo's paintings of *Summer* and *Vertumnus* by means of interplaying with the Arcimboldesque creatures of the Czech filmmaker Jan Švankmajer. "Alice in Prague" offers an extremely dense, multilayered and burlesque recreation of Arcimboldo's canvases which also connects to Lewis Carroll, the Quay Brothers, Frida Kahlo, Georgia O'Keeffe and Carmen Miranda, thus proving very interesting for the exploration of the *imagetext* not only as a stance on the heterogeneity of media, but also as a standpoint from which to explore the idea of *border thinking*. In this sense, I suggest that, for Carter, Arcimboldo represents a link to Surrealism and the Americas. In chapter 4, I consider the influence of Arcimboldo's designs and style on the literary iconology of di Giorgio, and I focus on the examination of different Arcimboldesque texts. In this vein, I reflect on how di Giorgio appropriated Arcimboldesque pictorial techniques of compositions, what I call eco-ensembles, as a way of developing a connection with her Italian roots. I also explore how the Baroque aesthetics latent in Arcimboldo's canvases (as studied by Roland Barthes) can be paralleled to di Giorgio's Neo-Baroque strategies, as presented by Severo Sarduy. Additionally, I analyse di Giorgio's ekphrastic essay concerning the Italian painter, "Pintó con Flores", establishing a dialogue with Carter's ekphrastic description of Arcimboldo's pictures in her article "Pontus Hulten: The Arcimboldo Effect".

Part III centres upon an exploration of images of sexuality and femininity concentrating on gender issues and their affinities with the field of vision and gazing. In this vein, the awareness of feminine theorisation on gender and vision dynamics informs my readings of the understanding of images of women as expressed in Carter's and di Giorgio's texts. On the one hand, in chapter 5 I read Carter's "The Bloody Chamber" as constituting an access point into the study of *notional ekphrasis* and the importance of the female gaze in the construction of gender and of word-image relations. I study the short story's

aspects of sexual and gendered violence and how they are conveyed by the possibilities of the *imagetext*, insofar as the main protagonist is linked to images of Félicien Rops's visually scrutinised women, imperiled pictorial St. Cecílias and raped Sabines, amongst others. Moreover, I also offer a study of the *imagetextual* dynamics between texts and "illustrations" by means of analysing Corinna Sargood's linocut for Carter's story. In chapter 6, I offer a reading of di Giorgio's *Camino de las pedreras* in the light of surrealist imagery interplaying with an interlocking comparison between her texts and visual works by Max Ernst, Salvador Dalí, Remedios Varo, René Magritte, Leonor Fini and Leonora Carrington, amongst others. I establish lines of affinities between di Giorgio's verbal images of infanticidal mothers, libidinal girls and violated women and surreal picturing of women and eroticism, and I interrogate the sexual politics of Surrealism and of di Giorgio's *surrealising* creations. Additionally, I offer a reading of the relevance of the strategy of collage in di Giorgio's imagery which parallels the emphasis on eco-ensembles studied in relation to Arcimboldo.

Part IV consists solely of chapter 7, in which I examine hybrid audiovisual creations such as *Lobo*, a short film based, mainly, on an untitled poem of di Giorgio's included in "La falena", (and featuring di Giorgio's voice as narrator and her presence as actress), and *The Company Of Wolves*, the feature film directed by Neil Jordan and based on a short story and a radio-play written by Carter. In this chapter, I address the conflicts related to the representational issues of films as *imagetexts* which, in spite of being clearly hybrid creations, are nonetheless affected by textual-visual confrontation. I explore Carter's and di Giorgio's writings together, in the space of a single chapter, as their fondness for lupine stories and animal transformations constitutes a great affinity between both authors. In this respect, I engage with their re-creation of "Little Red Riding Hood" in terms of *colonial semiosis* and I study the impact of the iconography of werewolves and *lobisones* on their writings, establishing affiliations between their texts, films, paintings and "illustrations" which are also focused on the paradigmatic encounter between girl and wolf.

A concluding chapter comprises final remarks on the overall proposal of the thesis, and a brief photo-negative perspective including the examination of the works of visual artists who have been inspired by the texts of Carter and di Giorgio. In this manner, I intend to close the cycle of *image-textual* relations,

coming back to the text from the image. As a corollary, this final chapter represents an inception of a possible follow-up study to trace the ways in which the authors' textuality has become part of the works of painters, photographers, printers and textile artists.

Part I

1

Dialectics of Word and Image

The dialectic of word and image seems to be a constant in the fabric of signs that a culture weaves around itself. What varies is the precise nature of the weave, the relation of warp and

wool

W.J.T. Mitchell

One of the most important contributions my research makes is to suggest that textual engagement with visual representations is a distinctive mode of Carter's and di Giorgio's poetics. This idea on its own supports the development of the elliptical model of comparative interpretation of these two authors. In order to analyse the textual-visual interaction their works offer, in this chapter I propose a study of the aesthetic and cultural scope of W.J.T. Mitchell's notion of the *imagetext*, as a groundbreaking reconfiguration of the understanding of representation. In consonance, I will focus here on the development of the dialectic of word and image, the instances of dialogue and opposition staged between the media, their historical components and the positioning of the *imagetext* in relation to this representational dialogue.

On the Heterogeneity of Media: Elliptical Connections

The concept of *border thinking* does not only describe the geo-historical relations that affect Carter and di Giorgio in the space of the ellipse, but is a structural metaphor signaling the need to abolish binary thinking and to move beyond dichotomous oppositions. As such, it also relates to other borders and other frontiers, like those of the media boundaries between texts and images. Addressing the representational problems between media implies similar questions of a struggle for power, interference and hybridity. For instance, do we understand the image in the text as figurative material (verbal images, notional images, mental images, dream images) or as a hybrid, verbal and visual, element? Do we consider texts based on images as supplements, copies, descriptions or independent versions of the "original" image? Do we conceive of the "illustration" as a derivation, an intrusion or an integral part of the text as *imagetext*?

In the light of heterogeneous and multimedia projects and works, the ongoing discussion on the status of comparative literature inevitably implies a revision of the very notion of textuality, literature and literariness.³⁶ In the introduction to “The Bernheimer Report” (1993) on the state of comparative literature as a discipline, Charles Bernheimer declared that, by gradually borrowing “space[s] of comparison” (“Introduction” 15-16) from other fields—anthropology, cultural studies, history of art, psychoanalysis, amongst others—comparative literature is in a stage of transformation from a traditionally textual-orientated field of study within the disciplines of the literary to a more open, interdisciplinary conception rooted in boundary-crossing. Consequently, “The Bernheimer Report” proposes that, being a privileged space for cross-cultural discussion, it is in the realm of comparative literature to “theorize the nature of the boundaries to be crossed and to participate in their remapping” (43). That is why, as a response to the broadening of the textual frontiers and to the inherent hybrid constitution of comparative studies, Ray Chow interrogates the possibility of renaming the discipline as “comparative media” (116).³⁷ In 2004, Haun Saussy reaffirms this perspective: “Comparative literature seems trapped to become an art of the in-between” (“Exquisite” 20). In this sense, most comparative literature projects are interdisciplinary, and this one oscillates particularly between visual culture and literary studies, and is committed to establishing ways of mutual imbrications. For this thesis, the question is not what formal properties are specific to literary texts or what constitutes literariness, but which of those properties are created via interactions with visual representations and how are they shared by Carter and di Giorgio.

In *Picture Theory* (1994), Mitchell proposes the idea of the *imagetext* to refer to the unavoidable heterogeneity of representation: “the interaction of pictures and texts is constitutive of representation as such: all media are mixed media, and all representations are heterogeneous; there are no ‘purely’ visual or verbal arts” (5).³⁸ Mitchell conceives the *imagetext* not as a symmetrical

³⁶ In fact, “[C]omparative literature contests the definition of *literature* (as well as aesthetic norms, genre definitions, literary-historical patterns, and the rest) by throwing examples and counterexamples at it” (Saussy, “Exquisite” 10-11).

³⁷ See also Emily Apter’s “A New Comparative Literature”.

³⁸ Although Mitchell presents the term *imagetext* in *Picture Theory* (1994), I also engage with other studies published before and after this seminal book because

intersection of words and images but—as is the case with Mignolo’s *border thinking* operating in this ellipse of interaction—as a *paragone*, a struggle, between letters and pictures.³⁹ His work examines the dynamics of domination and subjugation from one art to the other, in a quest to establish a dialectic that shall better explain the nature of representation. However, Mitchell does not speak of dialectics in Hegelian terms of opposition and synthesis, but precisely in the language of Mignolo’s representation of the border as a battlefield, assuming that the frontiers between text and image are not settled or immutable boundaries, but sites of anxiety combining expression exchange and interaction at different representational, cognitive, communicational and emotional levels. The *imagetext* as a hybrid and heterogeneous idea of representation is dialectical in that it represents a mode of intermedial engagement that is fluid, and that understands texts and images as forms of representation with no essentialised definition and, hence, no fixed or strict delimitations. The *imagetext* proposes an open understanding of the relationship between words and images that takes the difference between media as a starting-point instead of as a something to eliminate. It is in this sense that this concept implies a kind of *border thinking*, a creation of meaning from the frontiers of the textual and the visual, a kind of thinking from two foci and based on the establishment of conflicting and asymmetric affinities.

As defined by Mitchell, the *imagetext* reframes the shifting relations of saying and seeing pictures, the “discourse *about* and experience *of*” the image (*Picture* 241). As such, it is a complex model for approaching representational issues, ample enough as to host a great deal of intra-medium, inter-artistic and trans-artistic modalities, even when precisely inter-artistic dialogue might be against its own foundations. I will come back to this dilemma shortly. In direct response to the theoretical complexity of the term, Mitchell presents variations on its writing in order to better represent this problematic in the very plurality of the denominative operation:

his exploration of the heterogeneity of media starts before *Picture Theory* and continues afterwards in other essays.

³⁹ Mitchell speaks of *paragone* between words and images in terms of battle and rivalry in relation to Leonardo da Vinci’s use of the term (*Iconology* 47 and *Picture* 227). Gombrich, amongst other art historians, uses the term in this manner as well.

I will employ the typographic convention of the slash to designate “image/text” as a problematic gap, cleavage, or rupture in representation. The term “imagetext” designates composite, synthetic works (or concepts) that combine image and text. “Image-text,” with a hyphen, designates *relations* of the visual and verbal. (*Picture 89*)

These three degrees or modes of interaction, i.e., *image/text*, *imagetext*, and *image-text*, show that Mitchell’s notion does not designate a stable concept but a conceptual problem, a complex and multi-dimensional representational phenomenon. According to the quotation above, the version with the parting slash, the *image/text*, shows the ruptures that differentiate verbal from visual representations (*Picture 89*). In this respect, some of the problems linked to the *image/text* mode are, for example: which medium subordinates the other? What does it matter, in terms of meaning if words and images are juxtaposed or separated? Instances of *image/text* can be perceived in the ekphrastic examples debating on the status of the image and its bonds to the text, in which the subject matter of the textual representation is precisely the relationship of words and images, or in which that problem is crucial. The integrated syntactical variation, *imagetext*, designates two concomitant phenomena. On the one hand, it stands as a general term with which to refer to the hybridity of media as a model of representation stressing the consideration of the text as an integrating “representational space” (Wagner 32), a site of conflictive confluence of the pictorial and the verbal (similar to the way in which Mignolo portrayed the space of the border). On the other hand, the term *imagetext* also points specifically to works in which the verbal and the visual are intrinsically intertwined, such as films, theatrical performances, comics, Blake’s “composite arts” (the term is consistently used by Mitchell), or pictures like Magritte’s *Le trahison des images* (1928-9), in which the blending of words and images is such that we cannot but claim the blatant heterogeneity of representation. Alternatively, *image-text* merely designates the establishment of relationships, whether they are analogies or differentiations, and does not refer to types of works.

It is relevant to note that, for some scholars, Mitchell’s terminology is confusing and not entirely satisfactory. In fact, Peter Wagner has noted the complexity of the term and has proposed to substitute Mitchell’s tripartite terminology with *iconotext* (16-17), which he understands to be equivalent to the

imagetextual quest of superseding the word and image opposition, but which does not have all the connotations of confusion that Mitchell's term presents.⁴⁰ However, I follow Mitchell's usage of the word *imagetext* as both a general term that encapsulates all the problems of the heterogeneity of representational structures (as a consequence of the impurity of media) and also refers to particular synthetic works, and I refer to *image/text* only when I want to specifically accentuate the rupture, when the image is evoked as a site of difference within language (*Picture*, 107).

As I suggested, the *imagetextual* issue is not only about collisions, affinities, collages and gaps between texts and images, but also about interpenetrations on a structural, rhetorical level, about the instability of media boundaries. As such, it offers a space for the study of issues of visuality in textuality (and of textuality in visuality) that are not only related to the kind of visual quotations or references or allusions but about the visuality intrinsic to the text. Therefore, Mitchell's reexamination of the rhetoric of artistic purism supposes a redefinition of media: "all arts are 'composite' arts (both text and image) . . . combining different codes, discursive conventions, channels, sensory and cognitive modes" (*Picture* 94-95). From his perspective, mixed media and intromissions of one medium into the other are the law of representation and not its exceptions. In this vein, he criticises the classicist delimitation of the frontiers between the two media in question to be a reductionist synecdoche in which, as Lessing had proposed, space stands for the visual medium and time for the verbal field. I will explain this idea in the next section and develop it in chapter 2. However, the extension of the concept of the *imagetext* to all sorts of visual and verbal representations might seem extreme and it might even sound arbitrary. The idea of the *imagetext* is, indeed, partly figurative; but, Mitchell insists, "the answer is that there is no need to deny the figurative status of the *imagetext*, only to dispute the 'merely' that is appended to it" (*Picture* 95). In this respect, I follow his lead.

⁴⁰ "Tom Mitchell refers to such works [iconotexts] as *imagetexts*, distinguishing between such composite works and "'image/text' . . . and 'image-text'" . . . It seems to me that *iconotext*, in the sense defined above, is an appropriate and less cumbersome term we can apply to pictures showing words or writing, but also to texts that work with images" (Wagner 16-17).

On a material level, the *imagetext* is created by the visibility of printed language which is already inscribed in the typographic dispositions of the words (colours and shapes) onto the white page—the very visible traces of writing from which Derrida presents his *grammatology* (Mitchell, *Picture* 95). Additionally, the place of the visual in the text is represented by aspects of narrative vision, focalisation, descriptions, construction of imagery, visual motifs, colour composition within the text and by the very notion of metaphor as trope, as image. Moreover, that intra-textual visuality that the *imagetext* supposes is also enhanced by the presence of the gaze of the reader/beholder on the text.

In parallel, visual representations incorporate degrees of textuality in the very presence of signatures and dates within the images and, in some cases, by the amalgamation of the written within the visual space such as calligrams, primitive picture-writing, hieroglyphs and Chinese ideogramatic script (Mitchell, *Picture* 98). Moreover, the visual narrative that many figurative images display constitutes another point of proximity between the verbal into the visual. Concomitantly, the understanding of pictures in terms of representations and fictions, necessarily involves verbal interaction in the form of contexts and possible pretexts or stories that might also be embedded in the images. Furthermore, according to Mitchell, “we can never understand a picture unless we grasp the ways in which it shows what cannot be seen . . . precisely its own artificiality (*Iconology* 39). All images are impregnated with discursive elements because of the necessarily verbal quality of imagining that which cannot be seen; that is, the thinking, defining and conceptualising of the image (Mitchell, *Iconology* 42).

On the other hand, my interests separate me from Mitchell’s own perspective as I seek to amplify and challenge his conceptualisation of the *imagetext* in relation to *intermedial* relationships and problems between texts and images, which are the kinds of issues that Mitchell leaves outside of the frontiers of his studies, believing them to be “safer forms of interdisciplinarity” (“Interdisciplinarity” 540).

In the book *Icons-Texts-Iconotexts: Essays on Ekphrasis and Intermediality* (1996), Peter Wagner speaks of *intermediality* as an interdisciplinary concept that involves the conjunction of art history and literary criticism, implying a redefinition of those fields and he defines it as “a sadly

neglected but vastly important subdivision of intertextuality” (17).⁴¹ Informed by Wagner, who offers some ways of re-thinking the *imagetext* which provide foundations for my own re-examination, I argue for a combinative approach that recognises Mitchell’s important formulation of the impurity of the paradigms of representational media while also allowing room for intermedial connections.

I offer a reading of Mitchell’s proposals in which his reservations towards comparability are challenged. From my perspective, recognising the hybridity of media (as opposed to the purity of media) in favour of the acknowledgment of the integration of the textual and the visual at an intra-textual (and intra-visual) level, is not incongruous with arguing for interplay and contrast between written and visual representations, assuming the separateness of the textual and visual realms while simultaneously stressing their reciprocal infiltrations as a core feature. After all, even if all media are hybrid, there remains the empirical separateness of media and, hence, the possibility of comparison. Mitchell could not but concord with this a priori as, in spite of arguing for the contamination of media, he maintains the visual and the verbal as different arts. For instance, in *Iconology: Image, Text, Ideology* (1986), Mitchell ambivalently affirmed: “My argument here will be twofold: (1) there is no *essential* difference between poetry and painting, no difference, that is, that is given for all time by the inherent natures of media . . . (2) there are always a number of differences in effect” (49), and he continued with the ambiguity: “[N]othing I have said here should be taken as a claim that the two arts [visual and verbal] become indistinguishable” (103). Later, in *Picture Theory*, he perpetuates the same paradox:

One lesson of general semiotics, then, is that, there is, *semantically* speaking (that is, in the pragmatics of communication, symbolic behavior, expression, signification) no *essential* difference between texts and images; the other lesson is that there are important differences between visual and verbal media at the level of sign-types, forms, materials of representation, and institutional traditions. (161)

⁴¹ The term *intermediality* is widely used within the German, Austrian and Dutch academies. In addition to Peter Wagner’s contributions, it is also frequent in the works of Valerie Robillard and Claus Clüver. See Valerie Robillard and Els Jongeneel (Eds.) *Pictures into Words: Theoretical and Descriptive Approaches to Ekphrasis*. See also the book series titled STUDIES IN INTERMEDIALITY (SIM), edited by Lawrence Kramer, Hans Lund, Ansgar Nünning and Werner Wolf.

Mitchell dismisses comparative studies because, according to his plan, by decentring the utopian purification of media, there would be no need for intermedial comparison, as the gap to pay attention to would be the intra-medium gap, the image in the text and the text in the image (*Picture 97*). I agree with Mitchell's proposal that the difference between media is as present within each medium as it is between visual and verbal representations (that is, the interaction of the visual and the verbal is constitutive of each medium). And I concede that we have not yet gone too far with verbal-visual comparisons (Mitchell, "Going" 6), insofar as, within literary studies, there remains a prevailing subordination of the visual to the textual and a latent logic of artistic purism. However, my purpose is to show, on the one hand, that comparative approaches do not necessarily postulate logics of domination, but might be tools to precisely interrogate and destabilise hierarchy and to better understand the hybridity from a conflicting dialogic perspective—*border thinking* from the textual and the visual instead of thinking in textual and visual terms. On the other hand, I want to stress that, even though he dismisses them, intermedial relations are also part of Mitchell's programme as apparent in his sentence: "The image/text problem is *not just* something constructed 'between' the arts, the media, or different forms of representation, but an unavoidable issue *within* the individual arts and media" (*Picture 94*, my emphasis in "not just").

My theoretical contribution resides, then, in the fact that I offer a revisionary and critical reading of Mitchell's term, developing an *imagetextual* poetics to interrogate Carter's and di Giorgio's works. I will, firstly, delineate a brief account of the traditions that both gave rise to the concept of the *imagetext* and the traditions against which it was erected. Secondly, I will challenge the limits of the *imagetext* by comparing and contrasting Mitchell's concept with other affiliated rhetorical constructs such as Mieke Bal's *visual poetics*, Peter Wagner's development of *intermediality* and the greatly debated idea of ekphrasis. Additionally, I will provide my own criticism of Mitchell's critique of semiotic approaches to the *image-textual* problems based on my reading of Carter and di Giorgio. Therefore, in my interpretation of Carter's and di Giorgio's creations, I will endorse and be guided by the *imagetext* but I will also critically confront some aspects of Mitchell's concept when I believe they represent

internal contradictions or conceptual inaccuracies. But, first, let us put this dialogue of words and images in context.

Dialogues across Time

Throughout the history of the exchanges between words and images there seem to be two outstanding lineages of thought. On the one hand, there are those who argue for the sisterhood of media. In this vein, several classical sources inaugurate many Western considerations of the topic of text and image correspondence, soon establishing a tradition of identification based on a humanist aesthetic theory of resemblance that is known as the sister-arts tradition. About two thousand years ago, Horace tailored a phrase that continues to capture the attention of art historians and literary critics until today. In *Ars Poetica* (c 18 BC), he established equivalence between text and image through a simile, which is as popular as ambiguous: *ut pictura poesis*. Translated into “as is painting so is poetry” or “as in painting so in poetry” (Wagner 5), this Horatian dictum established equivalence between the arts but it barely explained the parameters of comparability, other than suggesting that poetry and painting are similar insofar as they can be good or bad, can attract readers or repel them, can give pleasure or take it away.⁴² Previously, in his *Poetica* (c 350 BC), Aristotle had already elaborated on inter-arts analogies, assuming that for being good, painting, as poetry, should convey a truthful representation/imitation of human actions, emotions and thoughts and that painting and literature differed in means of expression, but were similar in content and purpose. The practice of *ut pictura poesis* thus designates ideas of reciprocity and analogy between the arts. Accordingly, Petrarch will call Homer “the best of painters”; Lomazzo will affirm that there is no painter that is not also a poet and Sir Joshua Reynolds will call Shakespeare “an accurate painter of nature” and Michelangelo “a poet” (Lee 4).⁴³

⁴² “Poetry is like painting: there are pictures that attract/ You more nearer to, and others from further away./This needs the shadows, that to be seen in the light,/ Not fearing the critic’s sharp eye: this pleased once, /That, though examined ten thousand times, still pleases” (Horace f 361-365).

⁴³ For studies on Renaissance resurgence of the *ut pictura poesis* tradition see Lee’s *Ut Pictura Poesis: The Humanistic Theory of Painting*.

However, together with the idea of inter-artistic equivalence emerges the issue of competition and the hierarchisation of the arts. For example, to say with Simonides de Ceos that poetry is a “speaking picture” whereas painting is “mute poetry” implies that poetry is superior to painting (it is a picture with an extra attribute: it can speak) and that painting is inferior to poetry (it is a type of poetry which lacks an attribute: it is mute).⁴⁴ As Laura Sager demonstrated, it was Leon Battista Alberti with *Della Pittura* (1435) who was the first to establish principles of debate, battle and professional competition between painters and poets in terms of *paragone* (5).⁴⁵ This struggle between poetry and painting, popularised by da Vinci, would be a turning point for the sister-arts tradition leading to the second and opposing lineage of word and image interplay, which argues against equivalence, defending the contrasting identity and separableness of media.

In 1766, Gotthold Ephraim Lessing published *Laocoon: An Essay Upon the Limits of Poetry and Painting*, the major counter-argumentative study on the historiography and interpretation of the *ut pictura poesis* paradigm. Inspired by the Enlightenment’s interest in the purity of media and the delineation of the frontiers of disciplines, Lessing objected to the spirit of the doctrine of the equivalence of the arts, arguing for the division of visual arts and literature as being expressed in the analogical binomials of space/time and eye/ear: “painting employs wholly different signs or means of imitation from poetry,—the

⁴⁴ See Aristotle’s *Poetica* II.I and, also, Plutarch’s controversial rendition of the aphorism of Simonides de Ceos in *De Gloria Atheniensium III*: “painting is mute, poetry a speaking picture” (346f 347c). For a study on the detrimental consequences of Simonides de Ceos’s claims over visibility, see Wendy Steiner’s *The Colors of Rhetoric*: “the asymmetry behind Simonides’ [de Ceos] rhetoric suggests that a poem has everything to gain in the pictorial analogy—all of its own symbolic properties and the palpability of a visible medium as well . . . But what has painting to gain? It acquires no voice, but some ineffable property termed ‘poetic’ ” (6).

⁴⁵ Leonardo da Vinci (and his followers), popularised the idea of the *paragone* in his “Paragone: Of Poetry and Painting” (c 1510), precisely to invert the power relations and to postulate the superiority of painting over poetry based on the use of senses as polemical instruments. Renaissance art theory, as depicted in da Vinci’s treatise on painting, preferred painting to poetry as the visual was believed to be more vivid, more immediate. However, together with this perspective there also co-existed another line of thinking expressed in the work of the Neo-Platonists, who understood poetry to be a superior art as stated above. See Claire Preston’s “Ekphrasis: Painting in Words”.

one using forms and colours in space, the other articulate sounds in time” (91). Lessing intended to systematise media differences and to articulate the definitions of the boundary gap, arguing against the ideology of the sister-arts, grounded in the idea that painting is a synchronic art that develops in the visual realm of space, whilst literature is a diachronic phenomenon that develops through time and is perceived by the ear.⁴⁶

However, the suggestion that the chronological aspect is the prime feature of literature, and spatiality the main ingredient of visual arts, has been the subject of controversy and criticism throughout the centuries. The pretence that the duality of spatiality vs. temporality (by which spatiality is assimilated to atemporality and, hence, it both connotes the impossibility of narrative in visual form, and it implies a dangerous a-historicity and depoliticisation of visual representations) represents a clearly defined, essentialising boundary between the media is, in our contemporary view, a misconception. It has been argued, for example, that the spatial form is central to modernist poetical innovations (for which the line of calligrams Apollinaire-inspired and the movement of Brazilian Poesia Concreta are clear examples) whilst temporality is also important in the perception of the visual.⁴⁷ The act of seeing or contemplating is developed in time as much as the act of reading and Mieke Bal, for instance, has demonstrated that images can deploy narratives as staged in temporal intervals as much as verbal texts do.⁴⁸ As Mitchell has shown, the reduction of verbal and visual arts to coordinates of time and space *à la* Lessing, relies on a

⁴⁶ See Mitchell's *Iconology*, p.95-115. Additionally, Lessing's *Laocoon* also works on another controversial opposition established between visual signs as natural and verbal signs as arbitrary. Not only Mitchell, but also Nelson Goodman, Roland Barthes, Mieke Bal and Norman Bryson have strongly fought against this inaccurate division and in favour of a consideration of the conventionalised nature of all types of signs. See Goodman's *Languages of Art*, Barthes's *Elements of Semiology*, Bryson's *Word and Image*, and Bal's *Reading "Rembrandt": Beyond the Word-Image Opposition*.

⁴⁷ See Joseph Frank's "Spatial Form in Modern Literature: An Essay in Three Parts". For Frank, notions of space are central for the understanding of literary Modernism. See also Mitchell's "Spatial Form in Literature" where he proposes that "far from being a unique phenomenon of some modern literature, and far from being restricted to the features which Frank identifies in those works [Eliot's, Pound's and Joyce's, mainly] (simultaneity and discontinuity), spatial form is a crucial aspect of the experience and interpretation of literature in all ages and cultures" (541).

⁴⁸ See Bal's "Dead Flesh or the Smell of the Painting".

false homology “between medium, message and the mental process of decoding” (*Iconology* 99). Consequently, with the emphasis placed on the hybridity of media, Mitchell is committed to explaining how visual and textual representations are both temporal and spatial: “works of art . . . are structures in space-time, and . . . the interesting problem is to comprehend a particular spatial-temporal construction, not to label it as temporal or spatial” (*Iconology* 103).

As detailed in this brief summary of the history of the word and image dialectic, it is clear where Mitchell is coming from. He speaks against the tradition of *ut pictura poesis* because, in spite of predicating equivalence, it presupposes the superiority of the verbal over the visual, and against the purist logic of delimitation of media frontiers because he correctly advocates for the hybridity and instability of frontiers. However, the verbal-visual dialectic between sisterhood and hostile separateness has been changing throughout history. In this manner, studies in structuralism, post-structuralism and semiotics have enthroned the sister-arts tradition and have argued for similarities between textual and visual representations without necessarily postulating the superiority of one medium over the other.⁴⁹ Although for Mitchell, semiotics has been a great rediscovery of the problem of texts and images, he argues that some semiotic approaches fail in their pantextualism—together with the consequent “linguistic imperialism” (*Iconography* 58) of the word over the image—and in their intention of neutralising or stabilising representation under a master narrative like that of the general theory of signs (*Picture* 14).⁵⁰

⁴⁹ Starting from the Russian Formalists gathered around the Moscow Linguistic Circle and Prague Linguistic Circle, figures like Mukarovsky, Viktor Sklovsky, Boris Eikhenbaum and Roman Jakobson worked on the poetics of cinema and on the study of pictorial signs. Jakobson’s presentation of semiotics as a “general theory of signs” (*Closing* 350), invited theoretical considerations such as the “semiotics of painting” and the study of pictorial poetics assuming the homology between linguistic and visual structures. See, for example, Roman Jakobson’s *Essais de linguistique générale* and “Closing Statement: Linguistics and Poetics” and Steiner’s *The Colors of Rhetoric*.

⁵⁰ In order to enhance his argument on the textual colonisation of images, Mitchell rests on Barthes’s statement suggesting that “linguistics is not a part of the general science of signs, even a privileged part, it is semiology which is part of linguistics” (*Elements* 11), and on Umberto Eco’s criticism of the “verbocentric dogmatism” that dominated semiotics (*Theory* 228).

Nevertheless, detaching from previous semiotic perspectives, in “Semiotics and Art History” (1991) Mieke Bal and Norman Bryson propose what they call the *semiotic turn* (175) which intends to erode the privileging of the verbal over visual representation. The *semiotic turn* supposes a redefinition of the paradigms of communication, succinctly expressed in the project of reading pictures (202-208), which is involved with the “specifically visual ways of storytelling that semiotics enables one to consider” (176) and with the visuality of narrative.⁵¹

Although Mitchell has reservations about Bal and Bryson’s work, I signal my disagreement with Mitchell here because, in the former’s work, they remained committed to battle against verbal imperialism. As patent in Bal’s title, *Reading “Rembrandt”*, the word *reading* “indicates the emancipation of the image from its subordinate role of illustration, not its appropriation by linguistic imperialism” (Bal, *Reading* v). Bal’s main goal is precisely to debunk the dichotomist opposition of media, reading images against the grain of assumed opposition between discourse and image and to present the notion that *verbality* or *wordiness* refers to “a type of discursivity that is not logocentric”, just as *visuality*, in her view, is not “imagocentric” either (*Reading* 28). Furthermore, like Mitchell, who has affirmed that language is not medium specific (*Picture* 161), Bal proposes to shift “attention from the study of the medium-bound, allegedly intrinsic properties of each domain to the question of reception Dehierarchizing the arts” (*Reading* 4).

Therefore, I would like to show that, in spite of Mitchell’s opposition to semiotic approaches, Bal and Bryson’s semiotic proposal is intimately linked to Mitchell’s attempts to present the *imagetext* as a means of establishing the work of art as a relational and heterogeneous representational site. Bal, for example, presents a conceptualisation of the heterogeneity of media similar to the *imagetext* and speaks of *visual poetics*, “a poetics that gets beyond the word-image opposition” (*Reading* 53) to designate the discourse within the image. In this respect, the *semiotic turn* (presented by Bal and Bryson in 1991) is compatible with Mitchell’s own *pictorial turn* (presented in 1994), a concept that also battles against the discursive mastery over pictures but which is,

⁵¹ Bal continues developing her project of reading images, particularly, in her book *Reading ‘Rembrandt’*.

nonetheless, presented as an idea beyond semiotics, as “a post linguistic, postsemiotic rediscovery of the picture as a complex interplay between visuality apparatus, institutions, discourse, bodies, and figurality” (Mitchell, *Picture* 16). Even though Mitchell is suspicious of their perspective, he certainly inherited a great deal from Bal and Bryson’s reasoning.

With respect to the second claim, in relation to semiotics’ neutralising intentions, Mitchell is overtly incredulous about Bal and Bryson’s enthroning of semiotics as a “transdisciplinary theory and of [their potential for] avoiding ‘bias’ or achieving neutrality” (*Picture* 14). Even if Bal and Bryson actually suggest the transdisciplinary status of semiotics as a means to “avoid the bias of privileging language” (175)—something which Mitchell considers as a neutralising intent—they regard this transdisciplinary position to be a privileged location from which to interrogate issues of borderline porosity due to the possibility of crossing from one discipline to another without creating any hierarchical distinctions (176). Moreover, Bal and Bryson have demonstrated that neutrality is not one of their objectives. In fact, they affirm that semiotics focuses “on the socially constructed nature of signs” (195), thus arguing against neutralisation, and against the controversial idea that visual signs are natural as opposed to the arbitrary and conventional nature of verbal signs.

In addition, insofar as Mitchell’s own understanding of media is hybrid and insofar as Mitchell argued for the non-differentiation of textual and visual representations at the rhetoric level of signs (Wagner 32-33) (although paradoxically keeping the media as separate, as I showed in the previous section), he himself might be said to have created his own standardisation of sign systems. After all, is not the *imagetext* a masternarrative of representation as well? A masternarrative that predicates conflict, openness and heterogeneity, but an abstract theorisation on the nature of representation nonetheless. Therefore, if Mitchell rejects all attempts at inter-arts comparison to be the subject of *imagetextual* interests because he believes them to be based on a supra-theory of representation, I have exposed how his own conceptualisation is participant of the same flaw. Consequently, I propose that intermedial approaches are not theoretically incongruent with Mitchell’s *imagetextual* proposal.

Additionally, another conceptual fallacy regarding Mitchell's sceptical reading of semiotics as a discipline committed to inter-artistic comparisons, refers to the fact that he discards the study of intermedial analogies and similarities on grounds of dullness, advocating the development of a belligerent exhibition of difference: "One can and must . . . avoid the trap of comparison . . . [because] relations can be many other things besides similarity, resemblance, and analogies" (*Picture* 89). Mitchell even makes fun of comparative scholars for being of "survival value in times of retrenchment" (*Picture* 86), and affirms that comparativism, with its "ritualistic historicism" only serves to organise the academia as "intellectual housekeeping" (*Picture* 87). However, from my point of view, he is mistaken in assuming that any study of a comparative nature only looks for connections and similitude and disregards differences.

Yet one more aporia of Mitchell's dismissal of inter-artistic comparison resides in his rejection of the historical point of view. For example, in "Closing Statements: Linguistics and Poetics" (1960), Roman Jakobson has famously stated that "the problem of the Baroque or any other historical style transgresses the frame of a single art" (351), establishing that intermedial studies provide a framework of interpretation to work within artistic periods or movements holistically.⁵² Mitchell, however, does not believe that every *imagetext* will either describe or convey the aesthetic and rhetorical features of a certain period nor that *imagetexts* might always be susceptible to be described in the conventionalised patterns of a certain epoch (*Picture* 100). I understand that his resistance to comparability is related to his wish for leaving the *image-textual* relationships open, the same might not be valid for all *imagetextual* productions, of course. I value that he wishes to respect representational gaps and to hold them dialectical rather than to close them. Nevertheless, from my perspective, a comparative focus on text and image—far from being dull or uninteresting, as he suggests—allows for a better development not only of our understanding of a cultural period or an artistic trend; in so doing, our understanding of each author and artist, and each text and picture, is challenged and enriched. Mitchell himself has noted the limited

⁵² Wendy Steiner in *The Colors of Rhetoric* worked on a similar basis assuming that inter-artistic comparisons are a way to understand historical periods. See, for example, her study of Cubism in "A Cubist Historiography".

scope of his, at times, contradictory and formalistic perspectives, later correcting: “in my zeal to overturn the tedious historicism of the comparative method, I’ve jettisoned history altogether in favor of a kind of descriptive formalism” (*Picture* 100). This ambivalence towards the historic point of view constitutes one important point of contradiction within Mitchell’s discourse, as precisely one of his major contributions to the word and image debate has been noted to be the study of the verbal and visual interplay as anchored in parameters other than aesthetics, and his insistence that the text-image relation is plagued by socio-cultural and political relations of power that reflect on gender, race, nation and culture clashes:

this study [*Picture Theory*]. . . is written in the conviction that the tensions between visual and verbal representations are inseparable from struggles in cultural politics and political culture. It argues that issues like “gender, race, and class,” the production of “political horrors,” and the production of “truth, beauty and excellence” all converge on questions of representations. (Mitchell, *Picture* 3)⁵³

As I will demonstrate in my study of Carter’s “Come unto These Yellow Sands” and di Giorgio’s poem on *Las meninas*, Mitchell indeed interrogates ekphrasis from social, racial and sexual considerations which overlap and contradict the formalist perspective he has, otherwise, paradoxically endorsed. I explained in the previous chapter how my reading is anchored in history and I will continue discussing the importance of geographical, historical and social frames in the establishment of comparisons.

Consequently, Mitchell’s proposals are highly relevant and important for this thesis, but his disallowance of issues of intermediality is, in my view, reductionist. Accordingly, I appropriate of Mitchell’s concept of the *imagetext* and set it to work in Carter’s and di Giorgio’s representations sometimes even against Mitchell’s own framework. I have shown that, in spite of Mitchell’s great degree of mistrust, the model of intermedial analysis is akin to his own proposals, ascertaining the difference between media and at the same time maintaining the conflict of intra-medium hybridity. Contrarily to Mitchell’s refusal

⁵³ Moreover, semiotics also has valuable contributions in the areas of the polysemy and fluidity of meaning and on the issues of gender, race and class in relation to verbal and visual representations (Bal and Bryson 174) and I will engage with James Heffernan and Mieke Bal who have also set to study the word and image connection in relation to socio-political issues.

to bring about media contrasts, I argue that inter-artistic comparisons can actually be a means of enquiry into a revised idea of the *imagetext*. As a consequence, intermedial approaches such as Bal and Bryson's, Barthes's, Wagner's, being not categorically different from Mitchell's *imagetext* (all stress the notion that, rhetorically speaking, text and image affinities rely on the fact that both media are organised as codified and conventionalised relational sign systems), will be part of my methodological approach to the *imagetexts* of Carter and di Giorgio. Furthermore, it is precisely because I am guided by the idea of the *imagetext* as an intrinsic, open and dialectic *paragone* of words and images that I argue for the productivity of the tension and the anxiety implicit in considering comparativism and intermediality as components of *imagetextual* borderline poetics. Both intra-medial and intermedial modes of reading are acknowledged and put into dialogue in this elliptical study.

The dialectics of word and image develop on the borders and from the borders. The *imagetext* opens the media frontiers to redefinitions and facilitates cross-fertilisation and mutual impregnation. *Thinking bilingually* (Mignolo), from the visual and from the verbal at the same time, the concept of the *imagetext* allows us to interrogate Carter's and di Giorgio's representations from a non-restrictive perspective, acknowledging the visual and verbal encounters, affinities, and also the constant conflict for dominance between the pictorial and the visual.

2

Imagetextual Poetics

This chapter offers a continuation of the previous discussion on the “Dialectics of Word and Image”, highlighting the relevance of the representational debates in the milieu of Carter’s and di Giorgio’s writings. Having contextualised and defined the *imagetext* in terms theoretical and historical, I will now show some aspects of its functioning in the works of these authors. Based on Mitchell’s understanding of media as developed in *Picture Theory, Iconology* and the essays, “Going Too Far With The Sister Arts” (1987) and “There Are No Visual Media” (2005), I develop what I call *imagetextual poetics*, exploring of some of the rhetorical strategies involved in the examination of the heterogeneity of representation from the standpoint of the literary text.

I present here three aspects of *imagetextual poetics* that I consider relevant for the study of the dialectics of words and images at work in Carter and di Giorgio. Firstly, I offer a study of literary iconology as referring to the revision of the idea of images in the light of the hybrid understanding of media. I study the intra-textual place of the images in texts and the comparative iconographical affinities that might be established between texts and pictures. I analyse Carter’s and di Giorgio’s literary conceptualisation of images, and propose an examination of the visual patterns, influences and sources of their imagery. Secondly, I offer a debate on ekphrasis as a comparative and oscillating *imagetextual* mode, and present some arguments to interrogate Mitchell’s disenchanted approach. Finally, I discuss the elaboration of literary characters, which are, indeed, *imagetextual characters* modeled in visual referents. I present *imagetextual characters* as a rhetorical strategy that questions the idea that *image-text* relations in literature are constantly trapped in the net of logocentrism.

Literary iconology, ekphrasis and *imagetextual characters*, as strategies of *imagetextual poetics*, will be constant tools with which I interrogate these two authors’ texts in the chapters to follow. They also provide the theoretical and conceptual framework from which to analyse other modes of interactions such

as the *image-textual* dialogues from the standpoint of visibility, as in the case of Sargood's "illustrations" for Carter's works studied in chapters 5 and 7, and the conflictive word and image dialectic staged within films, studied in chapter 7.

Literary Iconology

Mitchell considers iconology to be "the study of the general field of images and their relation to discourse" (*Picture* 36) and proposes the idea of an "iconology of the text" as an alternative to Gombrich's "linguistics of the visual image" (*Picture* 112). In this sense, the notion of literary iconology that I develop here is a clear expression of the hybridity of the *imagetext*, particularly related to the conceptualisation of images within texts and to the understanding of verbal images. In particular, I focus on the presence of visual motifs in literary texts, symbolic images and the description of visual scenes (Mitchell, *Picture* 112), the importance of the characters' and readers' gaze and the field of vision and the notion of characters as seers or "picture-makers" (Mitchell, *Iconology* 155). As the exploration of the place of the image in the text, and of its aesthetic and ideological connotations, literary iconology designates, in this thesis, a broad phenomenon that affects all sorts of *imagetextual* modalities.⁵⁴

In this context, the idea of literary iconology compels us, on the one hand, to a redefinition of the idea of verbal images so as to take into account "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" (Mitchell, *Picture* 96). As part of his redefinition of the image, Mitchell proposes that sensorial vision is a necessary, though not sufficient condition for appreciating images and he rejects the assumption that the literal or natural sense of the concept of "image" is graphic or pictorial.

⁵⁴ Within the field of literary criticism, Theodore Ziolkowski's *Disenchanted Images: A Literary Iconology* and George P. Landow's *Images of Crisis: Literary Iconology 1750 to the Present* are classic referents of literary iconology. Ziolkowski's book centres on verbal images, visual motifs and iconic elements such as mirrors, visions, pictures and animated portraits present in literary works, and on their function and position within the texts. On the other hand, Landow bases his study on the intermedial comparative exploration of "paradigms of crisis" as depicted in images of volcanoes, shipwrecks and deluges conveyed in both textual and visual representations, from Turner to Neruda.

Therefore, the idea that mental or verbal images are thus metaphors, deviations or figurations needs to be re-examined (*Iconology* 31).⁵⁵ Mitchell is committed to showing that, “contrary to common belief, images ‘proper’ are not stable, static, or permanent in any metaphysical sense; they are not perceived in the same way by viewers any more than are dream images; and they are not exclusively visual in any important way, but involve multisensory apprehension and interpretation” (*Iconology* 13-14). If, as I established in the previous chapter, the idea of a pure visual image is a utopian concept, then, non-graphic images like verbal, ekphrastic images need no longer be images of a second degree, no longer surrogates, but can be perceived as visual signs in their own right.

Furthermore, as the idea of literary iconology concerns how a literary work might offer an expression of the *imagetextual* conflictive hybridity of words and images, in my study I will also take into account the possible iconographic links and affinities that might be established intermedially, exploring how certain stylistic designs, topics and motifs are shared between texts and images.⁵⁶ What I propose is not, however, a systematic, prescriptive way of reading, but a way of addressing the connecting features of texts and images and the instability of the borders. I present literary iconology as an *imagetextual*

⁵⁵ As explained by Mitchell, the syntagm *verbal image* designates two phenomena. On the one hand, it refers to the metaphoric, rhetoric or figurative language used to connote realities. On the other hand, the phrase refers to the extent to which a preposition—an ekphrastic description, for example—presents something like a tableau vivant, in direct relation to the understanding of the reader as a beholder (*Iconology* 21). In addition, when considering the issues of verbal imagery there is also the problem of hieroglyphic, pictographic and ideographic writing and the translation of speech into written words.

⁵⁶ The difference between iconology and iconography was first established by Erwin Panofsky in *Studies in Iconology* (1939). As defined by Panofsky, this difference is based on the level of interpretation and appreciation of images. The deepest level, the iconological level, involves inquiring into the interpretation of the symbolical values of images, taking into account philosophical and political ideas such as ideas of nation, class, race and concomitant social and cultural notions (7). As such, the iconological reading of images depends on the iconographic study of works of art, including the establishment of motifs, themes and concepts conveyed by images and their interpretation according to conventionalised frameworks (5). Mitchell works on a revised notion of Panofsky’s iconology. Panofskian studies have been criticised by Mitchell, Bal and others because of the, at times, conventionalised aspect of iconographical and iconological reading of images that “subordinate the visually represented element to something else” (Bal, *Reading* 178) and because of the totalising ideology of his proposals (Mitchell, *Picture* 25-34).

possibility that interrogates the visually contaminated nature of textuality, and I elaborate also on the study of a relational iconography between texts and images, paying attention to issues of the adaptation, continuation/rupture of pictorial styles into literary proposals.

Angela Carter was very interested in the iconological study of art and she wrote many essays and journalistic pieces on visual arts which bring to the fore her interest in visual culture. For example, in *Shaking a Leg*, the section “Making Art” contains six essays on painting and art, three of which—“Pontus Hulten: The Arcimboldo Effect”, “Three Women Artists” and “Frida Kahlo”—will be studied in this thesis. The remaining three are: “Berthold Hinz: Art in The Third Reich” (1980), a review of the book of the same name concerned with the “iconography of fascism” (420), its rejection of international modernism and the complicity between art and ideology; “Treasures of Ancient Nigeria” (1982), also a review of an exhibition held at the Royal Academy in 1982 exploring the impact of Nigerian art on the European imagination, and “Artists of the Tudor Courts” (1983), an essay on the exhibition at the Victoria and Albert Museum concerning portraits of Elizabethans and Elizabeth I’s collection of miniatures described by Carter as “[A]n art of narcissism and privacy, produced by an age of massive, brutal vulgarities” (430). Other essays scattered around *Shaking a Leg* are also of iconological significance. For example, in “Anger in a Black Landscape” (1983), Carter discusses Goya’s “‘black’ pictures in the Prado” (44) and elaborates textually on his visual portrayal of desolation and despair. In “Munch and Antibiotics” (1982), the topic is Edward Munch’s links with Scandinavian landscape artists and a presentation of his *The Sick Child* (1885-86). In “People as Pictures” Carter discusses the Japanese art of tattooing and in “The Alchemy of the Word” the topic is surrealist aesthetics.

Images of Frida Kahlo (1989), is a box containing several postcards reproducing paintings by Kahlo and photos of the artist taken by others. It was edited by Julian Rothenstein and published in London by Redstone Press. Carter wrote a short, “illustrated” essay in booklet form, entitled “Frida Kahlo”, which constitutes the only written article included in the box.⁵⁷ This *imagetextual*

⁵⁷ As I mentioned, this essay was later re-published in *Shaking a Leg* but deprived of all the visual elements with which it was originally published such as

project renders a complex understanding of the idea of imagery and constitutes my first exploration of the notion of literary iconology.

One central iconological question of this *imagetextual* publication relates to the interrogation of the complexity of what the word *images* means in *Images of Frida Kahlo*? There are at least four strata or types of images in this box: a) graphic images with no verbal supplement except for titles, dates, location and copyright information (the set of postcards reproducing fifteen colourful paintings by Kahlo, nine black and white photographs of Kahlo and a large poster), b) the “illustrations” (reproductions of three drawings and one painting reproduction) within the booklet that constitutes, in fact, Carter’s essay, c) the paintings by Kahlo that Carter recreates verbally, ekphrastically, but are not graphically reproduced in the box or in the booklet, for example: *El venado herido* (1946), Kahlo’s painted corset with the surgical knife and several other portraits not easily traced but in which Kahlo’s hair is displayed; d) the symbolic verbal images conveyed by Carter in terms of the literary iconological conceptualisation of Kahlo’s visuality, such as ideas of Mexicanness and visual art produced by women, for instance.

Since the study of graphic images, per se, independent of their relation to discourse is not the topic of this research—which is about literary engagement with images—and since in the following section and chapters I will focus on the problematic of ekphrasis and on matters of “illustrations”, in this section, I am concerned with providing insight into the fourth strata. That is, I will explore here Carter’s verbal images of Kahlo’s art in relation to ideas of gender and geopolitics.

According to Carter, Frida Kahlo “became famous as a symbol of *Mexicanness*” (“Frida” 9) which, in relation to what she wrote in her essay on the painter, can be defined as a highly visual carnival of the beautiful and the artful; “the enchantment of disguise” (“Frida” 9) combined with an anachronistic turning back to folkloric, romanticised images of the past: “traditional dress and quantities of jewellery, pre-Columbian antiques, beads bought from the market, anything, everything . . . her [Kahlo’s] living exposition of the vitality of the peasant culture of Mexico” (“Frida” 9). So, primarily, Carter defines Kahlo (the

“illustrations” and photographic reproductions of Kahlo and of Kahlo’s art. I quote from the booklet contained in Rothenstein’s box.

painter, her paintings, and the cultural, aesthetic significance of her work) as a political and social image of Mexicanness anchored in visual spectacle.

When I asked Rothenstein about his decision to have Carter contribute to the Kahlo box, he explained: “She was the obvious choice. As far as I remember . . . Angela and her circle were friends with Laura Mulvey and Peter Wollen who curated the first Frida Kahlo exhibition at the Whitechapel Gallery” (My correspondence with the editor, 7/02/11). In Rothenstein’s eyes, Carter was “the obvious choice” for participating in his edition of Kahlo’s art, because she was part of the group of British intellectuals and artists who, in the ‘80s, introduced Frida Kahlo—and to a great extent, the entire concept of Mexican art—into English latitudes.⁵⁸ In terms of *border thinking* interests, and of elliptical designs, one obvious question in Carter’s iconological study of Kahlo is, of course, a matter of the location of Carter’s interpretation: “Kahlo became famous as a symbol of *Mexicanness*”, where? For it seems unnecessary to stress that, for Mexicans, Kahlo might be an important visual and artistic referent, but she is not necessarily an epitome of Mexicanness as she might be for English viewers, for whom Kahlo represents one of the few examples of recognisable Mexican artists. Carter displays, then, a verbal portrait of Kahlo as a visual representative of Mexicanness through an English lens which describes Mexican identity as being rooted in folkloric icons and in the traditions of the colourful and the hyperbolic, as the quotation in the previous page suggests. In this sense, she implies a totalising idea of spectatorship without accounting for differences in terms of the geo-political implications of her perspectives. That symbolic textual portrait, or verbal image of the painter and her art, is co-dependant on the images of the artist and her paintings selected to be part of the box, which accentuates Carter’s folkloric image of Kahlo. For example,

⁵⁸ Let us remember that the exhibition *Frida Kahlo and Tina Modotti*, held at The Whitechapel Art Gallery, in London, in 1982—for which Mulvey and Wollen produced the catalogue—was not an isolated phenomenon. English interest in Mexican art, and in the culture of Latin America, was flourishing at the time. Hayden Herrera’s comprehensive biography of the Mexican painter entitled *Frida* was the first to be published in English in 1983 and was followed by the praise of Kahlo’s surrealist features in Whitney Chadwick’s *Women and the Surrealist Movement* published in 1985. On the other hand, in 1989, the same year of the publications of the Frida Kahlo box, there was another major exhibition: *Art in Latin America* at Hayward Gallery in London including six of Kahlo’s pictures.

some of the photographs, like Imogen Cunningham's *Frida Kahlo in 1931* (Fig. 2), offer a folklorised and exoticised representation of the painter in the style of a Mexican peasant with big metal earrings, tribal necklace and woolen shawl.

Fig. 2 Imogen Cunningham. *Frida Kahlo in 1931*, 1931.

This image has been removed by the author of this thesis for copyright reasons.

Nonetheless, Carter's verbal imaging of Kahlo is more complex than it first appears, for she also pictures the Mexican artist as heterogeneous and contradictory: "Like Walt Whitman, if she [Frida Kahlo] contradicted herself, it was because she contained multitudes" ("Frida" 10). In this sense, overlapping the previous idea of Mexicanness that rested on peasant and Pre-Columbian elements of a certain visual quality, there is, also, Carter's reading of Kahlo's Mexicanness in terms of border, hybrid and conflictive multiplicity. Precisely, one of the postcards included in the box reproduces *Las dos Fridas* (Fig. 3), a large canvas Kahlo painted in 1939 and presented at the International Surrealist Exhibition in Mexico City. This picture refers not only to the heterogeneity of Frida Kahlo herself (born of a German-Jewish father and a Spanish-Amerindian mother) but to the hybridity of Mexican culture in general: one of the Fridas representing pre-Modern Mexican lore, showing Kahlo for the first time wearing the Tehuana dress she said symbolised the woman that Rivera had loved (Herrera 135); the other one, dressed in the manner of a Spaniard woman in colonial times.

Fig. 3 Frida Kahlo. *Las dos Fridas*, 1939.

This image has been removed by the author of this thesis for copyright reasons.

Then, Carter places Kahlo in an interstitial position pointing to “her relentless dual nature, part European, part Mexican” (“Frida” 6).⁵⁹ Kahlo is shown as a *mestiza* with a hybrid artistic proposal, someone who captivated Mexican, Latin American and European audiences alike (starting with the Surrealists) and displayed for them the wounds of the Americas, the wounds of Mignolo’s *colonial difference*, expressing her dual identity in the figure of the break, the cut, the bleed: “She made of her broken, humiliated, warring self a series of masterpieces of mutilations” (Carter, “Frida” 6).⁶⁰ Concomitantly, Carter also imagines Kahlo as someone who “turned her appearance into a piece of political theatre” (“Frida” 9), which, in this context, may be interpreted as the

⁵⁹ The identitarian hybridity and the topic of dual selfhood, which is of utmost relevance to Kahlo’s work, is also expressed in several other canvases not included in the Kahlo box such as: *Mis abuelos, mis padres y yo (árbol genealógico)* (1936), *Mi nana y yo* (1937) and *Árbol de la esperanza mantente fuerte* (1946).

⁶⁰ The most striking image of mutilation and wounded identity included in the box is Kahlo’s *La columna rota* (1944). Both Carter and di Giorgio are related to wounded images of mutilation of the feminine and I will explore these connections in chapters 5 and 6.

painter representing a metaphorical example of the Americas' border in-between-ness.⁶¹ Furthermore, there are additional connotations in Carter's appreciation of Kahlo's art as a fictitious theatrical performance. For example, with respect to visualising gender in the context of Kahlo's self-images turned political theatre, Carter compares Kahlo to other female painters—Leonor Fini, Georgia O' Keeffe and Meret Oppenheimer—in order to examine the relation between femininity and the access to institutionalised art. She claims that “[W]omen painters are often forced to make exhibitions of themselves in order to mount exhibitions” (“Frida” 8). This statement implies a differentiation between male and female artistic modes of fame and recognition. Previously, in a review from 1987 which dialogues strongly with her essay on Kahlo, “Three Women Artists”, Carter had similarly maintained that O’Keeffe and her art became famous because she had been married to Alfred Stiglitz, whose semi-nude photographic portraits of O’Keeffe were implicitly superimposed, in the eyes of the viewer, onto her “ferocious flowers . . . so that both the idea of a woman painter and the paintings themselves were thoroughly eroticised” (“Three” 432). In consequence, Carter’s affirmation above—“[Kahlo] turned her appearance into a piece of political theatre” (“Frida” 9)—reveals her association of the idea of womanhood with that of image (appearance) and performativity (political theatre), entailing that women artists, like the former, in order to access the status of *picturers* need first to display, imagine, themselves as *pictures* to be exhibited voyeuristically. Thus, the title of the Kahlo box, *Images of Frida Kahlo*, acquires different iconological connotations, offering the painter not only as an image of the border hybridity of Mexicanness, but also, identifying the idea of image with that of womanhood and self-representation. The many self-portraits included reaffirm this notion, of course.

⁶¹ As I stated before, Mignolo draws on Gloria Anzaldúa’s *Chicana* cultural theory and, in this sense, Kahlo is a good representative of the cultural “bilingualism” that *border thinking* implies.

Fig. 4 Frida Kahlo. *Autorretrato dedicado al Dr. Leo Eloesser*, 1940.⁶²

Fig. 5 Frida Kahlo. *Pensando en la Muerte*, 1943.

These images have been removed by the author of this thesis for copyright reasons.

Mitchell has shown how Lessing inaugurated a strong tradition implying that the gap between words and images reproduces that of men and women, thus suggesting a feminisation of the visual which is attached to those ideas of muteness and stillness (*Iconology* 95-115). Nevertheless, the association of the idea of woman with that of the image expressed by Carter in her reading of Kahlo's self-portraits as an expression of "political theatre" confronts this component of images and women as silent objects, battling against Lessing's tradition. In this vein, another aspect which is of interest to me, in terms of literary iconology, relates to Carter's interpretation of Kahlo's self-portraiture in

⁶² This painting offers a clear example of blended *imagetextual* rhetoric as expressed in the textuality incorporated into the visual work highlighting the visibility of written language. At the bottom of the canvas one can appreciate how Kahlo incorporates verbal material into the picture by handwriting her dedication on the canvas with oil paint: "Pinté mi retrato en el año de 1940 para el Dr. Leo Eleosser, mi médico y mi major amigo. Con todo mi cariño. Frida Kahlo". [I painted my portrait in 1940 for Dr. Leo Eleosser, my doctor and best friend. With all my love. Frida Kahlo] Kahlo was very interested in the amalgamation of handwritten words on canvas and several of her paintings included in the box show some signs of this composite rhetoric: *Autorretrato dedicado a Leon Trotsky (Entre las cortinas)* (1927), *Retrato de Miguel N. Lira* (1927), *Unos cuantos piquetitos* (1935), *El suicidio de Dorothy Hale* (1939), *Árbol de la esperanza* (1946) and *Qué bonita es la vida cuando nos da sus riquezas* (1953).

the light of gender performance. Carter ekphrastically refers to the several self-portraits included in the box (including Figs. 4 and 5 above) depicting hairstyle, facial features and focusing on the importance of the gaze when representing women. Even though Carter stated that women artists often need to exhibit themselves as pictures to access fame and, thus, a place in the pantheon of art history, in her view, Kahlo specialised in self-portraiture precisely “because the face in the self portraits is not that of a woman looking at the person looking at the picture; she is not addressing *us*. It is the face of a woman looking at *herself*, subjecting herself to the most intense scrutiny, almost to an interrogation” (“Frida” 2). In this manner, Carter finds in Kahlo’s painting an *œuvre* which is parallel to her own politics of femininity which explicitly resists the notion of women as objects defined by voyeuristic male gazes. Carter proposes that, despite the fact that Kahlo’s accident turned her into an “involuntary art object” (“Frida” 6), there is resistance to passive gazing in Kahlo’s self-portraits: “She makes us see what she sees when she paints” (“Frida” 2). Carter continues: “Frida Kahlo uses narcissism, exhibitionism, as a form of disguise” (“Frida” 3); that is, she interprets Kahlo’s self-portraiture as parodying the idea of women as silent objects of male voyeurism. For this reason, the images of Kahlo *en travestie*, wearing men’s clothing or playing to be a man, “[Q]uite the little dandy” (“Frida” 5), play an important role in Carter’s essay, as they open up the possibilities of womanhood into unconventional images of femininity and allow for the development of the female gaze as undermining female/male divisions, and resting on the notion of a sort of hybrid, androgynous gaze.⁶³ Consequently, in my study of “The Bloody Chamber”, in chapter 5, I will demonstrate that Carter was particularly concerned with visual constructions of femininity which defy the notion of representations of women as objectified constructs to-be-looked-at and I will engage with the affinities that might be established between Kahlo’s and Carter’s iconology of femininity.

Marosa di Giorgio has also debated the concept of images and has elaborated on a literary iconology of her own. Once she was asked to what extent her writing was an “image” of her childhood; the poet answered: “Creo

⁶³ For Kahlo in masculine disguise see *Frida Kahlo in 1926* (a photograph taken by Guillermo Kahlo and included in the Kahlo box) and the oil painting by Kahlo, *Autorretrato con el pelo cortado* (1940) reproduced within Carter’s essay.

que todo es una imagen. El mundo es una imagen. Trabajo, pues, con estas figuraciones. Soy rayos de un remoto centro” (Siganevich 96). [I think everything is an image. The world is an image. I work, then, with these figurations. I am the rays emanating from a distant centre] How do we re-examine the concept of *image* in di Giorgio’s sentence above which is central to the understanding of her literary iconology? Does she conceive of the totality of what exists as something visual or, more specifically as a picture? Is she also referring to non-graphic images such as verbal images? Or does she mean that everything is an image insofar as everything is a representation of something else, a resemblance, a copy? How to describe the rhetoric of images that emanates from the previous answer?

Her profuse texts offer a variety of responses. With respect to the notion of the world as a graphic image, in *Los papeles salvajes* she played with the idea that the moment of creation of the world is manifested in a picture, which includes a portrait of the speaker: “Quedé plasmada, hechizada. Postal o cuadro. ¿naturaleza muerta? . . . Quedé embelesada, aterrada. Era mi retrato, remoto, el más antiguo, de la Creación y el principio del mundo. Yo estaba ahí” (343). [I stood, stunned, bewitched. Postcard or picture. Still life? . . . It was my portrait, remote, the oldest one, of the Creation and of the beginning of the world. I was there] Moreover, sometimes the speaker herself is a visual representation that comes to life: “Hoy descendí del cuadro . . . hoy, están todos comentando, sólo, que yo bajé del cuadro” (542). [Today I came out of the picture . . . today they are all talking, solely, about the fact that I came out of the picture] Other times, one of her characters is imagined as a picture-maker. For example, in her only novel, *Reina Amelia* (1999), di Giorgio makes the protagonist, Lavinia, draw the other characters of the novel, turning Amelia and el Lobo into graphic images, into *imagetextual characters*: “Y hecha la descripción verbal y, a ratos, los dibujaba, desfigurándolos, en forma de hongos o gatos, en rojo flamígero sobre blanco; o al revés” (69).⁶⁴ [And after having described them verbally, sometimes, she drew them, disfiguring them, in the

⁶⁴ Precisely talking about Lavinia, di Giorgio was asked in interview: “Y Marosa ¿dibuja?/ Y... bueno, dibujé la novela . . . Alguna vez, a lo mejor, ilustren mis libros” (Santacreu and Fichero 119). [And what about Marosa, does she draw? Well...I drew the novel . . . One day, maybe, someone will illustrate my books]

shapes of mushrooms or cats, in flaming red on white, or the other way round] This notion of writing as drawing, which emphasises the visibility of written language as studied by Mitchell, is also explicit in *Los papeles salvajes* when the character expresses: “Dibujé en un cuaderno mis primeras letras” (282). [I drew my first letters in a notebook], using the verb “to draw” instead of “to write” when referring to writing. And the idea of stories that are painted, instead of written, is also present in another piece of *Los papeles salvajes* when referring to the butterfly who had a life-sized man hidden under one of its wings: “Y esto [the story of the manly looking butterfly] que parece casi increíble, luego, fue pintado prodigiosamente en una caja” (293). [and this [the story of butterfly] which seems almost incredible was later prodigiously painted on a box]

Moreover, di Giorgio has often presented herself as a visionary poet: “Escribo lo que vi” [I write what I saw], declared the poet when alluding to her fictional proposal: “Nací para eso, para detallar esos sucesos” (qtd. in Garet, *El milagro* 177). [I was born for this, to narrate these deeds] To postulate oneself as a visionary poet is perhaps the most radical statement on literary iconology a poet could make, as it implies a denial of aesthetic creation as a voluntary act, and, consequently, supposes *poesis* to be an endowment that subordinates the verbal act of writing to the visual act of seeing: “El hombre ve el trasmundo (81) . . . En realidad es muy poco lo que [di Giorgio] corrijo. Estos textos podrían definirse como apariciones. Apariciones de mi alma. Mi alma puesta en lo visible” (Bravo, “Don” 84). [Man sees the afterlife . . . In fact, there is very little that I [di Giorgio] correct. These texts could be defined as apparitions of my soul. My soul turned visible] Following this argument of the poet as seer, in di Giorgio’s *imagetextual poetics*, writing (words) is established as an activity at the service of visions (images), suggesting a perspective other than pantextualism which is a strong approach in the context of the *paragone* of media. As a consequence, di Giorgio has consistently denied literary influences and often refused to talk about her work in relation to other works or artists, which is yet one more feature that brings to the fore the inherently conflictive structure of these elliptical exchanges.

One of her early books, published in Caracas in 1954: *Visiones y Poemas*, is regarded as the kernel of her illuminative creative path. The title of the book implies that the poems included are actually visions in textual form or

texts mastered by images. Literary iconology in di Giorgio's visionary writings thus entails exploring the verbal as a means to access the vision which gave rise to the text, and not a subordination of the images to the verbal project. In a fluid dissolving of the limits between inscapes and outer world, di Giorgio refuses to explain in the form of articulated verbal and logical statements; she rather pictures her experience with poetical, verbal images.

By assuming the role of the poet as a seer, we could read di Giorgio—in the space of the ellipse she conforms together with Angela Carter—as aligned to the English *visionary company* that precedes her, including artists such as William Blake, P.B. Shelley, Cecil Collins and Aldous Huxley.⁶⁵ She often talked about her angelic visitations and encounters with superior, mystic beings populate her texts and contribute greatly to the creation of a personal and alternative mystical and magical universe. Interviewed by Luis Bravo in Montevideo in 1996, di Giorgio defined her poetry as an angelical gift:

Lo visual abre también las puertas de la percepción (“Don” 80) . . . En mi caso [la poesía] es un don, anunciado por un ángel con una frase nítida . . . No probé ninguna droga, pero en *Las puertas de la percepción* de Aldous Huxley, y en otros tantos libros, se cuenta de experiencias, visiones extraordinarias, bellísimas y a la vez aterradoras. Al tornar esa especie de “visita”, de viaje, si no se posee el don, ¿cómo se hace para convertir lo experimentado en hecho artístico, en algo válido, duradero? (“Don” 82-83) [The visual also opens the doors of perception . . . In my case, [poetry] it is a gift announced by an angel with a clear and vivid phrase . . . I have not tried any drugs, but in *The Doors of Perception*, by Aldous Huxley, and in so many other books, extraordinary visions and experiences are told; beautiful and dreadful at the same time. If [poetry] is not a gift, how, then, is one able to turn that experience of “visitation”, of journey into an artistic, valid and everlasting creation?]

When di Giorgio states that the visual opens the doors of perception, she echoes William Blake's intensively *imagetextual* creations, but primarily, she interplays with Huxley's concerns about the interpretation of visionary experience in relation to artistic and spiritual concerns, and with its translation into verbal terms, which is one of the topics of his essay from 1956, *Heaven and*

⁶⁵ See Harold Bloom's *The Visionary Company: A Reading of English Romantic Poetry*. Di Giorgio's closeness to British Romantics has been pointed out by Jeanine Marie Pitas (see her Introduction to *The History of Violets*). Furthermore, Luis Bravo has studied di Giorgio in the key of visionary writing in his book *Escrituras visionarias: Ensayos sobre literaturas iberoamericanas*.

Hell. In fact, di Giorgio's understanding of poetry as a visual and spiritual gift bears a strong resemblance to Huxley's visionary experience of art.

In this sense, the preoccupation with the aesthetic and the sacred that di Giorgio has manifested in her entire *œuvre*, relates to the conceptualisation of visions inspired by the seeing of artistic images as described by the English writer. In Huxley's psychedelic, mescaline-induced trips, visual arts play an important part in the understanding of the visionary experience.⁶⁶ As detailed in *The Doors of Perception*, the narrator is taken to "The World's Biggest Drugstore" only to find himself surrounded by shelves filled with art books, and the text focuses on the description of his contemplation of images by Van Gogh, Cézanne, Botticelli, Vermeer, amongst others, and the heightening of the perception of colour and shape produced by the beholding of visual works of art: "This is how we ought to see, how things really are" (Huxley, *Doors* 30).

In both *The Doors of Perception* and *Heaven and Hell*, Huxley was very much interested in the enquiry into what he called "vision-inducing" works of art, significant to the visionary experience as they are capable of inducing a poetical reverie transporting "the beholder's mind in the direction of its antipodes" (*Heaven* 88). Amongst Huxley's favourites are Matisse (*Heaven* 92), Caravaggio (*Heaven* 96), Monet's *Water Lilies* (*Heaven* 103) and, coincidentally, a di Giorgio predilection, Le Douanier Rousseau's jungles (*Heaven* 103).

Although I will not precisely study di Giorgio's writings from a mystical or visionary perspective, I propose a connection between visionary poetics and certain iconological aspects of the creation of images in her texts. In fact, di Giorgio left written record of the "vision-inducing" art that affected her creative and representational power. For example, in 1983, di Giorgio travelled through Israel, Holland, France and Italy, sponsored by a grant for the arts conceded by the Hebrew Association *B'nai B'rith*. She selected the countries and places to visit herself and, not surprisingly, her election was tied to the works of art she was willing to contemplate. "¿Sigo soñando con cuadros y estatuas? Hace ya varios días que retorné y la cosa continúa . . . Quedé; de algún modo, presa, en una red de imágenes y formas" (di Giorgio, "Crónica" 119). [Do I keep on

⁶⁶ See Elisabeth Riedel's "*Variations on Art*": *Aldous Huxley's Reflections on the Visual Arts*.

dreaming about paintings and statues? I have been back for a few days now, but it continues . . . Somehow, I got imprisoned by a net of images and shapes] With this sentence, di Giorgio inaugurates her posthumously published “Crónica de viaje a Israel y Europa”, a written chronicle of that mentioned trip. As we perceive in the quotation above, paintings and sculptures had a profound impact on her unconscious, on her dreams and on her imagination. In the mentioned piece of travel writing, the description of every place she visited is linked to the visual works of art she saw in museums and art galleries. For example, Jerusalem is encapsulated in Chagall’s stained glass: “Visité el Hasdassah, en cuya sinagoga, justamente Chagall, construyó vitrales incendiarios. ‘Te sacaré de las tinieblas, te levantaré hasta el cielo’” (“Crónica” 122). [I visited the Hasdassah in whose synagogue Chagall built fiery stained-glass. “I remove you from darkness, I will lift you up to the skies”] Chagall’s affinities with the Uruguayan poet have also been noticed by several critics (Washington Lockhart, Ricardo Pallares and Luis Bravo).⁶⁷

In Italy, the city of Rome comes to life as a fictional picture: “Más que . . . las Galerías Vaticanas, con sus oros, mosaicos, alabastros, más aún que la Sixtina, elijo a Roma, la Ciudad; todo ella es un cuadro vivo” (“Crónica” 125). [More than . . . the Vatican Galleries, with their gold, mosaics, alabaster, even more than the Sistine Chapel, I chose Rome, the City; all of Rome is a living picture] In Paris she met with: “la Dama del Unicornio en la Abadía de Cluny, [y] me encontré con de Chirico, en el Palacio Pompidou” (“Crónica” 126). [the lady

⁶⁷ In his biography of the poet, Leonardo Garet pointed out the need for reading di Giorgio intermedially, that is in relation to other media as opposed to intertextually, or in relation to other verbal texts: “El paisaje de los pintores parece estar cerca de la poesía marosiana que el de los poetas” (*Milagro* 152). [The landscape of painters seems to be closer to di Giorgio’s poetry than the landscape of poets] In order to further explain his argument, he refers to di Giorgio’s text as pictures, comparable to other pictures by famous painters: “las estilizadas figuras de El Bosco y las pesadillescas de Goya [que] parecen fáciles de ubicar en los ‘cuadros’ de Marosa” (*El milagro* 153). [the slender figures by Bosch and nightmarish figures by Goya seem easily placed within di Giorgio’s ‘pictures’] Marc Chagall, Salvador Dalí, Heironymus Bosch and Max Ernst are, no doubt, major influences on di Giorgio’s writings, as proved by the names of these artists repeated throughout critical comments that seem to acknowledge the presence of paintings in di Giorgio’s writing and the iconographic affinity she shares with many visual artists and movements. See Bravo’s “Lecturas herme(néu)ticas del código ‘Los papeles salvajes’” and Garet’s *El milagro incesante*.

of the Unicorn in Cluny Abbey, [and] I met with de Chirico in the Pompidou] Furthermore, di Giorgio tells that, if asked the rhetorical question of what she would have brought from Paris, her answer would have relied on the most famous picture hosted by the French capital: “La Monna [sic] Lisa. Tiene siempre un cortejo de admiradores. Pero, yo me abrí paso. Creo que recorrí casi todo el Louvre. Pero, la reina es ella” (“Crónica” 127). [The Mona Lisa. She always has a court of admirers surrounding her. But I made my way through. I think I have visited almost the entire Louvre. But she is the queen] Finally, Amsterdam is cartographed by the Rijksmuseum and peopled by sudden apparitions and visions of Rembrandt and Van Gogh (“Crónica” 127).

As is the case with Carter’s essays on art, what di Giorgio’s chronicle represents, in terms of literary iconology, is the extent to which her cosmogony, cartography and creative imaginariun is shaped by visual representations. Beyond the evident interest in and admiration of visual arts and artists, di Giorgio has turned the visual into her means of knowledge, has privileged picturing as creation and has written from perspectives that integrate visual experience and visual rhetoric, including the central role of visions, colours and imagery into her texts to the point that I suggest that *image-textual* relations shape the author’s understanding of the world and enforce her ways of seeing and writing.

As shown in the examples drawn from Carter’s and di Giorgio’s *imagetexts*, the idea of literary iconology emphasises the heterogeneity of representation expressed in the integrative conjugation of words and images in the creation of verbal images used to communicate visions understood as perspectives, points of view and ideas (visions of Mexico, visions of women, visions of art, spiritual visions). It also enhances the possibility of comparison of words and images highlighting the iconographic affinities between texts and pictures, stressing, at the same time, issues of dialectical conflicts at the border of the verbal and the visual domains. In this sense, the notion of ekphrasis is another strategy participant of the broader context of literary iconology.

Interrogating the Ekphrastic Ambivalence

Ekphrasis is the most studied procedure of exchanges between words and images. Whether we consider it to be a rhetorical adornment (Homer's Achilles's shield and sculptures in Dante's *Purgatory* are great examples); a genre (as in the case of texts which are entirely ekphrastic such as Keats's "Ode on a Grecian Urn", Dante Gabriel Rossetti's *Sonnets for Pictures*, Auden's "Musée de Beaux Arts" or Shelley's "On the Medusa of Leonardo da Vinci in the Florentine Gallery") a discipline (art history as ekphrasis), or a principle of *imagetextual* poetics, ekphrasis partially inherited the sister-arts' inter-artistic comparison but, at the same time, it questions and disarms that tradition because it not only looks for intermedial likeness and resemblance, but also, it introduces the conflict between texts and pictures as a central issue.⁶⁸

The most widely accepted definition of ekphrasis can be found in *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (1993), in which James Heffernan attempts to re-define the polysemic term in an ample and inclusive manner, stating that ekphrasis is a "verbal representation of a visual representation" (3).⁶⁹ Heffernan's definition does not circumscribe ekphrasis to literature but extends it to all kinds of verbal representations of visual representations. From this perspective, this very same thesis analysing the ways in which texts engage with images constitutes an example of ekphrasis, and so do many of Carter's and di Giorgio's fictional writings and essays on images and artists. However, here comes the first problematic of ekphrasis because, thus understood as a representation of a previous representation, ekphrasis is a rhetorical procedure founded in meta-

⁶⁸ For art history as ekphrasis see Heffernan's "Ekphrasis and Representation".

⁶⁹ Wagner (14) and Mitchell (*Picture* 152) follow the lead of Heffernan's definition. A more comprehensive and extended description of ekphrasis, which stems from the history of rhetoric and from the philological perspective of the Oxford Classical Dictionary, appears later in Heffernan's book: "Composed from the Greek words *ek* (out) and *phrazein* (tell, pronounce, declare), *ekphrasis* originally meant 'telling in full'. It has been variously used and variously defined. First employed as a rhetorical term in the second century A.D. to denote simply a vivid description, it was then (in the third century) made to designate the description of visual art . . . But it has not been confined to that meaning" (*Museum* 191).

representation and this assumption leads to the perception of the verbal as metalanguage of the visual. That is, it leads to the understanding of the verbal as a superior modality of representation and of the visual as a mere object of study.⁷⁰ Thus, the case of ekphrasis would be focused in detail here not only because it is the most popular of the *image-textual* links but, precisely, because it is a comparative strategy, that interrogates the hierarchisation of media and the approach to difference. I will present a critical study of two ekphrastic texts: “Come unto These Yellow Sands” (1979), a radio-play written by Carter, and an unnamed poem on *Las meninas* written by di Giorgio included in the posthumous collection, “Pasajes de un memorial: Al abuelo toscano Eugenio Médici” (2006). I aim to offer an exploration of ekphrasis as a conflictive representational site and to interrogate some aspects of Mitchell’s sceptical implications.

According to Mitchell, our fascination with ekphrasis is staged in three moments that he calls *ekphrastic indifference*, *ekphrastic hope* and *ekphrastic fear* (*Picture 152*). The first moment highlights the gap that separates the media, and coincides with the realisation that ekphrasis is impossible, “words can cite but never sight” (*Picture 152*). A verbal representation can refer to an object, describe it, but never “bring its visual presence before us in the ways that pictures do” (*Picture 152*).⁷¹ This stage of apathy for ekphrasis questions the notion of representation as re-presentation and brings to the fore the conceptual problems of the sister-arts tradition. In opposition, the second moment, the *ekphrastic hope*, designates the proposals of *ut pictura poesis* based on the idea that “the impossibility of ekphrasis is overcome in imagination or metaphor” (*Picture 152*), as the text is able to make us see through the mind’s eye. The *ekphrastic hope* assumes the possibility of reciprocity between the arts. But Mitchell believes these aspirations that verbal language will achieve iconicity by means of ekphrasis to be utopian, idolatrous and fetishistic. The third phase, the *ekphrastic fear*, emerges as the fear of the image as “other”, and parallels the dialectic of word and image enthroned by Lessing who

⁷⁰ This problematic partially mirrors that of semiotics as transdiscipline, referred to previously in chapter 1.

⁷¹ Or as Foucault would say: “it is in vain that we say what we see; what we see never resides in what we say” (*Las meninas* 10).

showed the image as a dangerous mute, female and castrating object and for whom intermedial reciprocity was perceived as promiscuous (Mitchell, *Picture 155*).⁷²

In this vein, Mitchell interprets ekphrasis as verbal imperialism of the word over the image and reads the *ekphrastic hope* as the will to overcome the “otherness” that the voiceless, powerless and, thus, colonised visual represents to the textual as a gendered, racial or social other (*Picture 157*), inserting the idea of ekphrasis in socio-cultural and political implications that go beyond the constraints of the aesthetic realm.⁷³ Thus, in ekphrastic encounters, the *image/textual* opposition lies encoded in an ontological relationship as representing the opposition between self and the “other”; what is feared is what the silent, mute and feminine image represents, as a threat to the masculine and eloquent linguistic voice (Mitchell, *Iconology* 110). Consequently, along with the false oppositions that once separated the media regarding eye/ear and space/time another binomial appears to describe the media: feminine/masculine.

The term *ekphrastic ambivalence* refers, then, to the representational vacillation and ambiguity between the three modes or stages of ekphrasis, between the indifference towards the visual, the fear of the visual and the utopian love of the visual, and is thus grounded in our ambivalence towards “others” (Mitchell, *Picture 163*). In this context, the *ekphrastic ambivalence* is one of the topics of this thesis. As an irresolvable conflict, this ambivalence materialises in the oscillation between not considering ekphrasis as representational problem, between believing in the possibility of transmedialisation, and between emphasising the media gap.

However, even when Mitchell’s interest lies in describing how the ambivalence works and what its consequences are, he not only voices but also seems to endorse a critical, sceptical reading of ekphrasis, questioning its

⁷² Mitchell defines the *ekphrastic fear* in relation to Lessing’s fear of literary castration, the feminisation of poetry, and the muteness of eloquence (*Iconology* 155). I pay attention to these ideas in chapter 5.

⁷³ Heffernan also proposes that ekphrasis thematises the visual as the “otherness” we fear, establishing a metaphoric duel between male and female in which the male speech strives to dominate and narrate a female, silent image which is at once alluring and threatening (*Museum* 1).

validity as a rhetorical device and as a distinctive genre, and offering a rather disenchanting vision of the concept. He describes ekphrasis as a vacillation but suggests that the perspective from which he will analyse it is assuming that “ekphrasis is, strictly speaking, impossible” (*Picture* 156). Moreover, he seems to align with the perspectives that reduce ekphrasis to utopian metaphors (*Picture* 158) and to an issue of themes—“ekphrastic poems speak to, for, or about visual works of art in the way texts in general speak about anything else” (*Picture* 159)—arguing that the general confusion about its representational particularities comes from Marshal McLuhan’s misleading reference “the medium is the message”, thus implying that the message (visual representation) will turn the verbal medium into a visual one (*Picture* 159).⁷⁴

I will offer a reading of how the *ekphrastic ambivalence* is staged in two works of Carter and di Giorgio and I will consider its rhetorical and cultural repercussions. In so doing, I will challenge Mitchell’s disenchanting perspective.

Come unto These Yellow Pages

From my perspective, Angela Carter’s most interesting ekphrastic work, as it is directly and explicitly concerned with conceptualisation of the dialectic of word and image is “Come unto These Yellow Sands” (from hereafter, “CUTYS”, as Carter refers to the play), a radio-play written for the BBC in 1979.⁷⁵ In the Preface to the Bloodaxe edition, Carter defined her radio-play very ambiguously, first as: “[not] precisely story-telling for radio, nor is it art or cultural criticism” (12), and later as exactly the opposite: “it isn’t a documentary at all, nor, really, a play, but a *piece of cultural criticism* in the form of a documentary-

⁷⁴ The use of the personal pronoun “our” as in “Our confusion with ekphrasis stems, then, from a confusion between differences of medium and of meaning” (*Picture* 159) enhances my critique that, although postulating the *ekphrastic ambivalence*, Mitchell suggests a contradictory perspective in which his sceptical consideration of ekphrasis is revealed.

⁷⁵ This radio-play was directly inspired by the 1974 Tate Gallery exhibition *The Late Richard Dadd*, showing “for the first time the whole range of Dadd’s work in all its variety” (Alleridge 7). Indeed, Crofts calls the attention to the fact that in the Preface for Bloodaxe, Carter refers to Patricia Alleridge’s catalogue, *The Late Richard Dadd*, as a source (72). Additionally, the sarcastic tone with which Carter refers to the English painter: “the late Richard Dadd! Alas!” (“CUTYS” 16), clearly stands as an intermedial dialogue to the melodramatic title of the exhibition and its catalogue.

based fiction” (12). Charlotte Crofts has presented the relevance of Carter’s contradictory definition of her radio-play as a way to defy univocal interpretations (71-72). I choose to focus both on the paradoxical contradiction as an important ingredient of Carter’s fictional manners and as a position from which to analyse the conflictive intersection of media this radio-play involves. Even when incongruous and ambiguous, this introductory presentation of the radio-play is important insofar as it postulates the figure of criticism at the core of the work, and it is from Carter’s critical perspective that I will interrogate Carter’s ekphrastic work as a type of extremely ambivalent *imagetext* that both highlights and hides the cracks and fissures between the media; that paradoxically embraces the *ekphrastic hope* whilst simultaneously relying on certain prejudices proper to the stage of *ekphrastic fear*.

On a structural, rhetorical level, what is being criticised in “CUTYS” are the *image-textual* dialogues. Described by one of Carter’s characters as “an imaginative reconstruction for radio of the life and surviving paintings of Richard Dadd” (“CUTYS” 16), “CUTYS” concerns the verbal exploration of several of Dadd’s oil paintings, including *Titania Sleeping* (1841), *Puck* (1841), *Come unto These Yellow Sands* (1842), *Contradiction: Oberon and Titania* (1854-8); *The Fairy Feller’s Master Stroke* (1855-64) and some of his watercolours: *Tombs of the Khalifs, Cairo 1843* (1843), *Sketch for an Idea of Crazy Jane* (1855), *Sketch to Illustrate the Passions. Murder* (1854). The publication by Bloodaxe Books with the reproductions of the images listed above (plus a photograph of the painter working on *Contradiction: Oberon and Titania* taken at the Bethlehem hospital in 1856 and which constitutes another visual representation with which Carter works in her fictional biography of the Victorian painter) turns Carter’s radio-play into an intensively *paragonal* “illustrated” *imagetext*.

Intermedial relations and conflicts are already at the core of Richard Dadd’s paintings; some of his creations are visual representations or responses to William Shakespeare’s plays: *A Mid Summer Night’s Dream* and *The Tempest*. Murray Krieger, for example, would speak of “reverse *ekphrasis*” when referring to Dadd’s Shakespeare-inspired pictures, seeking to produce an

“equivalent of the verbal text instead of the other way round” (xiii).⁷⁶ The representational layers at play thus become more complex when characters of Shakespearean plays, later represented by Dadd on canvas or paper, come to life as dramatised, verbal *tableaux-vivant* in Carter’s radio-play, playfully teasing Dadd’s visual recreation of them, whilst Mendelssohn’s (musically ekphrastic?) *A Mid Summer Night’s Dream* can be heard as background music.

Furthermore, to add yet one more level to this multilayered play, some of Carter’s characters perform the *ut pictura poesis* tradition of sisterhood when establishing inter-artistic analogies, as is the case of the male narrator of the radio-play defining Dadd as a “painter of poetical reverie” (“CUTYS” 16), and the character Henry Howard, professor of painting at the Royal Academy in the Victorian times, who appears in “CUTYS” as the embodiment of the sister-arts’ paradigm: “*The genius of the painter, like that of the poet, may ever call forth new species of beings—an Ariel, a Caliban or the Midsummer Fairies*” (“CUTYS” 18, emphasis added).

But Carter works on the basis of a witty cultural parody on that tradition of intermedial equivalence, and on the scenario of ekphrasis it produces. In this manner, “CUTYS” constitutes a carnivalesque and Bakhtinian polyphonic and dialogic work, where the voices of Shakespeare, Mendelssohn, a Hobgoblin chorus, Puck, Oberon, Titania, Richard Dadd, and many others, converge to create a humorous commentary not only on Dadd’s life and pictures but also on the process of transmedialisation.

⁷⁶ The word chosen by Krieger to describe the inter-artistic bond, “equivalent”, emerges as highly controversial in this stage of conflictive dialectics in which the possibility of equivalence is ambivalently questioned. See *Ekphrasis: The Illusion of the Natural Sign*.

Fig. 6 Richard Dadd. *Titania Sleeping*, 1841.

This image has been removed by the author of this thesis for copyright reasons.

“CUTYS” thematises the act of transmedialisation by focusing on a dramatisation of the passage from images into words. For example, Carter’s Titania ekphrastically describes herself and the scene she is in as painted by Dadd in *Titania Sleeping* (Fig. 6): “I [Titania] am pictured in a kind of grotto, a recess composed both of flowers and of tiny bodies of my attendant fays” (“CUTYS” 18), and later:

These tiny, charming, antic creatures, scarce bigger, some of them, than a dewdrop, contort themselves in all manner of quaint dispositions . . . The tranquil and timeless light of fairyland . . . falls on the bare shoulders of my two attendants and suffuses the white, rosy-shadowed velvet with which my own succulent limbs are upholstered. My succulent yet immaterial limbs. (“CUTYS” 21)

So far, we access ekphrasis as verbal description in which verbal Titania first idealises the visual scene she is in and, secondly, focuses on the sexual undertones of fairyland and its naked beings. The repetition of the syntagm “succulent limbs”, focusing on the latent voyeurism surrounding the exposition of Titania’s naked body, emphasises the different gazing perspectives between Carter’s 20th century eyes, aware of gender issues in viewing, and Dadd’s Victorian ones. In this context, verbal Titania’s critical depiction of herself and of the midsummer fairies—and their ambiguous sexuality—as portrayed, visually, by Dadd, emerges as a whimsical gesture, as a statement of critical revisionism

on Victorian art perceived as a dangerous cultural ideology which surreptitiously hides sexuality under the screen of seemingly naïve idealised figures.

In a similar manner, in relation to Dadd's *Puck* (Fig. 7), Carter's character, Puck, complains about himself being pictured as "a plump, white, juicy child seated on a toadstool of a botanically imprecise description . . . around my little pedestal, which looks far too frail to support my Bacchic corpulence, dance dozen[s] of those tiny nudes, dozens of them" ("CUTYS" 21). Infantilised as a baby—although naked and, indeed, chubby and juicy—Puck, Shakespeare's witty hobgoblin, remains asexual in this picture by Dadd (Fig. 7).⁷⁷ However, the text confronts the image, battles against its allegedly innocent connotations, presenting a counter-perception of the visual immediacy of Puck's fleshiness. The term employed, "Bacchic corpulence", which parallels Titania's ekphrastic appreciation of her "succulent limbs", boosts the libidinal qualities of the character and of his surrounded naked mates also with sexual suggestions.

Fig. 7 Richard Dadd. *Puck*, 1841.

Fig. 8 Richard Dadd. *Contradiction: Oberon and Titania*, 1854-8.

These images have been removed by the author of this thesis for copyright reasons.

⁷⁷ Like Dadd, Joshua Reynolds, for example, also depicted Puck as a chubby child in his *Puck or Robin Goodfellow* (n.d). However, in *Oberon, Titania and Puck with Fairies Dancing* (1786), William Blake chose to portray Puck not as a child, but as a young man associated with the sexualised figure of Pan.

Later, when referring to another of Dadd's pictures, *Contradiction: Oberon and Titania* (Fig. 8), verbal Titania concentrates on her representational change, making some critical comments on her pictorial creator, comparing her portrayal in *Titania Sleeping* (Fig. 6) to the now big and unrealistic scale of the Cleopatricised and Middle-Eastern dark version of herself in *Contradiction* (Fig. 8):

And he [Dadd] has learned some respect for the Queen of the Fairies. Now I dwarf my court! . . . Here come I, Titania, with my gigantic stride! How big I've grown, since the time he took my picture when I was sleeping in the glade ("CUTYS" 40) . . . I have grown very brown, as if my skin has been burned by hotter suns than coaxed his cold kingcups. ("CUTYS" 42)

Titania's ventriloquist criticism of her pictorial depiction is targeted, on the one hand, at the "demythologisation" (Carter, "Notes" 38) of Dadd's participation in the falsified cultural ideology of Victorian fairyland, which dangerously veils the violent rejection of the racial other.⁷⁸ In this sense, the text projects the consequences of the *ekphrastic fear*, as verbal Titania evidences her considering of pictorial Titania as a racial and identitarian "other", in particular, a darker one. "CUTYS"'s Oberon also parrots his concerns about his pictorial rendition: "He has decided to give me, Oberon, the fierce, proud air of an Arab chieftain or a Kurdish brigand. No doubt he took my picture from some sketch or other of his travels" ("CUTYS" 42). The focus on the depiction of Titania and Oberon in *Contradiction* as dark and Orientalised evidences a metaphysical anxiety towards the image, supporting Mitchell's proposal that racial otherness is codified in a visual/verbal opposing coding (*Picture* 162). Additionally, Titania portrayed as a drama queen worried about the inaccuracies of her visual depiction, repeats the sarcastic gesture of the text mocking the visual.

In this manner, the effect of Dadd's pictures being spoken through Carter's ekphrastic text can be read as an iconophobic attempt to master,

⁷⁸ For the concept of "demythologisation", Carter's favourite figure of cultural criticism and her political and aesthetic prerogative, see "Notes from the Front Line": "I become mildly irritated (I'm sorry!) when people, as they sometimes do, ask me about the 'mythic quality' of work I've written lately. Because I believe that all myths are products of the human mind and reflect only aspects of material human practice. I'm in the demythologising business" (38).

conquer and subjugate the pictures by the text. According to Mitchell, such an attempt is founded in the fear of the image as “other”.

By turning painted characters into radio-play characters, Carter interrelates with the objective of making the pictures speak, attempting, in consequence, “the transformation of the [supposedly] dead, passive image into a living creature” (Mitchell, *Picture* 167). As an example of the verbal rhetoric of domination, by appropriating of Dadd’s characters and transforming them into hilarious critics and harsh commentators of their visual counterparts, Carter emphasises the gap that separate the media and stages a competition or an evaluative debate between the arts in which the fidelity of the transmedialisation (from Shakespeare’s texts to Dadd’s paintings first and from Dadd’s visuality to Carter’s textuality later) is evaluated and in which the superiority of the verbal is implied by the coarse tone of irony. As the voices attempt to evaluate, disapprove of and even ridicule the images, the *paragonal* competition staged favours verbal representation as superior critical commentator of the visual images supporting, in appearance, a verbocentric approach to representation.

Fig. 9 Richard Dadd. *The Fairy Feller’s Master Stroke*, 1855-64.

This image has been removed by the author of this thesis for copyright reasons.

A female narrator suggests that after being confined to the Bethlem Hospital, Dadd soon resumed painting although, in his isolation and confinement, his paintings “underwent a kind of magical petrification. In these strange canvases,

the rules of time and space and perspective have undergone a subtle transformation and there is no effect of either depth or movement. As if everything had stopped still, stock fast, frozen in time” (“CUTYS” 39). Therefore, according to this radio-play’s narrator, Dadd’s pictures represent the extent to which images are immobile and stopped in time as opposed to embodying the fluidity and time-development which is inaccurately believed to be proper to verbal narrative. These remarks by Carter’s narrator apparently support Lessing’s notion of the difference between texts and images expressed in the oppositions of time/space and ear/eye, which Mitchell proved to be “neither stable nor scientific” (*Picture* 157). As if to reaffirm this classic and misleading perspective, in relation to *Contradiction: Oberon and Titania* (Fig. 8), Oberon states that “No wind stirs or ever could this frozen grove. Time does not exist, here. She [Titania] and I confront one another in a durationless present Because time does not pass in these wards of absence; everything acquires the quality of a still life” (“CUTYS” 42-43).

The Fairy Feller’s Master Stroke (Fig. 9) is presented as the epitome of this determinist quality of painting as a-temporal, not only because it is considered to be Dadd’s masterpiece (of everlasting appeal) but because the scene represented in the picture, that of the Fairy Feller holding his axe in the air, just before giving his master stroke (resembling that of Keats’s “Ode On A Grecian Urn”, a paradigmatic ekphrastic poem in which the lover chasing the loved one can never accomplish nor fulfil his loving desire) “offers a scene from a narrative just before the conclusion; it illustrates a story that has no beginning and therefore cannot end, it tells an anecdote the point of which is never made But the axe cannot fall. Nothing can move And here we are, stuck fast for all eternity, waiting for me [Fairy Feller] to strike, waiting” (Carter, “CUTYS” 46-47). Therefore, in relation to the interpretation offered by Carter’s radio-play, this picture (Fig. 9) exemplifies the anti-narrative quality of images, the stillness of images.

However, there is a turn of the screw to this reasoning. According to Carter’s female narrator, the reason why the axe never falls is not because the author offers an interpretation of Dadd’s paintings as still and mute in order to convey a conservative and pro-Lessing understanding of the nature of media. Alternatively, in this narrator’s interpretation, the axe never falls so that the

illusion of fairyland never vanishes, so that the fairies can always remain fairies, and so that, for Dadd, the character, self-knowledge and self-realisation (Dadd as a parricide believing himself the incarnation of the god Osiris with a mandate to kill his father, whom he thought to be the devil) might always stay imminent but never accomplished (“CUTYS” 52). Then, Dadd’s famous picture and its immobile axe have a double symbolism unrelated to rhetorical concerns of media definitions. Firstly, the Fairy Feller’s axe stands for the knife with which Dadd stabbed and killed his father: “the blow that I [Fairy Feller’s] am about to strike, which he prevents me, is the very blow he [Richard Dadd] struck himself!” (“CUTYS” 47). If the axe does not fall, the parricide and the consequent confinement of the painter in a mental hospital are also stopped, and that is why the picture needs to be presented as frozen and still. Additionally, the frozen axe suspended in the air—and the entire picture—represents “the icy calm of absolute repression” (“CUTYS” 53), thus asserting a social critique of Victorian England as “the most repressed society in the history of the world” (“CUTYS” 53). Under the light of these remarks, Carter’s “CUTYS” can be interpreted as a parodical, alternative version of Lessing’s understanding of media that plays with those ideas of the image as a timeless, mute and frozen narrative only to subvert them by the never-ending intrusion of irony, by the critical reading of the Victorian era and by the critical biographical note on Richard Dadd, his art and his madness.

Moreover, Carter plays with the idea of Dadd’s execution of the so-called *pregnant moment*, by which figurative paintings are said to capture a moment of a sequence of actions, like a photo snap, and present that single moment as metonymic representative of the narrative. The axe in the air just about to fall is a perfect example of this idea. The classic understanding of ekphrasis refers precisely to the literary topos “in which poetry is to imitate the visual arts stopping time, or more precisely, by referring to an action by the still moment that implies it” (Steiner 41). But, because “CUTYS” is a radio-play, and not a narrative text, it is not precisely focused on descriptions but more concerned with the development of actions. Therefore, Carter speculates on the idea of ekphrastic texts freezing time in theoretical terms, but does not really adapt the material, generic configuration of her text to this rhetorical structure. The radio-play involves a rapid development of events, profuse dialogues and continuous

change of scenes which does not entirely suit the classic rhetoric of the ekphrastic transmedialisation of the visual *pregnant moment*. Consequently, “CUTYS” offers a displaced and even contradictory idea of ekphrasis.

Furthermore, the rhetorical panorama of considering ekphrasis as verbal imperialism over the image changes when we notice that the same verbal voices which have ironically criticised the images also aim their ironic remarks at verbal discourses on the images, such as high art discourses, Psychoanalysis and Orientalism. On the socio-cultural level, what is being criticised in “CUTYS” is the Victorian age and its institutions of education, of art canonisation and of confinement and repression. On the one hand, Carter attacks the art establishment by asserting, for instance, that training at the Royal Academy of Art did not encourage originality, and was simply “confined to copying old masters” (“CUTYS” 18). Another way in which the characters’ radio satirisation destabilises the meaning of discourses on Victorian art, is by means of Oberon voicing a parody of ekphrastic academic speech on the genre of fairy painting:

The vogue for paintings of fairy subjects during the mid-Victorian period might be regarded as manifestation of a compensatory ‘ideology of innocence’ in the age of high capitalism . . . The Victorian fairy land is a place that not only never existed but also . . . It represents a kind of pornography of the imagination. (“CUTYS” 23-24)

Concomitantly, the practice of academic lecturing is caricatured by having poltergeists playing the role of students: “And I’ll [Puck] thank you poltergeists to keep a firm hold on your impulses during the lecture” (“CUTYS” 23). In an over formal and officious tone, which is in itself funny, Puck gathers together the presence of the “ugly beings”, the marginalised counter-face of the lovely, romanticised fairies, left out of Dadd’s iconography. An awkward crowd of Trolls, “emanations of the id”, “apparitions from the unconscious”, “nightmares and ghouls” sits together in an a sort of amphitheatre in which Puck lectures and by so doing Carter parodies the Psychoanalytic reading of art, and Victorian educational system all together (“CUTYS” 23-24).

On the other hand, the satire on art and education is only one edge of the social criticism of Victorian values for which, in Carter’s eyes, art is a reflection of its “fraudulent” relations between men in the era of industrial revolution, and the boom of capitalism (“CUTYS” 23). Dadd’s pictures, drawing on rural

scenery, idealised ancient lore and contaminated by religious faith, are denounced in “CUTYS” as a “wilful evasion of the real conditions of life in the insensate industrial towns such as Manchester of Engels, during the era of imperialist expansion” (“CUTYS” 25). Moreover, reading with a Foucauldian lens, Dadd’s confinement at the Bethlem Hospital in London, serves Carter as a means to examine the effects and connotations of practices of exclusion and asylum relating to madness in Victorian England. In addition, the radio-play is highly concerned with Dadd’s long trip to Greece, Italy, Constantinople, Beirut, Damascus and Egypt, amongst other places, with Sir Thomas Phillip, who hired him to record the visual impressions, images of their trip.⁷⁹ Parodying the cult of the exotic and Western fascination with the Orient that Dadd exhibited in his art—and which represents one aspect of the Victorian appropriation of the cultural “other”—Carter presents the trip as an example of Victorian misrepresentation and misunderstanding of the Orient as a “compensatory ideology of sensuality, of mystery, of violence” (“CUTYS” 32).⁸⁰

Therefore, given this parodical scenario, in which mockery is not solely targeted at images but also at verbal discourses (history of art, Orientalism, academic lecturing, etc), I believe that, instead of interpreting the play as an example of the text subjugating the images, it is possible to read “CUTYS” as the paradoxical gesture of the images speaking for themselves, thus embracing or achieving the *ekphrastic hope* and defying Mitchell’s sympathising with the impossibility of such a hopeful proposal. But not because Mitchell is wrong in implying that there is a considerable difference between the image and the voicing of the image by the text, but because in her mocking radio-play, Carter shows—with puns and witty humor—that pictures are not silent after all, but are a polyphonic arrangement of critical voices telling different stories. Somehow, what “CUTYS” also shows is a commitment to the expression of the visual narrativity or the “visual storytelling” (the term is Bal’s) already at work in Dadd’s pictures. The strategy of ventriloquist dramatisation, as opposed to a third person narration of the images, actually defies the idea that images are mute.

⁷⁹ This trip is considered to have triggered Dadd’s obsession with Egyptian mythology that led him to parricide.

⁸⁰ See Crofts’s chapter “‘Artificial Biography’: *Come unto These Yellow Sands* and *A Self-Made Man*”.

The defiance is paradoxical, of course, for Carter creates a text to show that pictures have voices, or that pictures tell stories. In this respect, let us remember that Peter Wagner refers precisely to the *paradox of ekphrasis* as the promise “to make the silent image speak even while silencing the unspoken (and, perhaps, unspeakable) or imposing verbal rhetoric . . . upon the image” (32). This paradox enhances the state of *ekphrastic ambivalence* between the fear and the love of the image and parallels Carter’s contradictory presentation of her radio-play in the Preface.

As shown at the beginning of this section, Carter usually works with paradoxes to challenge established meanings, and precisely another paradox comes to the centre of this radio-play. Another way in which “CUTYS” offers a verbal exploration of the differences and similarities between verbal and visual representations is through the discussion of the pragmatic differences that are supposed to separate the media, as expressed in the distinction between hearing and seeing and between the listener and the onlooker. Carter writes in the preface for the Bloodaxe publication:

the listener is invited inside some of Dadd’s paintings, inside the “CUTYS” of the title and into the eerie masterpiece, ‘The Fairy Feller’s Master Stroke’ to hear the beings within it—the monsters produced by repression—squeak and gibber and lie and tell the truth. (12, emphasis added)

I read these intricate displacements amongst the senses (sight and hearing) as a point of access into the hybrid *imagetext* and also into Mignolo’s *border thinking*, which implies thinking from dual and conflicting places. In this case, thinking *imagetextually*, avoiding monolithic perspectives on media, avoiding reducing the media to the senses and welcoming paradoxical possibilities: to hear paintings and to see texts.⁸¹

According to Carter’s paradox, radio is the best medium to represent Richard Dadd’s paintings because radio makes us see whilst, at the same time, the reader is invited into Dadd’s paintings to *hear*, as if words could not achieve

⁸¹ The premise has echoes of the Hellenistic perspective on ekphrasis, which understood it as a device that could connect the ears and the eyes by way of vivid descriptions.. A quotation from Hermogenes in his “Ecphrasis” reads: “[ekphrasis] must through hearing operate to bring about seeing” (qtd. in Krieger 7).

their own purpose without the gaze, as if the gaze could not achieve its own purpose without words. In this manner, instead of essentialising the media by reducing them to different senses—ear for verbal media and eye for visual media—Carter suggests that radio embodies a “fruitful paradox”, that of the heterogeneity of media; that of radio being “the most visual of mediums because you cannot see it” (Carter, “Preface” 11).⁸² Working on paradoxes, she decided to undermine purist media definitions, to materialise the metaphoric intentions of the *ekphrastic hope* and to “paint some pictures on radio” (Carter, “Preface” 11). On the one hand, if you cannot see it, you have to imagine it, thus relying on verbal images, which are then presented as highly respected rhetorical elements of her literary iconology. In this vein, the gap between words and image is eroded by these comments, and “CUTYS” can be perceived as an integrationist *imagetext*. However, the ambivalence is at work again when we notice that Carter actually published an “illustrated” version of her radio-play, in which the gap between words and image seems overtly explicit.

“CUTYS” is, then, of great aesthetic significance; it not only enacts and conveys the conceptual aspects of the genre of ekphrasis as ambivalent and paradoxical (between the promise of intermedial analogy and its utter rejection), but also challenges the constraints and limits of many of its definitions. It offers a parodical version of Lessing’s anti-sister-arts tradition, becoming an exemplar of embracing the paradox of bifocal *border thinking*. The radio-play also provides arguments to challenge disregarding ekphrasis as an intermedial device, and to value its contributions to destabilise media definitions, media separation and the (im)possibility of analogies. At first sight, Carter’s radio-play seems to be a perfect case study to show the verbal imperialism that surrounds ekphrasis and, in that sense, to support Mitchell’s perspective that Western culture is pervasively iconophobic.⁸³ However, if in her favouritism for radio, she prizes the verbal over the visual, the play is also a dramatisation of the rivalry

⁸² If this statement might be said to mobilise the fear of the image, because it implies that is better to for speak the images than to show them; this idea is contradicted by the fact that, when published, the radio-play included the graphic reproductions of Dadd’s images.

⁸³ Mitchell defends the idea that the “‘rhetoric of iconoclasm’ that prevades Western criticism” and speaks of his book, *Iconology*, as “a book which began with the intention of producing a valid *theory* of images [but] became a book about the *fear* of images” (3).

between words and images that proposes a decentring of the senses, a challenge to the prejudices surrounding media definitions and a dispute to Simonides de Ceos's idea that "painting is mute poetry". If, taking into account that the verbal characters also criticise verbal discourses and that they themselves have achieved some kind of voice, showing, by the uses of humor, that, ironically, images are not silent, then, that on its own serves as a challenge to Mitchell's sceptical implications and it offers ekphrasis as a fruitful strategy that serves to better interrogate the productive *mélange* of word and image interaction.

Las Meninas and the Others

Marosa di Giorgio was also interested in ekphrastic representations. Unfortunately, her most important ekphrastic project is undermined by the consequences of political affairs. Di Giorgio and César Rodríguez Musmanno, *arquitectoartista-plástico* [architectvisualartist], as he wishes to define himself, organised a joint exhibition consisting of ekphrastic poems of di Giorgio's and "literary paintings" by Rodríguez Musmanno, and exhibited their project twice, in 1962 and in 1972. In the first instance, di Giorgio and another poet, Enrique Amorím provided Rodríguez Musmanno with a poem each and he produced pictures on those writings. Consequently, di Giorgio and Amorím then produced a poem on Rodríguez Musmanno's pictures. The exhibition that was first held at the Instituto de Cultura Uruguayo-Soviético in Salto (ICUS) was presented again in Montevideo, in another cultural space owned by the ICUS, ten years later. This time it was only Musmanno's works and di Giorgio's. No record survives of this unique incursion into visual writing and literary paintings because by the time the *coup d' état* hit Uruguay in 1973, all the works and curatorial material were taken away.⁸⁴

⁸⁴ We have only the testimony of the painter to speculate on artistic goals and methods. In his biography of di Giorgio, *El milagro incesante*, Leonardo Gareit briefly makes note of only one of these exhibitions (38). Nonetheless, when I interviewed him, Rodríguez Musmanno mentioned two exhibitions one in 1962 in Salto, and another one in 1972, in Montevideo. Musmanno is certain about the fact that he and di Giorgio worked together and in collaboration. He painted pictures "inspired" by her poems and she wrote ekphrastic texts on his pictures and they also created composite, hybrid and *imagetextual*, hand-painted poems

Another interesting ekphrastic creation of di Giorgio's appears in the first poetic piece of "Pasajes de un memorial: Al abuelo toscano Eugenio Médici" (2006), a posthumously published intimate and pseudo-confessional collection of mini-texts. Consisting of a poetical discussion on Diego Velázquez's *Las Meninas* (1656), in this prose poem, the figures of the maids of honour are verbally described accentuating the mysterious visual and conceptual effect of the picture:

Médicis Eugenio, Eugenio Médicis, te traje de regalo, meninas. Las de Velázquez y las otras. Las mirarás con ansia; ponlas donde quieras. En tu mano, mariposas; sobre la cómoda: con el espejo serán dobles. Ellas, tan bellas, tan extrañas, el vestidín de plata, las zapatillas con perla, ojos de vidrio, azul, celeste, mirando un porvenir ambiguo, fijo. Gemas, yemas sin destino, la eterna inmovilidad. A los pies de los Reyes, al lado de las dueñas. Son meninas. Existen y no existen. Pero yo las traje. Para ti; de regalo. Y hay por toda la habitación, una cosa nueva, un halcón, una luz violeta, un halcón que espía, pero no podrá llevártelas. (39, emphasis added). [Médicis Eugenio, Eugenio Médicis, I brought you meninas as a present. Velázquez's meninas and the others. You will watch them anxiously; place them where it pleases you. In your hand, butterflies; on the chest of drawers: with the mirror they will be double. So beautiful, so strange, silvery little dress, ballerinas with pearls, glassy blue eyes, sky-blue eyes, looking into an ambiguous and fixated prospect. Gems, yolks with no destiny, eternal immobility. They are meninas. They exist, and they do not. But I brought them. For you; as a present. And there is a new thing in the room, a hawk, a violet light, a spy-hawk, but it could not take them away from you]

In my perspective, the above text represents a challenge to Mitchell's mistrust of the representational assets of ekphrasis, questioning his voicing of the idea that "words can cite but never sight" (*Picture 152*), and I propose to examine di Giorgio's text on Velázquez's image in order to re-think the possibilities of the *ekphrastic hope*.⁸⁵

on canvas (My conversation with the artist, 21/12/10). No doubt, this event is meaningful enough not only to bring the issue of collaborative creations to the centre of di Giorgio's aesthetic interests but also to pose some questions on the idea of ekphrasis as utopian and to bring to light the possibility of ekphrasis as composite *imagetext* in parallel with Carter's proposals.

⁸⁵ If words actually make us see, Mitchell argues, they "leave" the genre of ekphrasis for the domain of concrete poetry (*Picture 158*). However, I will show how textual iconicity and ekphrasis might be collaborative aspects for the *imagetextual* will for visual and textual double-coding.

Las meninas (Fig. 10) is an extremely debated and famous picture. Di Giorgio's piece enters the "ekphrastic maze" of art history (the phrase is Sally Flint's, a colleague from Exeter University) together with an incredibly prolific set of writings on the picture and, yet, in spite of the literary and theoretical competition, her text represents an original approach to the famous canvas that deserves critical attention.

Fig. 10 Diego Velázquez. *Las meninas*, 1656.

This image has been removed by the author of this thesis for copyright reasons.

Many scholars have considered Velázquez's painting as meta-representation; as a picture in which the subject matter is pictorial representation. Mitchell, for example, studies the painting as a *hypericon* or metapicture, i.e., as a "figure[s] of figuration, picture[s] that reflect[s] on the nature of images" (*Iconology* 158). For him, *Las meninas* represents precisely how images can *picture theory*; it represents the extent to which images can offer a visual theory of representation outside of the limitations of verbal discourse. Mieke Bal proposes that the meta-representative and self-reflective character of *Las meninas*, a picture about painting, is, per se, discursive. Bal maintains that "what we 'see' is a *discourse* on representation, this [*Las meninas*] would be an instance of visual

discursivity” (*Reading* 263). Evidently, both Bal and Mitchell read the work as representative of their own agenda; whilst Bal is focused on *visual poetics* and on the narrativity of images, Mitchell highlights the possibility of the image to be free from verbal dominion.

I argue that the literary strategy of self-reflection makes di Giorgio’s text visual. Like Velázquez’s picture, her text is self-reflective insofar as it draws attention to its representational qualities and to the affinities between words and images, a topic which is integrated into the structural composition of the text.⁸⁶ In her work, di Giorgio reproduces the effect of specular reflection—which is of utmost aesthetic and rhetorical importance in Velázquez’s picture—by the syntactically-built chiasmic mirror-image with which she inaugurates the poem: “Médicis Eugenio, Eugenio Médicis”. The figure of the mirror, the instrument of self-reflection, allows for the experience of the double, and in so doing it serves as an image of the rhetorical gesture of ekphrasis which is to re-present the visual as text or to present a specular and new verbal version of visual representation. As has been studied by Michael Foucault in *The Order of Things* (1966), and by many others after him, the mirror introduces a paradox into Velázquez’s painting, that of the King and Queen of Spain, Felipe IV and Mariana de Austria, appearing to be in the place of the viewer.⁸⁷ A second paradox emerges when we realise that precisely by representing the absence of the viewer, the work actually represents the viewer, although negatively (Bal, *Reading* 263).⁸⁸ Only the Royals’ reflection, i.e., the viewer’s absent reflection, accesses the canvas. By means of the chiasmic arrangement, di Giorgio develops a structural analogy with respect to the place and position of the receptors of the visual and verbal messages, the reader and the viewer. If in Velázquez’s canvas the viewer and the implicit viewers, the Royals, are

⁸⁶ As I will study in chapter 4, di Giorgio appropriates of the modes of composition and structural designs of certain paintings or of pictorial styles, usually addressing their representational foundations and not necessarily describing the subject matter of the composition.

⁸⁷ On paradoxes and self-referentiality in *Las Meninas*, see Svetlana Alpers’s “Interpretation without Representation, or, the Viewing of *Las meninas*” arguing that it was precisely Foucault who turned this picture into a self-referential picture.

⁸⁸ For Bal, this possibility of the picture to represent absence is another verbal aspect of the image which is thus able to express negation, a figure traditionally reserved to verbal discourse.

paradoxically identified, mirroring each other; in di Giorgio's text, the reader and the implicit reader, Eugenio Médicis, are also paradoxically identified. Like the viewer, whose presence in Velázquez's picture is blocked and evoked in absence, the reader's identity in di Giorgio's text is partially obscured by the uncanny double presence of the implicit reader.

Therefore, I argue that self-reflection makes the text visual in two ways. Firstly, it creates a visual reference to Velázquez's picture (for which the image of the mirror is crucial for its pictorial identity and position in the history of art) thus appropriating and attaching the image into the text by means of ekphrastic quotation. Secondly, the self-reflection (conveyed by the chiasm) and its connotations, suggests a textual visuality that highlights the *imagetextual* qualities of writing. The wording of the text reproduces the visual effect of the picture; that of the phantasmagorical simultaneous existence and non-existence of the receiver of the work (royals and viewer for the picture and implicit reader, Eugenio Médicis, and reader for the text), portrayed only in a specular way.⁸⁹

Contrary to what Mitchell believes in relation to the impossibility of ekphrasis to produce, via the reference to the visual, a structural transformation in the text—"the text *may* of course, achieve spatiality or iconicity, but the visual object invoked does not require or cause these features" (*Picture* 160)—this ekphrastic example by di Giorgio produces an iconic effect (that of the resemblance of the visual representation to the textual one expressed in the syntactic analogy of mirroring) directly related to Velázquez's visual representation. The iconicity of di Giorgio's text, as portrayed in the mirror effect, might not be "required" by *Las meninas* but certainly depends on Velázquez's picture and it is only comprehended and appreciated in the light of it. Without the ekphrastic reference to *Las Meninas*, the chiasmic structure would not bear any intermedial connotations and would not produce a comment

⁸⁹ Bal refers to this phenomenon of the overlapping of viewer and the Royals in *Las meninas* as an episode in which the narcissism of the viewer is "wounded because it is not us who we really see, we are displaced" (*Reading* 265) and connects this picture to Rembrandt's *The Artist in His Studio* (1629). Unlike these isolated episodes in the visual arts, one could argue that, in literary terms, the place of the reader and the implicit reader is always overlapped. Nevertheless, what I want to emphasise here is the textual-visual analogy of that overlapping which di Giorgio's text creates by means of a specific link to *Las meninas*.

on the word and image dialectic. In her piece on *Las Meninas*, di Giorgio creates an ekphrastic *imagetext* that stresses the analogies between words and images and suggests that the goals of the *ekphrastic hope* (intermedial analogy, resemblance, and reciprocity) might be achieved. As a consequence, this proves that there is room for a debate on considering ekphrasis to be more than a merely thematic issue affecting texts at their semantic level only. Ekphrasis as a mode of intermedial composition might also produce a visual effect that allows us not only to *read* images but also to *see* texts, constituting a different aspect of the *imagetext*.⁹⁰ Consequently, ekphrasis has helped di Giorgio to investigate the ontology of readership as spectatorship, not as *enargeia*, not as metaphorical analogy, not as seeing with the inner eye, but as seeing with our real, sensorial eyes.⁹¹ We read the chiasm, and we see the mirror represented by it and we recognise the structural affinity of the text with Velázquez's canvas. But again, the *paragone* and the ambivalence are foregrounded by the fact that this poem constitutes an *imagetext* on vision and representation which interplays with a picture that, as metapicture, is already embedded in discourse on vision and representation.

There is yet one more key question to ask: who are “the others” implicit in di Giorgio's enigmatic phrase “Te traje de regalo, meninas. Las de Velázquez y las otras”? [I brought you meninas as a present. Velázquez's meninas and the others] One possible interpretation is that “the others” refers to other pictures also entitled *Las meninas*, such as the suite consisting on fifty eight oil paintings that Pablo Picasso produced, after Velázquez, in 1957, of which Fig. 11 is an example; or Goya's famous etching, *Las meninas* (Fig. 12), to name only two. In this sense, the text would make reference to other visual representations, real or notional, and, in this hypothetical scenario, the term, “the others”, embody

⁹⁰ Iconicity of texts and the possibility to see texts as pictures is, of course, developed by the tradition of calligrams and Concrete Poetry, which I cited as examples of the hybridity of the *imagetext*. But, the point I am making here is that, in this case, the visual effect of the text is created by means of ekphrasis.

⁹¹ *Enargeia* was considered by Plato and his followers, which defended the superiority of seeing as knowing, as a virtue to be achieved by the text. This trope is also referred to in Aristotle's *Poética*, chapter 17. “To create *enargeia* is to use words to yield so vivid a description that they—dare we say literally?—place the represented object before the reader's (hearer's) inner eye” (qtd. in Krieger 14).

considerations of the repercussion of a work of art in other works: the “effect”, the capacity of pictures, *Las meninas* in this case, to create epigones. I will work with this idea in Part II.

Fig. 11 Pablo Picasso. *Las meninas*, 1957.

Fig. 12 Francisco de Goya y Lucientes. *Las meninas*, 1778.

These images have been removed by the author of this thesis for copyright reasons.

On the other hand, as studied by Mitchell and exemplified by Carter’s “CUTYS”, ekphrasis proves one more time to be related to identitarian, social and cultural aspects of representation beyond the aesthetic realm, for the chiasmic arrangement is not the only hint at doubleness and reflection di Giorgio’s text embraces. Alternatively, the semantic play with the notion of the specular image and the blurring of the reality/fiction border the mirror implies: “con el espejo serán dobles . . . Existen y no existen” [with the mirror they will be double . . . They exist, and they do not], also suggests that the phrase “the others” points to the reflection of Velázquez’s *meninas* (not the picture but the maids of honor) in the mirror, to their specular and visual double. Under this second hypothesis, di Giorgio’s reinterpretation of Velázquez’s painting would modify the power relations executed in the picture, displacing the condition of dubious, reflective existence, and the consequent looming invisibility, from the representation of the monarchs/onlookers to the *meninas*. In this manner, di Giorgio’s textual interplay with the picture of *Las meninas* would suggest a brief reflection on

class difference and on the sociological status of the lives of the maidens who live to serve others, and whose destinies are, then, only specular, figurative, immobile and frozen in the mirror image. In this vein, “the others” in di Giorgio’s text can refer to the social dynamics represented in the picture, and to the establishment of the *meninas* as cultural or social “others” insofar as they are marginalised economically and in terms of social class. The fact that the ekphrastic depiction of the pictorial maids of honour is adjectivised by words such as “immobility”, “fixated”, and “no destiny”, emphasises the limited life prospects of the *meninas* as servants. In fact, the depictive ekphrastic focus is on the presentation of the maids of honour, their garments and possible futures, not on the Infanta, nor on the painter, nor on the royals. In addition, this reasoning accentuates ideas of a-temporality and stillness in images, thus reinforcing those classic and falsified ideas on the gap between words and images that were present in Carter’s “CUTYS”. Like Carter, di Giorgio has also been trapped in the *ekphrastic ambivalence*, offering the possibility of realisation of the *ekphrastic hope* but truncating that possibility by means of bringing to the fore the classical idea of visual imagery as frozen and a-temporal.

Imagetextual Characters

The term *imagetextual characters* is intended to present literary characters (such as Carter’s Puck, Oberon and Titania in “CUTYS”), whose identities are constructed via visual affinities and allusions to visual works. These characters are deeply *imagetextual* and hybrid, emanating from the collision of the verbal and the visual. In my perspective, they constitute one important feature of *imagetextual* poetics as they embody the composite nature of the *imagetext* without abandoning the *paragonal* media struggle it supposes, for, in the confrontational space of the *imagetext* that the *imagetextual characters* propose, the text modifies the image as much as the image modifies the text.

The idea of the *imagetextual characters* that I am presenting here is, of course, affected by the notion of ekphrasis, but it refers specifically to the *image-textual* issues at stake in the design of literary characters. Additionally,

there are some differences between these two *imagetextual* strategies, for the creation of *imagetextual characters* is not always ekphrastic. For instance, if ekphrastic texts are defined as speaking to or for visual representations, brief and laconic iconic references represent an alternative to the textual unfolding of characters and situations in the manner of fully accounted or descriptive ekphrasis. As an example, let us explore a text included in di Giorgio's *Diamelas a Clementina Médici* (2000), a poetic collection of panegyric devotion to the lost mother. When referring to pictures, this poem does not necessarily imprint a verbocentric mastering of the image by means of description, but it offers a more flexible and open way of inviting the image into the text. In an elegiac mood, di Giorgio addresses and tries to recover the presence of the mother from the frontiers of death:

Estoy esperando que comenten de ti:

Se fugó del Louvre la Monna [sic] Lisa y la Dama vestida de azul se fue de Van Dyck.

Y si ya eres la estrella de la tarde, y la magnolia blanca con una boa lila.

Y estás sentada inmóvil como una estatua, al pie de los ríos, contando cisnes.

Y de pie, como una estatua, en el borde del techo de la casa, ahí, hasta que salga la luna y vengan a rezarte los vecinos (598). [I am waiting for them to talk about you: The Mona Lisa ran away from the Louvre and the lady dressed in blue escaped from Van Dyck's picture. And what if you are, already, the evening star and the white magnolia with a lilac boa. And if you are sat down, immobile like a statue, at the feet of rivers, counting swans. And standing, like a statue, at the edge of the house's roof, standing there until the moon rises and the neighbours come and pray to you]

Anthony Van Dyck usually painted Henrietta Maria of France dressed in a shiny blue dress in all her finery.⁹² In particular, one of those portraits, *Princess Henrietta Maria of France, Queen Consort of England* (Fig. 13), presents the monarch sitting, facing left but gazing back at the beholder in a manner reminiscent of the renowned *The Mona Lisa* (Fig. 14). The gazes, strongly engaged with the viewer, features of the faces and hair, and the general air of both portraits are very alike. Perceiving the iconographical similitude between the portraits, di Giorgio presented them as a way of avoiding describing the late

⁹² See, for example, *Princess Henrietta Maria of France, Queen Consort of England* (1632), *Henrietta Maria and the Dwarf*, *Sir Jeffrey Hudson* (1633) and *Portrait of Queen Henrietta Maria* (1637).

mother, and as an alternative to convey a verbal image of the mother as a beautiful, elegant, famous and admired woman—like those celebrated in art—but without depicting her textually, without attempting an ekphrastic presentation of the character. In this case, the position of the speaker is not that of a dominant voice textually describing what she sees, but a voice that calls the image to “speak” for itself and, also, to “speak” for the text. The usual relation of hierarchical subordination affecting ekphrastic encounters—as debated in Carter’s *imagetextual* proposal in “CUTYS”—in which the text seeks to dominate the image is arguably inverted here, as the images—invoked by a title, a striking reference or by naming the artist—occupy the emptied place of textual depiction precisely as a medium to avoid verbal description. As the speaker of di Giorgio’s text identifies the maternal presence with the images of the women in the paintings above, the search for the mother becomes the search for pictorial women who, according to di Giorgio, have flown from their canvases. The pictures thus conjured work as surrogates of ekphrastic description, as substitutes for textual description, shaping the creation of this *imagetextual character*.

Fig. 13 Anthony Van Dyck. *Princess Henrietta Maria of France, Queen Consort of England*, c 1636-8.

Fig. 14 Leonardo da Vinci. *The Mona Lisa*, c 1503-5.

These images have been removed by the author of this thesis for copyright reasons.

The conflict inherent in the *imagetext* is still present here, for no matter how brief the quotation or the allusion, the text still interferes with the image, and

offers a reading or an interpretation of the visual work even when it seems to leave it untouched. Although, in this case, the text does not speak to or for the images, the connotations the text attributes to the visual works are suspicious. For instance, the speaker's mother might be portrayed as a pretty picture, a pretty woman, by the reference to the pictures by da Vinci and Van Dyck but also, by means of the third person narration, she is offered as a silent woman, available to the gaze of others. Additionally, the comparison of the mother with an immobile statue, to which the neighbours pray, reinforces the notion of the mother as icon (religious and artistic), supported by the classic perspective which attributes the idea of immutability to visual icons. In this sense, on the one hand, the elaboration of the mother as an *imagetextual character* is one of the ingredients that supports her panegyric veneration. The mother thus ascends to the status of a beautiful and iconic woman whose presence will be kept forever alive in the memory of the speaker and of the reader, charged with the transcendental quality of art. On the other hand, this *imagetextual* presentation of the mother contributes to communicating the deceitful idea that images are powerless, silent and still.

Furthermore, the presence of the images in the *imagetextual* composition of this literary character collaborates with another meaningful aspect of the identity of the speaker's mother. By offering the mother as visually accessible—and I am not referring to the possibility of evoking visuality with words, but to the fact that the pictures by Van Dyck and da Vinci are available to the gaze of those who trace the references—the material, spatial and even corporeal conformation of the portraits gets juxtaposed with the absence of corporality, materiality and visuality of this figure who is dead. Contrastingly, just as the pictorial women by Van Dyck and da Vinci gave identity to the character of the mother, so the verbal lost mother has tainted these pictures with undertones of mourning, death and maternal love. Visual quotation and reference, though brief and seemingly inoffensive, always stage dialogue and representational struggle.⁹³

⁹³ Brief references to painters and paintings inscribed in the composition of verbal characters, is a common feature of *Los papeles salvajes*. For example, in the thirty-first text of "Cumbres Borrascosas" (1985), the speaker announces: "Está Rembrandt . . . es el Muchacho del Ave-toro . . . Le vi la mano de donde

Like di Giorgio, Carter often worked on *imagetextual characters*. In fact, I believe it is possible to point out visual allusions in the elaboration of most of her fictional characters. For example, in *The Magic Toyshop* (1967), Carter's eerie *bildungsroman*, Melanie imagines herself as a goddess and muse, posing for Finn, an amateur painter who plays the lover's role. Melanie matures sexually and socially throughout the text, moving from the figure of the orphan and innocent sister, to become a surrogate mother by engaging sexually with Finn. The *peripeteia* of the novel—Melanie's transformation into a sexual object—is firstly achieved symbolically by means of costume and performance: "She was too thin for a Titian or a Renoir but she contrived a pale, smug Cranach Venus with a bit of net curtain wound round her head and the necklace of cultured pearls they gave her when she was confirmed at her throat" (*Magic* 2). Identification with Venus, not only goddess of love but also goddess of female sensuality, is the first of her many inscriptions into the pictorial tradition of nude portraits that develop throughout the text. In this respect, Lucas Cranach the Elder's paintings of Venus are captivatingly erotic, exposing their nakedness to the onlooker. Carter shows Melanie intending to mirror those paradigmatic figures of beauty. But she does not fully ekphrastically describe her character. Alternatively, by briefly stating the names of artists (Renoir, Titian and Cranach), she compares Melanie to portraits of pictorial women to elicit and elucidate, from our possible knowledge of the canvases, the image of her *imagetextual character* in a manner reminiscent of di Giorgio's explored above.

le colgaba el buitre" (341) [Rembrandt is here . . . the boy Bird-bull . . . I saw the hand where the vulture was hanging] which suggests a reference to Rembrandt's *Self-Portrait with a Dead Bittern* (1639) although is not an ekphrastic verbal description of the picture. Similarly, in the nineteenth text of "Clavel y Tenebrario" (1979) we find an oblique reference to Caravaggio's iconology, specially to his use of colour: "La reina era una muchacha del lugar, no más que linda, pero, que, ahora, iba entre ramos de flores, de higos y otras frutas con todos los rubíes y los morados de Caravaggio" (226). [The queen was a girl from the nearby town, nothing more than beautiful, but, now, she was walking amongst the flower bouquets, the figs and the purples of Caravaggio] Again, no masterful description of the image is intended, and the reference is blurred, but Caravaggios and Rembrandts are suggested as "vision-inducing" works of art informing these *imagetextual characters*.

Fig. 15 Lucas Cranach the Elder. *Venus*, c 1518.

Fig. 16 Lucas Cranach the Elder. *Venus*, 1532.

Fig. 17 Lucas Cranach the Elder. *Venus Standing in a Landscape*, 1529.

These images have been removed by the author of this thesis for copyright reasons.

By presenting Melanie as an *imagetextual character*, framing and demarking her within and from different pictorial styles (neither Titian's nor Rubens's but Cranach's), Carter alludes to the perception of the female body as a beautiful object to be contemplated. Through the reference to images of Venus, we assume that Melanie models, (dis)covering herself, half-naked, half-covered by the veils of modesty which are soon to be turned into trapping nets: "A bridal wreath . . . She unfolded acres of tulle, enough for an entire Gothic Parnassus of Cranach Venuses to wind round their heads. Melanie was trapped, a mackerel in a net; the veil blew up around her, blinding her eyes and filling her nostrils . . . She wrestled with it, fought it and finally overcame it" (*Magic* 15). In the paintings by Cranach (Figs. 15, 16 and 17), veils have a delicate, subtle presence and they represent an ornament of elegance used to portray the Renaissance courtesan emphasising her sensuality. However, Carter has turned those veils into symbolic objects of the patriarchal yoke. The romanticised and idealised image of femininity the pictures expose as a byproduct of a male gaze on the female body (and on the consequent construction of femininity in the key of voyeurism as something to be exposed, whilst pretending to be covered) are parodied by Melanie's entrapment in the

net of social conventions about sex and marriage, as captured in the veil and tiara as matrimonial metonymies. Through the masquerade Melanie is playing, Carter has deterritorialised and secularised the veil into an object of female oppression.

The *imagetextual* rendition of Melanie underscores, firstly, her intellectual road to sexual maturity for she looks for her female identity as emanating from the repertoire of beautiful women in the history of art. On the other hand, her *imagetextual* construction foreshadows her role as victim of male voyeurism. However, the scene depicted in which Melanie is compared to Cranach Venuses involves the character looking at her own reflection in the mirror, posing for herself, in a private and narcissistic sensual interplay of female gazes. This dialogical (and at times contradictory) presentation of the feminine as an image both to-be-looked-at, and looking back, is a constant pattern in Carter's *imagetexts* which I insinuated in the study of "Frida Kahlo" and I will continue analysing in chapter 5.

The elaboration of *imagetextual characters* continues in other narratives. In *Love* (1971), Lee, a bohemian from the sixties, gives the suicidal Annabel (herself an amateur artist dedicated to "drawing her pet apocalyptic beasts in her sketchbook" (71)) a reproduction of a print of *Ophelia* (1852) by John Everett Millais "because Annabel often wore the same expression" (41) and looked like "the very image of mad Ophelia, her disordered hair often caked with watercolour and gobbed with breakfast egg" (72). Moreover, Fevvers, the hybrid protagonist of *Nights at the Circus* (1984), half-bird, half-woman, is presented by Carter as a famous *aerialiste* portrayed by Toulouse-Lautrec, thus connoting her Frenchified, *fin de siècle*, identity of a sexualised, free woman.

In the short story "Black Venus" (1985), Carter brings to life the forgotten and displaced Creole figure of Jeanne Duval, lover and muse of many a poem by the French writer Charles Baudelaire. With allusions to Gustave Courbet's *L'Atelier du peintre* (1855) and to Édouard Manet's *Maîtresse de Baudelaire* (1862), Carter's "Black Venus" comprises a postcolonial and feminist biography of Duval and an alternative portrayal of the love affair between the black Caribbean Venus and the poet of the Spleen. Jill Matus refers to the aforementioned pictures as nourishing Carter's story (167) and Sarah Artt suggests that "in re-appropriating these particular images Carter's writing

ascribes agency to these previously silent and powerless female figures” (176).⁹⁴

On the one hand, Carter bases her verbal portrait of Duval on Manet’s pictorial portrait from 1862. Firstly, Carter’s depiction of Duval as a “monkey”, “pussy-cat”, “pet” (232) and “a creature made for pleasure” matches Manet’s visualisation of the *Vénus Noire* as *maîtresse* and enhances the voyeuristic, phallogocentric connotations of the woman as sexual fetish. Secondly, this *imagetextual character* relies on Manet’s figure not only in its symbolic sexual suggestions, but also in its spatial and corporeal presentation. In Manet’s picture, Duval is an enormous, highly disproportionate woman whose immense white dress contributes to her portrayal as a giant, in direct relation to Baudelaire’s poem “La Géante”: “[S]he was a woman of immense height, the type of those beautiful giantesses” (Carter, “Black” 233); “[N]otice her big feet and huge, strong hands” (Carter, “Black” 235). Additionally, Duval as *imagetextual character* is also affected by the politics of gender difference symbolised in Manet’s *Le Déjeuner sur l’Herbe* (1862-63) because, like the woman in the foreground of the mentioned picture, the Caribbean Venus is nakedly exposed to the gaze of the male *flâneur*. “if she should put on the private garments of nudity . . . then, he himself must retain the public nineteenth-century masculine impedimenta of frock coat . . . white shirt . . . oxblood cravat; and impeccable trousers. There’s more to *Le Déjeuner sur l’Herbe* than meets the eye” (Carter, “Black” 240).

On the other hand, as has been suggested by several critics (Matus 166-167; Munford, “Re-Presenting” 6; Artt 176), it is well known that Courbet first painted the figure of Duval on the right hand side of his crowded picture, next to Baudelaire, sitting, reading a book. Later, the painter scraped off this female figure from the picture, made her invisible, allegedly following Baudelaire’s request. Consequently, Courbet’s pictorial Jeanne Duval and her forced exile from the picture provides Carter with an *imagetextual* figure to portray the racial, political and sexual exile of her verbal character: “kids in the street were chucking stones at her, calling her a ‘black bitch’ . . . as if she were the

⁹⁴ Artt also proposes a connection between Carter’s Jeanne Duval and “Jean-Léon Gérôme’s paintings *An Almeh Performing a Sword Dance* (c. 1870) and *Dance of the Almeh* (c. 1875)” (179).

Empress of all the Africas. But she was the deposed Empress, royalty in exile, for, of the entire and heterogeneous wealth of all those countries, had she not been dispossessed?" ("Black" 238). Rebecca Munford suggests that "[A]t the heart of Carter's reinvention is a rigorous interrogation of the construction of woman as Other . . . in Western representation" ("Re-Presenting" 1). In this vein, "Black Venus" is a text metaphorically written from an "other" language, from the subordinated status of Duval's *patois* and its geo-political difference towards metropolitan French—"the raped continent's revenge, perpetrating itself in the beds of Europe" (Carter, "Black" 235)—and also, from the language of visibility.⁹⁵ Through the *imagetextual* recreation of Jeanne Duval, Carter's short story not only challenges the oppositional construction of text/image but also offers a connection between media and gender which I will continue developing in chapter 5.

Finally, in "Impressions: The Wrightsman Magdalene" (1993), Mary Magdalene, is conveyed via the ekphrastic discussion of Georges de la Tour's oil painting *The Penitent Magdalene* (c 1638)—which is part of the Wrightsman's Galleries for French Decorative Arts at the Metropolitan Museum of Art—and by the dialogue with Donatello's sculpture, *Mary Magdalene* (1553-1555). The short story could be, considered, in fact, as an art history essay as it examines the gender, historical and iconological aspects of the works mentioned and also invites reflections on other works that are part of the visual tradition of representing Mary Magdalene. Via the construction of her Mary Magdalene as an *imagetextual* mosaic, Carter represents the transformation of women's place in society, from the dissolute, wayward prostitute to the mother; discussing the inner revolutions of the feminine psyche.⁹⁶ In this sense, the short story works, once again, as an examination of the role of pictures in the

⁹⁵ Additionally, beyond Duval, there are other *imagetextual characters* present in this short story. As I have suggested, Baudelaire himself might also be considered an *imagetextual character* in tune with Courbet's Baudelaire and Manet's attired man. Moreover, one of Duval's colleagues, "a red-haired friend in the cabaret" (Carter, "Black" 241) is presented as related to Titian's iconography of luscious and sensual women (Carter, "Black" 241).

⁹⁶ See Sempruch's "The Sacred May Not Be the Same as the Religious: Angela Carter's 'Impressions: The Wrightsman's Magdalene' and 'Black Venus'".

construction of gender and as an exploration of the *imagetextual* qualities of icons.

In the following chapters, I will analyse several *imagetextual characters* and interrogate both the verbal/visual *paragone* they embody and how they connect and intertwine with ekphrasis.

* * *

In Part I, I presented and described Mitchell's *imagetext* as one central concept for this elliptical study. I also discussed some of its problematics and I developed a critical reading of Mitchell's concept. Accordingly, my revised notion of the *imagetext* allows for intermedial connections, understands that inter-artistic links are not only in search of establishing equivalence and implies that not all the *image-textual* links are tainted by the logocentric subjugation of the image. Additionally, I explored the incidence of these problematics in the texts of Carter and di Giorgio as a means of presenting certain methodological aspects that will permeate the following chapters/case studies. Concurrently, I focused on depicting Carter's and di Giorgio's interest in images and I have provided assorted examples that justify the establishment of my focus of study as a thorough exploration of the affinities with visual representations their works offer.

In this respect, the study of Carter's and di Giorgio's literary iconology under the premises of my critical notion of the *imagetext* comprises diverse elements. On the intra-medium level, there is the re-establishment of the status of the image in the written text comprising aspects of rhetoric of imagery (as described in my study of Carter's essay on Frida Kahlo, di Giorgio's "Crónica de un viaje" and her conception of visionary poetry), the place of gazing in *poiesis* (which will be studied in chapter 5) and iconographic affinities between textual and visual imagery which were also presented and will be developed throughout the thesis, especially in chapter 6. In addition, I offered a critical and, as Mitchell would say, "ideologically aware" (*Picture 30*) idea of literary iconology in consonance with social and cultural aspects.

By means of the exploration of Carter's and di Giorgio's ekphrastic examples, I expressed my doubts regarding the idea that ekphrasis can only

produce a sort of oppressive and subjugating ventriloquism of the image. Even though I completely agree with the notion that the text cannot translate the image because the media are not transparent, I have shown examples that argue that the verbal text might rely, depend even, on the visual for its own understanding and be subject to strong affinities with the image.

In “CUTYS”, Carter provided a parodical version of the intermedial *paragone* that, in my interpretation, shows that pictures are not silent after all. Although making the picture speak is impossible, insofar as it is the text that eventually speaks and not the image, the establishment of polyphonic intermedial dialogue is not, and the will to dissolve media frontiers by the use of paradoxes and oxymorons is not impossible either. Di Giorgio, on the other hand, questioned the link between ekphrasis and iconicity and offered a mode of *imagetext* that is intrinsically collaborative with Velázquez’s picture and that proposes reading as spectatorship. Through the written word of di Giorgio the latent visual presence of Velázquez’s painting is enhanced, producing a kind of re-visualisation of the image. It is precisely because I endorse Mitchell’s conceptualisation of the *ekphrastic ambivalence*, as a fluctuating and paradoxical negotiation of the verbal and the visual, that I have questioned some aspects of his sceptical perception of ekphrasis as contradictory to his own discourse of oscillation. I hope to have demonstrated how his focus on the gaps between the media can be put under consideration if taking into account the vacillation that ekphrasis implies. In this sense, I propose that ekphrasis, as a mode of intermedial connection, allows not only for the *image/textual* staging of the competition between media, but also for the intersection of the visual and the textual as a form of hybrid and permeable *border thinking*.

Another edge to the *imagetext* is expressed in the status of the *imagetextual characters* created in the *image-textual* dialogue. I showed *paragonal* instances in which the dominant relation is inverted, such as in the case of the *imagetextual character* in *Diamelas a Clementina Médici*. Furthermore, I provided an interpretative base in favour of intermedial dialogues as creators of meaning and I argued for the productive status of comparing media and representations as part of *imagetextual* enterprises. In Part II, for example, I will pay attention to Carter’s and di Giorgio’s *imagetextual characters* founded in Arcimboldo’s canvases. Similarly, in chapter 5, I will study one

privileged *imagetextual character* of Carter's, the female narrator-protagonist of "The Bloody Chamber", created at the intersection of many visual representations.

Finally, there are other *imagetextual* modes of representational negotiation with which I deal in this research that, although not explicitly addressed here, will be examined under the spectrum of dialogical premises developed in this chapter. For example, I will study the rhetorical exchanges between texts and "illustrations" (and texts and cover designs) taking into account the plural, heterogeneous and contaminated understanding of media debated here. I will also engage with both the links between films and source texts and the *image-textual* structure of films in the light of the rhetoric of *imagetextual* poetics. Following Mitchell's perspective, films are great examples of the *imagetextual* hybrid. Consequently, in chapter 7, I will explore the staging of the word and image dialectical *paragone* in films without the need to import other theoretical frames.

Part II

3

Angela Carter and The Arcimboldo Effect

I was trained to read books as having many layers

Angela Carter

Then there is the mannerist maze: if you unravel it, you find in your hands a kind of tree, a structure with roots

Umberto Eco

In this chapter I study Angela Carter's multi-layered affinities with Giuseppe Arcimboldo. I wish to offer both a reading of her short story "Alice in Prague"—which includes Arcimboldo as one of the characters—and also an interpretation of her review of the catalogue of the first modern solo exhibition of Arcimboldo's art in Venice in 1987. I present Carter's Summer and the eccentric fictional Archduke Rudolph II as *imagetextual characters* which are intersected by Arcimboldo's paintings of *Summer* and *Vertumnus* and I analyse the sexual and cultural repercussions of such *imagetextual* links. In addition, I discuss Carter's playful engagement with ekphrasis and I explore the contributions that the Arcimboldesque imagery of Jan Švankmajer and the Brothers Quay—together with Lewis Carroll's influence—have on Carter's literary proposal. In this manner, informed by a vast array of *image-textual* layers, I enquire into how Arcimboldo's iconology reverberates in Carter's postmodern writings and affects the perspectives from which she writes. Finally, I establish lines of connection to Marosa di Giorgio by means of exposing how, for Carter, Arcimboldo also represents a connectivity to Surrealism and the Americas.

Through Arcimboldo's Looking-Glass

Angela Carter's short story "Alice in Prague or The Curious Room" is a complex and visually engaging *imagetext*.⁹⁷ From its title we perceive a twofold

⁹⁷ This short story was originally published in 1990 within the collection of essays *On Strangeness*, edited by Margaret Bridges. Carter presented her story then as a "piece of speculation in the form of a short story" (qtd. in Ryan-Sautour 68). Later, it was included in the posthumous collection of stories

visual reference: Švankmajer and Arcimboldo. Carter's Alice is not precisely Lewis Carroll's *Alice in Wonderland* but *Alice in Prague*, in other words, a film-related Alice tinged by the creations of Jan Švankmajer (1934-), a versatile Czech filmmaker, artist, writer and sculptor mostly known for his surreal animated short-films. Indeed, the epigraph pays tribute to him: "The piece was written in praise of Jan Švankmajer, the animator of Prague, and his film of *Alice*" (397). By referencing Švankmajer in the *paratext* that works as dedication, Carter does not only entail homage to the Czech artist but, implicitly, she reinforces her affinity with Arcimboldo's paintings insofar as Arcimboldo's art is already Švankmajer's stylistic matrix and source material.⁹⁸ In addition, the textual presence of the "curious room" directs us to the famous *Wunderkammer* (and *Kunstkammer*) belonging to the Hapsburg's courts, where, in the 16th century, Giuseppe Arcimboldo worked—amongst other things—as a portrait artist. Thus, I would argue that Arcimboldo is at the centre of Carter's *imagetext*.

"Alice in Prague" opens with a climatic and toponymic reference to Prague's winter and quickly introduces some of the historical figures that populate Carter's bizarre literary world: "[T]he celebrated Dr. Dee . . . and the Doctor's assistant, Ned Kelly, the Man in the Iron Mask" (397). The spatial reference to Prague bears many connotations. Historically, it is the geographical place that holds all the characters together: Švankmajer and his Alice, who are from Prague; Arcimboldo, who worked in Prague for the versatile and many-sided Hapsburg's court (serving Ferdinand I, Maximilian II and Rudolph II); and Dr. Dee and his assistant, who were visitors to the same court. Artistically, Prague is both the place where Rudolphian Mannerism developed and where Czech Surrealism flourished. Moreover, by means of referring to Prague as "the capital of paranoia" ("Alice" 398), Carter suggests a connection

entitled *American Ghosts and Old World Wonders* (1993). I quote from the posthumous edition, *Burning Your Boats: The Collected Short Stories*.

⁹⁸ Additionally, Švankmajer's links to literature and painting are more than prolific. For instance, his film *Jabberwocky* (1971) is an explicit version of Lewis Carroll's poem; *The Fall of the House of Usher* (1980) is an adaptation of Edgar Allan Poe's tale in the same way that *The Pendulum*, *The Pit and Hope* (1983) is an adaptation of the homonymous short story by Poe. In addition, one of Švankmajer's most famous feature films is linked to J.W. Goethe's tragedy, *Faust* (1984).

to André Breton's famous phrase referring to the city as "the magical capital of old Europe" ("Surrealist" 255) and so she links Švankmajer's and Arcimboldo's art to Surrealism. Therefore, the setting in Prague and its connection to Švankmajer constitutes one thread of a larger series of references to Surrealism that Carter displays in this short story.

Many historical references are grafted onto Carter's tale, which relies on the presence of historical characters and places and re-visits the political and cultural connections existent amongst them. Michelle Ryan-Sautour suggests that "Carter's short texts blur the edges of fiction and critical, historical thought, playing with the realms of creative non-fiction, historiographic metafiction, and even the literary essay" (68). "Alice in Prague" thus emerges as an attempt to fictionalise some facts, parodying and rewriting them in the key of a postmodern historical short story.⁹⁹ For example, around 1560, Arcimboldo was hired as a portrait artist by Maximilian II, who would become the Emperor of the Holy Roman Empire of the German Nation in 1564. He served as an architect, set designer, engineer, art specialist and master of ceremonies. Together with Maximilian II, Arcimboldo developed and extended the wide and eccentric collections, later property of Rudolph II—Maximilian's son—who became a major art collector.¹⁰⁰ After spending most of his youth and scholarly years in Spain under the tutelage of Philip II, Rudolph II came back to Prague and locked himself in his castle to study astronomy and the supernatural and, consequently, he added many items to his father's private museum. In Carter's

⁹⁹ Nevertheless, Carter is not precisely historically accurate. Many have studied John Dee's and his assistant's life in the Hapsburg's courts and the accounts from historians vary significantly from Carter's story, especially in relation to the fact that it is not possible to confirm whether Dee and Kelly actually met Rudolph II and that, contradicting Carter's short story, the Emperor had ordered Kelly's imprisonment in 1591. For details see Franková's "Angela Carter's Mannerism in Rudolph II's Curious Room". Nonetheless, there is historical evidence that John Dee dedicated his manuscript *Monas Hieroglyphica* to Maximilian II which suggests that, in spite of there being no existing documents to prove it, he might have actually been at his court (Evans 50-51).

¹⁰⁰ The Hapsburg *Kunstkammer* was probably first created around 1554 by Ferdinand I, Maximilian II's father (Alfons 68). In the short review that Carter published in 1987 about the exhibition of Arcimboldo's pictures, she refers specifically to the importance of the treasure chambers at the Hapsburg's courts: "The twinned categories of the grotesque and the marvellous opened up to aesthetics and Rudolph filled an entire treasure house with art works and curious objects" (Carter, "Pontus" 431).

short story, the curious room is set in the tower of the Archduke's castle and it is only accessible to a privileged few; to the others, it is a room "marked 'Forbidden'" ("Alice" 406): "the magician's tower, where the Archduke Rudolph keeps his collection of wonders, his proto-museum, his '*Wunderkammer*', his '*cabinet de curiosités*', that *curious room* of which we speak" ("Alice" 401).

The Archduke Rudolph II's collection of treasures envisages mannerist aspirations related to occultism, magic, alchemy and the great craving for *pansophia* that Carter mockingly portrays. For instance, according to the possessions collected in Carter's curious room, Rudolph II accumulated rare specimens of flora and fauna and memorialised his objects in display glasses. These included a mermaid in a jar, unusual plants, a stuffed flying-turtle and a version of Borges's aleph. By introducing these enigmatic elements, Carter shows her taste for the rare and the sumptuous, for as she puts it, Arcimboldo's "was an age in love with wonders" ("Alice" 399). Moreover, just like the historical monarch, and his father before him, Carter's Archduke Rudolph II is presented as a man deeply interested in botany:¹⁰¹

He [Archduke Rudolph II] has a particular enthusiasm for weird plants, and every week comes to converse with his mandrakes, those warty, shaggy roots . . . The mandrakes live at ease in a special cabinet. It falls to Ned Kelly's reluctant duty to bathe each of these roots . . . [that] resemble so many virile members . . . The Archduke's collection also boasts some magnificent specimens of *coco-de-mer*, or double coconut, which grows in the shape, but exactly the shape, of the pelvic area of a woman . . . The Archduke and his gardeners plan to effect a vegetable marriage and will raise the progeny—*man-de-mer* or *coco-drake*—in his own greenhouses ("Alice" 402).

Mocking Rudolph II's love of the exotic, Carter develops here an example of the Arcimboldesque iconography at its best, evidencing the logic of analogical substitutions and transpositions between natural elements and bodily parts. Not only do mandrakes and *coco-de-mer* analogically resemble virile members and female genitalia—in the same way that in Arcimboldo's pictures a pear stands for a nose in his *Vertumnus*, for example—additionally, just like in Arcimboldo's pictures, Carter suggests that natural elements can be combined in order to create a new specimen that is analogically represented by both the originals

¹⁰¹ Maximilian II had great interest in natural science and founded zoological gardens within his court (Evans 68).

and which is not exempt of sardonic connotations: plants copulate with each other, or as Carter argues, “a vegetable marriage” (“Alice” 402).

Fig. 18 Frida Kahlo. *La flor de la vida*, 1944.

Fig. 19 Frida Kahlo. *Xochitl*, 1938.

Fig. 20 Georgia O’Keeffe. *Blue Flower*, 1918.

These images have been removed by the author of this thesis for copyright reasons.

Carter’s Arcimboldeque metaphors that describe plants within a sexualised code reminds us of Linnaeus’s taxonomy of plants for which stigmas were compared to male genitals and stamens to the female genitals, primarily based on the scientific fact that flowers are the plant’s sexual organs (Saguaro 90-91).¹⁰² In this respect, Georgia O’Keeffe’s sexualised flowers resembling female genitalia and Kahlo’s two visual examples above participate of these Arcimboldeque affinities and relate to Carter’s re-creation of Arcimboldo’s imagery. For example, O’Keeffe’s *Blue Flower* (Fig. 20) relates strongly to Carter’s *coco-de-mer* “which grows in the shape, but exactly the shape, of the pelvic area of a woman” (“Alice” 402). Moreover, Kahlo’s *La flor de la vida* (Fig. 18), represents an inverted mandrake and, by shape, it also resembles both the female reproductive organs—imitating the shape of the vagina, uterus and fallopian tubes—and a phallus. *Xochitl* (Fig. 19) is visually reminiscent of Carter’s Arcimboldeque “vegetable marriage” by means of showing a concave flower penetrated by a penis-like flower, resembling the shape of a red hibiscus. These images of flowers penetrated by other flowers and flowers that

¹⁰² On the other hand, Carter is parodying the tradition of associating female sexuality to flowers that flourished in the 15th and 16th centuries when artists portrayed chastity and virginity by means of comparing women to white lilies or roses and by the image of the enclosed garden as metaphor for female sexuality, protected from and inaccessible to men.

have both vaginal and phallic components are Arcimboldeque visual creations closely related to Carter's description of Rudolphian botanical enterprises, and also, to di Giorgio's poems, as I will describe in chapter 4. Additionally, the theme of the fantastic plants as expressed by the teasing quotation above, functions as a parody of the idea of natural selection, relying on good breeding as a way of achieving prosperity and emphasising the importance of diversity and of the creation of the new that was so relevant for cognitive aspirations of the Early Modern period.

In an Arcimboldeque iconological key, the quotation above also exposes Carter's feeding on the art catalogue entitled *The Arcimboldo Effect* (1987), for which she wrote a review and which I shall study shortly. In that book, a detailed exposition of Arcimboldo's time and contexts is shown, including the importance of scientific studies on nature and, curiously enough, in one of the pages there is a photograph of a dried mandrake belonging to the inventory of the Treasure and Art Chambers of Prague (Rasponi and Tanzi 140).¹⁰³ In that same review, Carter comments that "Arcimboldo was in charge of buying curios for him [Rudolph II]. Rudolf [sic] patronised alchemists and collected mandrake roots" ("Pontus" 431). Therefore, the *leitmotif* of the mandrake and the sexualised natural world is not only evidence of how Carter's literary iconology is affiliated to Arcimboldo's iconology but it also bears a structural function, that of establishing a very close relationship between the short story, the exhibition on Arcimboldo's art and its catalogue, which function as *imagetexts* in dialogue. On the other hand, the eroticised botanic subtext provides the grounds for the fantastic sexual exchanges involving Arcimboldeque creatures that we shall encounter a few pages ahead. I will return to this point, but first let me outline another edge of this rebus of representations involving Rudolph II.

For the 16th century, Rudolph II's court was an important and stormy cultural epicentre. Tycho Brahe, Johann Kepler, Copernicus, Boodt and Burgi gathered together in the court and performed many of their planetary observations there. These scientific referents are present in "Alice in Prague" and are interesting because they settle the story in the land of the

¹⁰³ See "The Treasure and Art Chamber of Prague".

unquenchable search for knowledge and the pursuit of supernatural enlightenment that informs the plot and the presence of the character of Alice in the story. In this vein, the narrator affirms, “[T]he Archduke is *not* gullible. Rather, he has a boundless desire to know *everything* and an exceptional generosity of belief. At night, he stands on the top of the tower and watches the stars in the company of Tycho Brahe and Johann Kepler” (“Alice” 401), and describes Dr. Dee as someone who “truly believed that nothing was unknowable. That is what makes him modern” (“Alice” 405).

One of the ways in which the 16th century’s hunting for marvels is explicitly depicted in “Alice in Prague”, is by means of mentioning Dr. Dee’s fascination with his “crystal, fearful sphere that contains everything that is, was, or even shall be” (“Alice” 397). Carter evokes here a reference to Borges’s aleph, also defined as a small iridescent sphere of unbearable brightness (625); a point in space that contains everything that exists (623).¹⁰⁴ This allusion to Borges’s (and Wells’s?) story, in collusion with the historical revisionism in fantastic key and the multilayered thickness of *imagetexts*, contributes to the interpretation of Carter’s short story within the genre of postmodern science-fiction. When describing this magical ball—also one of the historical John Dee’s “magic” devices—Carter develops various textual Arcimboldeque metaphors that rely on analogical substitutions and elliptical omissions.¹⁰⁵ For example, the idea of the crystal ball is first conveyed as a “glass eye, although without any iris or pupil”, later resembling a tear at the point of falling, a semen drop, and finally, a drop of dew (“Alice” 397-398).¹⁰⁶ Furthermore, the crystal sphere, which Dr.

¹⁰⁴ See Borges’s story “The Aleph” (1945). Possibly, Carter is also informed by H.G. Wells’s “The Crystal Egg” (1897), which features a crystal sphere that offers a threshold of access to Mars. Additionally, the crystal ball for weaving spells and *crystallomancy*, or knowing through the crystal, is known in the visual arts by the popular John William Waterhouse’s painting, *The Crystal Ball* (1902).

¹⁰⁵ In this case, I use the term *elliptical* not in its geometrical connotations, as employed by Damrosch, but referring to the linguistic idea of ellipsis as omission.

¹⁰⁶ In “Angela Carter’s Adventures in the Wonderland of Nonsense”, Karima Thomas reads this elliptical presentation of the crystal ball not as an Arcimboldeque element but as representative of the encyclopedic mannerist aspirations of the Hapsburg’s *Wunder* and *Kunstkammer* insofar as, instead of defining the ball, in a mannerist decorative fashion, Carter offers elliptical

Dee uses to perform clairvoyance and to communicate with angels, is the element that brings Alice into the story, a character who will precisely defy the mimetic pact of fantastic literature. Additionally, I believe that the anachronism of the reference to Lewis Carroll's character as a time-traveller from the 19th century who appears out of the magic ball of a wizard in the 16th century, is not just another postmodern trick of Carter's, but one referencing Švankmajer in several ways, bringing us back to the Arcimboldeque connection.¹⁰⁷

The Cabinet of Jan Švankmajer: The Alchemist of Film (1984) is a 54 minute documentary on the Czech artist directed by the Brothers Quay and Keith Griffiths and broadcast by Channel Four on 20th June 1984. It includes various art historians and artists interviewed about Švankmajer's work and Švankmajer's voice-over is present in the film explaining some of his purposes and favoured themes. This documentary is composed of an arrangement of short clips taken from Švankmajer's films and juxtaposed with the Brothers Quay's own puppet recreation of Švankmajer *à la* Švankmajer. The Brothers Quay also released another version (14 minute long) containing only their own animation of Švankmajer *à la* Švankmajer (without the documentary parts), which I refer to as, *The Cabinet of Jan Švankmajer: The Alchemist of Film (short-film)*. This complexity of references needs to be explained and developed because Angela Carter is very much interacting with the Brothers Quay's films as much as she is working on Arcimboldo's and Švankmajer's visuality. In other words, her short story relates to the Quays' films which are made about Švankmajer and in the manner of Švankmajer, who is already an artist who works on Arcimboldo and in the manner of Arcimboldo. Precisely, the first title of the Quays' short-film reads: "Prelude Portrait of Jan Švankmajer (à la Arcimboldo)".

In the short-film by the Brothers Quay, there are two characters: a puppet that resembles Arcimboldo's figure in the painting *The Librarian* (Fig.

approximations to its definition presented typographically as if they were entries in a dictionary. Thomas's interpretation informs my analysis as well.

¹⁰⁷ Ryan-Sautour suggests that the phrase that Carter uses to refer to Ned Kelly's iron mask "modelled after that which will be worn by a namesake [Ned Kelly the Australian outlaw] three hundred years later" ("Alice 400"), exposes "Carter's games with temporality . . . reversing the cause and effect of historical linearity so as to experiment with the confluence of different historical levels" (70).

22), but which represents Švankmajer, and a child-doll who plays Švankmajer's pupil (Fig. 21). Another title dividing the different parts of the film situates the setting of the scenes within the "Atelier of Jan Švankmajer/ XVIth and XXth century simultaneously/An Unexpected Visitor". In the film, the "unexpected visitor" is the doll-child; in Carter's story, her character of Alice fulfils this role by means of appearing, magically and suddenly, out of the Doctor's crystal ball which substitutes Carroll's mirror. Curiously, the crystal ball, which I have related to Borges (and Wells), also features in the Quays' short-film as one of the few objects that appears on the top of Švankmajer's desk in his own cabinet of curiosities (Fig. 21).

Fig. 21 from *The Cabinet of Jan Švankmajer* (short-film), 1987.

Fig. 22 Giuseppe Arcimboldo. *The Librarian*, 1566.

These images have been removed by the author of this thesis for copyright reasons.

On the other hand, the title of Carter's story alludes directly to Švankmajer's *Alice* (1988) [Neco z Alenky], a full length film which is a free adaptation of Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*.¹⁰⁸ Although in this film no direct references to Arcimboldo seem to be exposed, Švankmajer's acclaimed animation technique, stop-motion (a technique also used by the Brothers Quay in their films about Švankmajer), is of relevance because it presents the film as an image-ensemble in the same way that Arcimboldo's paintings are

¹⁰⁸ For the connections between Lewis Carroll and Carter see Karima Thomas's "Angela Carter's Adventures in the Wonderland of Nonsense" and Ryan-Sautour's "The Alchemy of Reading in Angela Carter's 'Alice in Prague or The Curious Room'".

arrangements of fruits, flowers, animals and vegetables and Carter's texts are collages of quotes, films and pictures. Stop-motion is then a filmic procedure that matches the pictorial style of Arcimboldo the painter; from juxtapositions of independent objects a new picture is formed, divisible, playful, and of mutable readings. Then, stylistically, Švankmajer's *Alice* is already an Arcimboldeque creation.

Alice's presence in Carter's text is not at all secondary but it is indeed out of focus. The reader is told that she appears in the curious room and that the three old and wise men, Arcimboldo, Dr. Dee and Ned Kelly, stare at her, astonished by her magical visit ("Alice" 404-405). Within the space of this affinity I have established between the animated child in the Brothers Quay's films, Carroll's Alice, Švankmajer's Alice and Carter's Alice, it is pertinent to notice that the puppet-child in the Quays' films has an empty and open head (Fig. 21). At the beginning of the film, the character of Švankmajer removes all the contents from the doll's head, including toys and absurd objects symbolising its imagination. This scene can function as another parallelism between Carter's and Carroll's Alices and the logic of nonsense they represent. I believe that, because Carter's Alice is portrayed as a spoiled and haughty little girl prone to unexplainable tantrums, she serves as an expression of the absurd and of the infantile and childhood logic venerated by Švankmajer and the surrealists. In this manner, the presence of Alice in "Alice in Prague" shows the conflict established between magic, the nonsensical and logical reason. Carter uses this conflict to express, in Carroll's manner, the paradoxical idea that nonsense is built on logical abstractions created by language; to criticise Modern reason. As the narrator tells us, Carter's Alice was "invented by a logician and therefore she comes from another world of nonsense, that is, from the world of *non-sense*—the opposite of common sense" ("Alice" 408).¹⁰⁹ Additionally, as a metonymic embodiment of nonsense, Alice mocks Dr. Dee

¹⁰⁹ Consequently, Carter has her Alice voicing some of Carroll's riddles from *A Tangled Tale* (1880-1885): "Tell me," she said 'the answer to this problem: the Governor of Kgoujni wants to give a very small dinner party, and invites his father's brother-in-law, his brother's father-in-law, his father-in-law's brother, and his brother-in-law's father. Find the number of guests'" ("Alice" 405).

and Rudolph II's alchemical and magical attempts to communicate with other worlds as being nonsensical.¹¹⁰

At the moment Alice first appears in the story, when she comes out of the crystal ball, she is very small, an “infinitesimal child” (“Alice” 404). But because this time she did not travel to Wonderland, but to the Arcimboldeque “capital of paranoia” (“Alice” 398), she does not eat a cookie or a piece of mushroom to change size and grow bigger (like Carroll's and di Giorgio's Alices do), instead—in Arcimboldo's fashion—she is given a strawberry, for in this text, fruits bear the power of change. Then, by reading Lewis Carroll through Arcimboldo's looking-glass, Carter is proposing that just as the Alice books pose bewildering and puzzling questions, Arcimboldo's portraits are also likely to be read as puzzles and enigmas.

Bananas Is My Business

In “Alice in Prague”, Giuseppe Arcimboldo is a character who role-plays his own identity as an artist and creates the creature of Summer in the fashion of his paintings. Carter's Summer is a fruity-robot not only named after the series of pictures by the real life Arcimboldo, but also entirely formed as a summery fruit and vegetable assembly.¹¹¹ Summer the robot is very tall and, as it advances, it sheds fragments and elements of its body onto the floor, so that it seems to be always at the point of collapse. This instability is matched to the possibility of mutability it implies, for the reader is told that Arcimboldo the character can change her according to what the seasons provide:

A nipple dropped off...Another strawberry! . . . When the Archduke wants her, Arcimboldo, who designed her, puts her together again, arranging the fruit to which she is composed on a wicker frame, *always a little different from the last time according to what the greenhouse can*

¹¹⁰ Both Dr. Dee and Kelly are presented as characters in the search of angelic communications. However, Kelly is portrayed as a fraudulent swindler who cheats on Dr. Dee, pretending he actually does communicate with angels when he does not, and tries to trick the Archduke into buying one of his dried ears, pretending it to be “a slice of the fruit of the Tree of Knowledge of Good and Evil” (“Alice” 401).

¹¹¹ The first version *The Seasons* (the series of four pictures including *Summer*) was presented by Arcimboldo to the Emperor, Maximilian II on New Year's Day of 1569 (Pontus Hulten 22). There exist several other versions of *Summer* in addition to the ones I am showing here (Figs. 23 and 24).

provide. Today, her hair is largely composed of green muscat grapes, her nose a pear, eyes filbert nuts, cheeks russet apples . . . When the painter got her ready, she looked like Carmen Miranda's hat on wheels, but her name was "Summer". ("Alice" 407, emphasis added)

Fig. 23 Giuseppe Arcimboldo. *Summer*, 1563.

Fig. 24 Giuseppe Arcimboldo. *Summer*, 1573.

These images have been removed by the author of this thesis for copyright reasons.

The scheme of the composition of this creature, based on the evident fruit montage, is similar to that of Arcimboldo's *Summer* (Figs. 23 and 24). However, in terms of representational dialogues, with her *imagetextual character* of Summer, Carter is not suggesting a relation of equivalence between image and words, but exposing the battle of signs. The name of the creature and its initial presentation in terms of "fruity" assemblage, in consonance with presenting Arcimboldo as its creator, makes us think of an ekphrastic construction of the character but, ultimately, the *image-textual* link is misleading and deceptive. In fact, little details emphasise the non-correspondence between image and text. For example, whereas Carter describes her character's hair as "largely composed of green muscat grapes" ("Alice" 407), there are only a few grapes in the pictures by Arcimboldo called *Summer* and they are mostly red ones. Moreover, Arcimboldo's many versions of *Summer* do not have apples for cheeks but peaches and their eyes are not made of filbert nuts but of a combination of pears, cherries and lemons. Finally, the nose of Arcimboldo's *Summer* is always a marrow as opposed to a pear. This mismatch between

words and images symbolises the media conflict by means of offering a parodical version of ekphrasis that undermines the *ekphrastic hope* for transmedialisation. In this respect, Summer is a strongly *image/textual character*, with a parting slash, exposing the media gaps.

On the other hand, the non-correspondence between words and images points to the mutability of the creature highlighted by the temporal adverb “Today”, which suggests that the composition of Summer changes everyday. Because in the short story the character of Arcimboldo is the designer of this creature, the quote suggests, also, that this instability might be valid for Arcimboldo’s pictures as well. Consequently, by means of the construction of her *image/textual character*, Carter implies a comment on Arcimboldo’s art that suggests its potentiality for change. This idea that Arcimboldo’s pictures are on the verge of metamorphosis will also be important to study di Giorgio’s Arcimboldesque *imagetextual characters*.

One way to explore Carter’s *image/textual* depiction of Summer as a deceptive, fallacious link to Arcimboldo’s *Summer* is by considering that the verbal portrait of Carter’s Summer partially matches, also, another visual picture by Arcimboldo and several visual creatures from Švankmajer’s films.

Fig. 25 Giuseppe Arcimboldo. *Vertumnus*, 1590.

This image has been removed by the author of this thesis for copyright reasons.

Firstly, Arcimboldo's *Vertumnus* (Fig. 25), a portrait of Rudolph II, is indeed, portrayed with green muscat grapes for hair, a pear standing for a nose, and a russet apple for his right cheek. Then, in my reading, Carter's Summer is affiliated to Arcimboldo's *Summer* by its name and symbolism, but is also related to Arcimboldo's *Vertumnus* via the shared iconography between this picture and Carter's verbal depiction. In 1587, the historical Arcimboldo left Prague for good and settled in his native city, Milan. In 1591, he sent his portrait *Vertumnus* as a gift to Rudolph II. Carter was acquainted with this information and in her review of the catalogue *The Arcimboldo Effect*, she affirmed that "Rudolf commissioned Arcimboldo to paint him as Vertumnus, god of the gardens: the result is a man wholly subsumed to the condition of a harvest festival. Rudolf loved it and made him [Arcimboldo] a Palatine count" ("Pontus" 430).¹¹² Moreover, the textual-visual *paragone* is already strong in this picture by Arcimboldo which has Ovid's *Metamorphoseos* as literary source, but which had also been ekphrastically represented by several poets working together with the Milanese painter before being re-visited by Carter.¹¹³ For instance, Lomazo Comanini wrote the poem "Vertumnus" and included it in his *Il Fignio* (1591), a book which debated theoretically on Arcimboldo's art (DaCosta Kauffman 89). Although, when analysing this picture, Comanini expressed the view that the canvas was not made for the emperor to laugh at himself—but as an allegorical emblem, as the apotheosis of the monarch ruling over the world and as an image of eternal spring and fecundity (DaCosta Kauffman 96)—the defiant gesture towards imperial allegories and emblems is undeniably part of Arcimboldo's portrait of the Emperor as Vertumnus, and Carter seems to

¹¹² Arcimboldo was ennobled in 1580 and created court Palatine in 1592.

¹¹³ *Vertumnus* is the Etruscan god of change. In his *Metamorphoseos* (book XIV), Ovid tells the story of this deity of vegetation and transformation disguising himself every day and finally turning into an old lady to seduce his beloved nymph Pomona and then attempting to conquer her by telling her the story of Iphis and Anaxarete (lines 622-771). Hence, Ovid's pages are not only pretexts and intertexts for Arcimboldo's *Vertumnus* but also for Carter's story, providing the idea of metamorphosis as a rhetorical trope that implies the recognition of continuity. In the explanatory notes to *Metamorphoseos*, the editor tells us: "Vertumnus: the name means 'Turning' and the god is indeed generally associated with the changing seasons as reflected in these metamorphoses" (193).

engage with the ridicule and parody of the monarch this picture (Fig. 25) connotes.¹¹⁴

This *image-textual* labyrinth gets even more complicated because Carter suggests—ekphrastically—that her character Rudolph II wants to become *Vertumnus*, just like the historical Rudolph II “became” *Vertumnus* when painted by Arcimboldo: “One day . . . the Archduke will come to Dr Dee, his crazy eyes resembling, the one, a blackberry, the other, a cherry, and say: transform me into a harvest festival! So he did; but the weather got no better” (“Alice” 408). The detail on the composition of the eyes of the portrait is revealing of Carter’s ekphrastic device. This time, the name of the canvas is absent but the verbal description of Carter’s character of the Archduke Rudolph II clearly matches Arcimboldo’s picture of *Vertumnus*. As a result, the Archduke Rudolph II becomes Carter’s second *imagetextual character*.

Hence, through intricate *imagetextual* procedures, Carter links Rudolph II to Arcimboldo’s *Vertumnus*, just like Arcimboldo did; no surprise here. However, the parodical gesture comes when we realise that Carter has her Rudolph II/*Vertumnus* sexually related to a fictional lover, Summer, which, as I suggested, is also ekphrastically depicted as being very similar Arcimboldo’s *Vertumnus* (a portrait of Rudolph II). Thus, with her playful *image-textual* references, Carter not only underscores the congeniality that runs through Arcimboldo’s portraits, the aesthetics of the *naturalia capricci* (it is sufficient to just look briefly at Arcimboldo’s *Vertumnus* and *Summer* to take cognizance of the similarities between them), but also she ironises the sexual innuendos in Arcimboldo’s pictures and, subsequently, makes fun of the historical Rudolph II. As was noted by Milada Franková it is meaningful—because of its daring and humorous power—that Carter diminishes Rudolph II, whose noble titles include King of Hungary and Bohemia (1572) and Emperor of the Holy German Nation

¹¹⁴ DaCosta Kaufmann affirms that Arcimboldo’s composite heads were meant to function as heraldic representations of the Empire and the power of the Emperor that was supposed to rule over time and space (89-109). Arcimboldo’s choice of painting a bust instead of a full-body portrait serves to reinforce the idea of the monarch being *caput mundi*. This is also Pontus Hulten’s explanation for *Winter* as representing Maximilian II insofar as, if the season of winter is the head of the year, then, Maximilian II was the head of the world (23).

(1576-1612), to a simple Archduke (129). This derogatory gesture supposes a linguistic operation concomitant to the ironic and parodical *imagetextual* strategies.

I also suggested that another way to appreciate Carter's Summer as an *image/textual character*, empathising the difference between words and images and parodying the media gaps, is by considering that Carter's Summer is not in complete harmony with Arcimboldo's *Summer* not only because of the overlapping presence of Arcimboldo's *Vertumnus*, but also due to the intromission of Švankmajer's filmic creatures. Given the strong relation established between Švankmajer, Arcimboldo and Rudolphian Mannerism, when creating her *image/textual character* of Summer Carter is also informed by several of Švankmajer's animated marionettes which are also part of this dense and cross-fertilising net of Arcimboldesque affinities. For example, Švankmajer's *Historia Naturæ (Suita)* (1967); *Dimensions of Dialogue* (1983) [*Moznosti Dialogu*] and *Flora* (1988), are three non-verbal short-films which refer explicitly to Arcimboldo's paintings and are part of Carter's short story's *imagetextual* affinities. As Carter dedicated her short story to Švankmajer, the filmmaker had dedicated his *Historia Naturæ (Suita)* to Rudolph II. This short-film explores the idea of a mannerist collection of assorted objects and Rudolph II's fascination with Natural History compilations. Furthermore, the fetishistic interest in the object, which is the main theme of this film, forms a surreal artistic line which is followed by all the artists involved in this puzzle, including Carter and di Giorgio.

Fig. 26 from *Historia Naturæ (Suita)*, 1967.

Fig. 27 from *Historia Naturæ (Suita)*, 1967.

These images have been removed by the author of this thesis for copyright reasons.

On the other hand, Švankmajer's *Dimensions of Dialogue* (1983) is of thematic and stylistic importance. This film is divided into three sections. The first one, "Factual Dialogue", is based upon a succession of scenes that includes the actions of eating, devouring and mutating. The opening scene portrays two motorised heads that fight a duel in several stages, each time reducing themselves to decayed variations and recreations of what they once were. The first of these colliding mobile heads is built upon a collage of cooking utensils (Fig. 28), very close to various Arcimboldesque pictures called *Humani Victus Instrumenta*, one of which I present here (Fig. 29), and also to another Arcimboldesque drawing known as *The Female Cook* (n.d.).¹¹⁵ The other head is alternatively built upon a food ensemble in the manner of Arcimboldo's composite heads of *The Season's* series. During the duel, the metal instruments (*artificialia*) devour and destroy the creature made of vegetables and fruits (*naturalia*). Then, chaos and the entropic disorder provoked by the fusion of these promiscuous heads, which devour each other, invades the filmic close-up and we stand looking at the processes of cutting, chopping, slicing, grinding, and crushing shown in every detail and at a spectacular speed.

Fig. 28 from *Dimensions of Dialogue*, 1983.

Fig. 29 Anonymous. *Humani Victus Instrumenta: Ars Intrumenta: Ars Coquinaria*, 1569.¹¹⁶

These images have been removed by the author of this thesis for copyright reasons.

¹¹⁵ For more variations on these pictures, see *The Arcimboldo Effect*.

¹¹⁶ Pontus Hulten reflects on the anonymous or controversial authorship of some Arcimboldesque paintings, explaining that because of the popularity of Arcimboldo's creations, many versions of each picture were made. However, because no previous comprehensive exhibition on Arcimboldo's art has been held before the one in Venice in 1987, there is no way of asserting the authorship of many of the Arcimboldesque images (19).

In his essay “The Imperial Court in the Time of Arcimboldo”, R.J.W. Evans explains how what is known as *naturalia* (Arcimboldo’s main iconographic paradigm) did not fulfil the scope of the 16th century’s imperial collections, so the monarchs also incorporated what was called *artificialia* (weaponry, armour, artisans’ tools, etc.) to their treasure and arts chambers (42); Fig. 29 documents this strongly. In this sense, by means of portraying the character of Summer as a mechanical, technological and roboticised puppet made of delicious fruits, Carter renders her own version of Švankmajer’s mannerist, aggressive and dialectical duel between *naturalia* and *artificialia* in *Dimensions of Dialogue* (Fig. 28).

In Švankmajer’s *Flora* we also encounter an ominously assembled fruit and vegetable figure (Figs. 30 and 31).¹¹⁷ This very brief short-film (only half a minute long), shows a female creature made of vegetables and fruits tied up to a bed, as if it were a prisoner. The creature is dehydrated and the viewer can see the glass of water on the bedside table and perceive its anxiety in its efforts to get hold of it, but as the creature cannot move, it cannot reach the water. Without it, it rots and the close up camera shows the process of decomposition and putrefaction emphasised by the swarm of worms popping out of its cauliflower legs. Similarly, Carter explores the potential organic disintegration of her *image/textual character* of Summer. We are told that, when the Archduke squeezes it, by making love with it, it disintegrates, releasing colourful and viscous juices, leaving behind a “delicious ripe scent of summer pudding” (“Alice” 403): “grape juice, and apple juice, and peach juice, juice of plum, pear, or raspberry, strawberry, cherry ripe, blackberry, black currant, white currant, red” (“Alice” 403). This potentiality for disintegration and putrefaction that both Carter and Švankmajer interrogate in relation to Arcimboldo’s natural creatures would also be brought to the fore by di Giorgio in her Arcimboldeque creations, as I will discuss in the next chapter.

¹¹⁷ Of course, Švankmajer’s *Flora* bears explicit reference to Arcimboldo’s *Flora* (Fig. 40) as well. However, despite being called *Flora*, Švankmajer’s creature is composed of grapes, grains, cauliflowers and other vegetables and fruits that distinguishes it from Arcimboldo’s entirely flower-patterned *Flora*, and brings it closer to Arcimboldo’s *Summer* and also to his *Vertumnus*.

Fig. 30 from *Flora*, 1989.

Fig. 31 from *Flora*, 1989.

These images have been removed by the author of this thesis for copyright reasons.

Therefore, by means of the *image/textual character* of Summer, Carter builds a bridge not only to Arcimboldo's *Summer* and *Vertumnus* but also to Švankmajer's Arcimboldeque animated marionettes in two ways. On the one hand, unlike Arcimboldo's heads, or busts, Carter's Summer is a full anthropomorphic being resembling Švankmajer's *Flora*, a creature which is also prone to disintegration. On the other hand, Carter's Arcimboldeque creature is mechanical, it moves on wheels, thus explicitly referencing Švankmajer's animated creatures as opposed to Arcimboldo's still paintings. If Arcimboldo's pictures seem already to be on the verge of transformation, if one feels when looking at them that they could almost come to life, Švankmajer has made this perception a *leitmotif* of his work, and he has, in fact, animated Arcimboldos.¹¹⁸

The stop-motion device for animation, which I have presented as a distinctive Švankmajeresque film technique, is not only related to the Arcimboldeque figure of the collage and ensemble but, more importantly, it

¹¹⁸ Inspired by the Hermetic belief that objects retain some trace of the people who touched them, Švankmajer declared in the documentary made by the Brothers Quay that: "Like Arcimboldo this desire to create transformations is very strong in me. In my films, people are often replaced by objects which have always seemed more permanent and more exciting through their latent content, their memory. In the films, I've always tried to uncover this content, to listen to the object and decide their narration. Here lies the special appeal animation holds for me, which is, to let the objects speak for themselves". As I have no written documents from which to quote, I offer the transcription from the film's voice-over.

conveys here movement and transformation and, in this sense, it displays the main subject of Carter's short story, summed up in the sentence: "In Prague, the city of Golem, an image can come to life" ("Alice" 406). The idea of the Golem, and its paradigmatic series of related creatures, such as the homunculus and the automaton, relates to the humanisation of objects, which is a central theme for the short story. The debate on the animated object that Carter introduces in her story (enclosed in the frame of the Cinquecento's vocabulary of monstrosities and *chimere*) is, of course, indebted to Freud's notion of the *unheimlich* and constitutes another line of interaction with Surrealism and its artistic exploration of Freudian motifs that inspire the presentation of Summer:

although it [Summer] looked as if eccentrically self-propelled, Arcimboldo the Milanese pushed it, picking up bits of the thing as they fell off . . . This thing before us, although is not, was not and never will be alive, *has* been animate and will be animate again . . . the Archduke likes to pretend this monstrous being is alive, for nothing inhuman is alien to him. ("Alice" 406-407)¹¹⁹

On the other hand, like Arcimboldo's unique and playful portraits entitled *Summer*, and like Švankmajer's *Flora*, Carter's Summer is also an unclassifiable and feminine entity: "The size and the prominence of the secondary sexual characteristics indicates this creature is, like the child, of the feminine gender" ("Alice" 407).¹²⁰ The heavily accentuated sexuality of the

¹¹⁹ In addition, in Carter's story Dr. Dee, Arcimboldo the painter and Ned Kelly wonder if Alice is alive or not, aligning their thoughts to a series of animated objects from history, such as the moving statues that Daedalus built, and the constructed eagle and fly which, according to Boterus, were capable of flying: "Are they animate or not, these beings that jerk and shudder into such a semblance of life? Do these creatures believe themselves to be human? . . . The Doctor thinks about these things a great deal and thinks the child upon his knee, [Alice] babbling about the inhabitants of another world, must be a little automaton popped out from God knows where" (Carter, "Alice" 406).

¹²⁰ The gender of Arcimboldo's pictures has been greatly debated in direct relation to their political allegorical meaning that would match each of these paintings to different members of the Royalty. According to Giovanni Battista Fonteo's (Arcimboldo's personal acquaintance who stayed in the imperial court of Vienna between the years 1568-1571) explanatory poem of *The Seasons* and *The Elements*, Arcimboldo's pictures, which were commissioned by the Emperor, are portraits of Maximilian II and we should always see the man behind the portraits (Falchetta 156). Nonetheless, it is clear to me that it is possible to interpret Arcimboldo's many versions of *Summer* as having female

creature, made exclusively to be the Archduke's lover, is important for my reading. In direct relation to the critical questioning of Modern reason that I believe is crucial for the understanding of the text, the Archduke comments: "Reason becomes the enemy which withholds from us so many possibilities of pleasure', said Freud" ("Alice" 408). This recurrent anachronistic twist produced, this time, by quoting Freud's credo as representative of the 16th century's understanding of sexuality, implies that one of the ways in which rational logic is subverted is via the unrestrained broadening of the sexual and erotic domain, in particular, via the exploration of objects as sexual fetishes.

Summer lives in a fruit bowl in the curious room from where Dr. Dee fed Alice with a magical strawberry. When referring to the erotic encounter between the Archduke and the robotic *Summer*, Carter relies on the perspective of a toothless lion, kept by the Archduke chained up in his chamber as a sort of "watch-dog or . . . a giant guard-cat" ("Alice" 401):

Meanwhile, the Archduke, in the curtained privacy of his bed, embraces something, God knows what (401) . . . The bell ceases . . . Then, from under the curtains, on either side of the bed, begins to pour a veritable torrent that quickly forms into dark, viscous, livid puddles on the floor. But, before you accuse the Archduke of the unspeakable, dip your finger in the puddle and lick it. Delicious! ("Alice" 403)

The reader accesses what happens in the Archduke's bedroom through the lion's focus, and so we are told that the bed shakes and the bell hanging over it becomes agitated. The presence of the toothless lion is again an indication that Carter wrote her historically-anchored short story directly inspired by the reading of the catalogue of *The Arcimboldo Effect* exhibition which explains how the Emperor "kept a lion chained in his antechamber and threatened to sit the beast on the coattails of his majordomo if the service was poor" (Rheims 118). Moreover, it is through the lion's perspective that we get acquainted with an even more puzzling reference: "Why can't he make do with meat, like other people', whined the hungry lion. Can the Archduke be effecting intercourse with

breasts. Secondly, the assumption that all the pictures represent male monarchs might also be questioned by his portrait of *Water*, wearing a rather feminine pearl necklace. Pontus Hulten asks whether perhaps this painting could be a portrait of the Empress (23).

a fruit salad? *Or with Carmen Miranda's hat? Worse*" ("Alice" 402, emphasis added).

Fig. 32 Advertising image for the song "South American Way", 1940.

Fig. 33 Movie poster for the film *Bananas is my Business*.¹²¹

These images have been removed by the author of this thesis for copyright reasons.

The reference to Carmen Miranda produces a wide assortment of meanings. Firstly, Carter declared in her 1990 introduction to the short story: "Carmen Miranda was the favourite film actress of the linguistic philosopher Ludwig Wittgenstein" (qtd. in Ryan-Sautour 75). Ryan-Sautour reads this as a reinforcement of the game with riddles and languages that the story proposes (75). I would suggest another elective affinity between Arcimboldo, Carter, Miranda and Wittgenstein's "Duck-Rabbit", an image which can be read in multiple ways—like Arcimboldo's pictures and Carter's texts—and which Mitchell has studied as a case of "multistability" (*Picture* 45). I will develop this idea in the next section. Secondly, if Summer, the creature created by Arcimboldo the character in the manner of Arcimboldo the painter, looks like Carmen Miranda's hat, then Carter is implicitly relating Arcimboldo's artistic productions to 20th-century's Brazilian culture. By doing so, Carter repeats the anachronistic gesture of setting Arcimboldo's paintings—so much ahead of their time—into a synchronic system of meanings and representations in which the

¹²¹ *Carmen Miranda: Bananas Is My Business* (Dir. Helena Solberg, 1995), a documentary biography of Carmen Miranda.

figure of the Brazilian artist, become Hollywood diva, stands for a stereotyped image of Latin America forged by Hollywood.

Popularly known as “The Lady in the Tutti Frutti Hat”, in spite of being Brazilian, Miranda’s image surpasses national frontiers as she is generally associated with images of Latin America in general, resting on notions of gaiety, sensuality and silliness.¹²² In this manner, Miranda is often portrayed as a caricature of Latin America, perceived as inauthentic, kitsch, and above all, sexual. In particular, Sol Glik and Tânia García study Miranda as the image of exaggeration, hybridism and caricaturisation that northern perspectives project on Latin America (Glik 2373).¹²³ For example, in the famous song “The South American Way”, we hear Miranda sing the following illustrating lyrics: “Have you ever danced in the tropics?/With that hazy lazy/Like, kind of crazy/Like South American Way/Have you ever kissed in the moonlight/In the grand and glorious/Gay notorious/South American Way?”¹²⁴ All these perceptions of South America as being “crazy”, “lazy” and “hazy” correspond to an appreciation of the region and its cultures as inferior, impulsive, animalised, and intrinsically related to nature as opposed to culture (García 2373).

The cliché idea that nature is a distinctive quality of Latin America and that, contrarily, culture is either a North American or a European value, is also correlated with the perception of Latin American women and men as overtly sexualised. The fact that Carter’s Summer—which looks like “Carmen Miranda’s hat on wheels” (“Alice” 407)—is created solely to be the Archduke’s lover, confirms this argument: “what he [Archduke] wants to do is plunge his member into her artificial strangeness, perhaps as he does so imagining himself an

¹²² Carmen Miranda was born in Portugal but came to Rio de Janeiro as a small child and developed as a comedian and singer in Brazil until she was taken to Hollywood (as part of the US Good Neighbor policy) in the 1930s. She would always define herself as Brazilian. When she came back to Rio, after having gained fame and fortune in the USA she was booed by the Brazilian public who felt she had sold out to US commercialism. As a consequence, she later recorded a song about it in which she reclaims her identity as being Brazilian. “Disseram que voltei americanizada” [“They Say I Have Come Back Americanized”] was written by Luiz Piexoto and Vicente Paiva for Miranda who recorded it in 1940 with Odeon Records.

¹²³ See also Tânia García’s “Carmen Miranda: Imagem e símbolo da América Latina construído por Hollywood”.

¹²⁴ “South American Way” is included in the film *Down Argentine Way* (Dir. Irving Cummings, 1940).

orchard and this embrace, this plunge into the succulent flesh . . . this intercourse with the very flesh of summer will fructify his cold kingdom” (“Alice” 407). Furthermore, the variety of summery fruits the character of Summer displays, the obsession with fertility described by the Archduke as *Vertumnus* (wanting to fructify his kingdom) together with the mandrake experiments presented before, also relate to the sexualised connotations that Carmen Miranda embodies as “the Brazilian bombshell”, as she was called.

Therefore, the resulting linkage between the Italian painter and the Brazilian actress represents a form of cultural politics. Carter participates of this negative perception of Miranda and what she symbolises (Latin America’s sexualised and ridiculised identity), primarily, because in her short story she presents the notion that the Archduke’s eccentricity and odd unconventionality lies in the fact that he does not make love with human beings but with “fruit salads” (“Alice” 402) which look like Miranda; this is a first level of ridiculisation. Also, the idea that the arrangement of fruits could be Miranda’s hat is offered as an inferior possibility. The adjective used, “worse”, points precisely to the poorer quality, or the lower standard that Miranda’s hat represents in comparison with Arcimboldo’s *Summer*, which entails, implicitly, a comparison between high European art (represented by Arcimboldo) and popular Latin American culture (Carmen Miranda).

In addition, when relating Carmen Miranda to the Arcimboldeque *Summer on wheels*, Carter insists on the image of bananas as a connective element which is linked to representations of Latin America and the Caribbean:

A split fig falls out of the bed on to the marble floor with a soft, exhausted plop, followed by a *hand of bananas* that spread out and go limp, as if in submission. . . . The *hand of bananas* indicates the Archduke’s enthusiasm for the newly discovered Americas. Oh, brave new world! . . . *the hand of bananas* is freshly arrived from Bermuda via his Spanish kin. (“Alice” 402, emphasis added)

The first thing I note is that none of Arcimboldo’s pictures feature bananas, most probably because bananas were not an easily accessible commodity in Europe of the 16th century. On the one hand, the repetition of the word *bananas* reinforces the idea of the object, in this case fruits, as sexual fetish. Like Jeanette Winterson, who in 1989 would teach us to sex the cherry, Carter is also sexing the fruit. However, there is a certain gender misalignment here, as

the banana, a phallic fruit, is related to female Summer. On the other hand, the repetition of the term *bananas* in the story, together with the iteration of the name of Carmen Miranda (whose business was bananas and whose name is mentioned twice), contributes to the notion of the season that Summer embodies by means of associating the Americas and the Caribbean with tropical heat. Furthermore, "Alice in Prague" also presents the idea of bananas negatively by their association with Rudolph II who is portrayed as the "omnivorous Archduke, with his enthusiasm for erotic esoterica" ("Alice" 405). In so much as he is presented as an eccentric collector, and in so much as he is depicted as weird and crazy, the bananas function as items of ridicule and as major components of the lascivious sexuality attached to Arcimboldo's pictures via the reference to Carmen Miranda. In parallel, the bananas also provide a subtle critique of the political powers of the Hapsburg Empire, which is shown as "omnivorous" in its colonising and expansion projects. As an example, let us consider the subtle postcolonial irony placed in Carter's text, which is suggestive of the cultural exchange between Europe and the Americas: "The hand of bananas indicates the Archduke's enthusiasm for the newly discovered Americas. Oh, brave new world!" ("Alice" 402).

Moreover, bananas are geo-political commodities associated with negative and derogatory ideas of the Americas (excluding the USA and Canada) and the Caribbean as projected in the common phrase "banana republics" used to refer, primarily, to Latin American and Caribbean nations who export bananas to North America and Europe. Politically, the term is employed to represent Latin America and the Caribbean in a pejorative way, highlighting aspects of supposed instability, poverty, corruption and dependence on northern nations. In this respect, the bananas function as a complex matrix of information whose presence is crucial in key Latin American works of art such as García Márquez's *Cien Años de Soledad* (1967), which manifests against the United Food Company (UFCO) and Eduardo Galeano's *Las venas abiertas de América Latina* (1971), which narrates the story of the slaughter in La Ciénaga (1928), the *coup d'état* in Guatemala (1954) and its

relationship with UFCO.¹²⁵ Pablo Neruda's poem from *Canto General* (1950), "La United Fruit Co.", describes this company—together with Coca-Cola Inc., Anaconda, and Ford Motors—as a colonial power participating in the exploitation of South and Central America. In these unavoidable contexts, the bananas and the other fruits present in Carter's *Summer* and linked to Carmen Miranda's hat symbolise a political strategy that economically exploits Latin American and Caribbean nations in the service of northern consumerism. By means of engaging with this political agenda through a negative presentation of Miranda (and what she symbolises in geo-cultural terms) *vis à vis* the notion of the bananas as sexual objects, Carter exposes her internalisation of the neo-colonialist discourse that affects transatlantic exchanges, as I detailed in the Introduction when referring to the Virago books.

Subsequently, the phrase *The Arcimboldo Effect* with which I named this chapter refers, on the one hand, to the fact that Carter proposes a revival and a continuation of Arcimboldo's legacy by means of connecting his iconography to Švankmajer, the Brothers Quay, Kahlo, O'Keeffe and Carmen Miranda. As I suggested, this connection is not exempt of political connotations that connect Europe to the Americas revealing a negative perception of the Americas and the Caribbean. Additionally, Carter is also part of *The Arcimboldo Effect* because not only does she make explicit references to Arcimboldo, Švankmajer and Miranda (Arcimboldesque epigones on their own), but also her own literary iconology, as expressed in the creation of her *imagetextual characters*, is intrinsically Arcimboldesque.

The Arcimboldo Effect

The Arcimboldo Effect: Transformations of the Face from the 16th to the 20th Century, was the first retrospective exhibition of Giuseppe Arcimboldo's art held at the Palazzo Grassi in Venice in 1987. The exhibition aimed to present

¹²⁵ The United Food Company, (1899-1970), was a powerful US company dedicated to the production and exportation of fruits from South and Central America and the Caribbean to Europe and North America. Its major products were bananas and pineapples. Politically, this company is the archetypical example of neo-colonialist exploitation, domination and political intervention of the USA in the rest of the Americas.

the “cultural path” (Benvenuti 7) that Arcimboldo’s visual creations started and which was foundational for the artistic development of many of his contemporary followers, was later forgotten by the history of art, but was re-discovered by the avant-gardes in the past century. In this sense, and as hinted by its title, the show included a series of transformations and alterations of the idea of the face made in the works—and sometimes also texts—of Odilon Redon, Pablo Picasso, Marcel Duchamp, Max Ernst, Giorgio de Chirico, Kurt Schwitters, George Grosz, Raoul Hausmann, Francis Picabia, René Magritte, Salvador Dalí, Man Ray, Jackson Pollock, Jean Dubuffet, Andy Warhol, Jasper Johns and Roy Lichtenstein, amongst others. The event was meant to explore the full range of Arcimboldo’s creative work, its bequest, prolongation and affinities with other artists and it was the first—and I believe the only—time the Milanese’s whole *œuvre* was shown in a single exhibit. Strangely, however, Švankmajer’s incredibly Arcimboldeque creations were not taken into account.

Fig. 34 Giuseppe Arcimboldo. *The Vegetable Gardener*, 1590.

Fig. 35 Giuseppe Arcimboldo. *The Cook*, 1570.

These images have been removed by the author of this thesis for copyright reasons.

“Pontus Hulten: The Arcimboldo Effect”, is the review that Angela Carter wrote addressing the exhibition’s catalogue, also published in 1987 and defined by Carter as: “A gorgeously illustrated, hefty collection of essays by diverse hands”

("Pontus" 431).¹²⁶ On the one hand, I am interested in studying Carter's ekphrastic passages on pictures by Arcimboldo included in this review. For example, without naming them or being explicit about the identity of the works, Carter evokes verbally two pictures by Arcimboldo, *The Vegetable Garden* (Fig. 34) and *The Cook* (Fig. 35): "Other paintings of his—the saucepan filled with vegetables that turns into the face of the gardener when you up-end it; the dish of roast meats that reverses to become the cook—are jokes that haven't lost their point over the years" ("Pontus" 430). Arcimboldo's scholars call these pictures "double-images", because they are, indeed, reversible pictures, changing meaning as they are turned upside down. This is why Carter qualifies them as "jokes". I am concerned with this ekphrastic comment because it reveals that what Carter perceives in these double and reversible visual conceits by Arcimboldo is the historical endurance of their artistic value. According to Carter, these pictures "haven't lost their point over the years" ("Pontus" 430) and their modernity rests on the fact that they propose an active idea of spectatorship according to which the beholder needs to be part of the work which is open to manipulation and interpretation. It is only when handling the picture upside down that we perceive the "second" image, or the other heuristic quality of the image. In this sense, Mitchell speaks of "multistability" as a "class of pictures whose primary function is to illustrate the co-existence of contrary or simply different readings in the single image" (*Picture* 45). As happens when looking at Wittgenstein's "Duck-Rabbit", for example, Arcimboldo's pictures referred to by Carter are multistable images that generate

¹²⁶ Despite Pontus Hulten's undoubted relevance in the Arcimboldo event in Venice (at the time of the exhibition he was the Artistic Director of the Palazzo Grassi and the General Commissioner for the exhibition and, additionally, he wrote the first article included in the book: "Three Kinds of Interpretations"), it is not clear to me why Carter mentions him in the title of her article as if the book were his or edited by him. However, it is possible that this is just an incidental editorial issue. For example, Patrick Hughes's review of the same book for the *London Review of Books* on the 7/5/87, also refers to "The Arcimboldo Effect by Pontus Hulten". Therefore, I hypothesise that, as published by Thames and Hudson in England, the book must have counted Pontus Hulten as editor. However, I cannot confirm this assumption because as it is not a popular book, and it has not been reprinted, I could neither get hold of this possible edition by Pontus Hulten nor confirm it is a mistake. Contrarily, the most popular edition, and the one I am using, published by Bompiani and printed in Milan, has Rasponi and Tanzi as editors.

ambiguity and, hence, refer back to themselves (Mitchell, *Picture* 48). In this respect, and following Mitchell's word-pun, multistable images, like Arcimboldo's double-images are fundamentally hybrid and *imagetextual* because they *picture* their own *theory* of how to look at them; they bear traces of their own meta-artistic discourse. It is in this respect, also, that Arcimboldo's legacy, or his effect, can be traced to art from later centuries, especially to self-referential avant-garde visual art, which also incorporates a discourse on spectatorship within the rhetorical structure of the visual works and is, therefore, a great example of the hybridity of the *imagetext*. Furthermore, Carter also focuses on *The Seasons* series:

These grotesque portraits have the troubling, festive inhumanity of carnival heads, and represent just as simple concepts. Spring has roses for cheeks—literally; the nose of Summer is composed of a small vegetable marrow; Autumn has a mushroom for an ear and Winter is made up mostly of roots and fungi. The imagination at work here is a curiously literal one. ("Pontus" 430)

Firstly, this *imagetextual* comment differs from the free interplay with Arcimboldo's images that Carter developed when presenting her *image/textual character* of Summer in her short story. This time, Carter is ekphrastically accurate and straightforward: Arcimboldo's *Spring* indeed has roses for cheeks, the nose of *Summer* is a little marrow—and not a pear as she playfully suggested in "Alice in Prague"—, *Autumn* has a mushroom for an ear and *Winter* is largely composed of roots and fungi. There is no parodical criticism of ekphrasis as an *imagetextual* strategy here.

Secondly, contrarily to the way in which most art historians interpret Arcimboldo's paintings as being powerfully metaphorical, Carter evaluates his composite portraits as being literal. But it seems to me that it is her analysis which is literal, offering only her perception of the thematic and semantic correspondence between seasons and their natural produce: flowers bloom in spring, marrows are harvested in the summer, mushrooms belong to the autumn and winter is a bleak season in which trees nakedly exhibit their leafless roots. What Carter does not study, however, are the rhetorical implications of the analogical Arcimboldesque metaphor that I will develop in the next chapter. Nevertheless, her affirmation regarding the literal imagination in Arcimboldo should not be read as an underestimation of Arcimboldo's artistic

zest, or as a perception of simplicity in Arcimboldo's work. Alternatively, Carter once explained that "[A]nother way of magicking or making everything strange is to take metaphor literally" (Haffenden 92). Hence, according to Carter, it is precisely in the literal reading of Arcimboldo's pictures that we can appreciate his magical greatness.

By the end of her article we read the following controversial statement: "It is a characteristic of Mannerism that it is more interesting to talk about than it is to look at and I have a feeling that the book [catalogue] is rather better value than the exhibition, even at the price" ("Pontus" 431). The first implication emanating from this quotation is Carter's appreciation of Arcimboldo's art as mannerist.¹²⁷ Secondly, what is also implied is a derogation of the visual event, the exhibition, as Carter considers the catalogue (the mediation of pictures by scholarly informed words) to be superior, more interesting than the visual, i.e., "better value". In this sense, her comment is, on the one hand, unusual: she seems to prefer to gaze at the reproduced copy than to encounter the original Arcimboldos. On the other hand, the comment is also rather iconophobic revealing either the *ekphrastic fear* or the underestimation of the image: she prefers the "speaking picture" to the "mute poetry". However, beyond the latent iconophobia, her reference to Mannerism seems to imply that the book is better value because, like Arcimboldo's mannerist art, it is intermedial, multi-layered—"A gorgeously illustrated, hefty collection of essays by diverse hands" ("Pontus" 431)—, a space in which we find both texts and images. In this sense, one could argue that Carter is actually arguing for the value of *imagetextual*, mannerist hybridity.

Nonetheless, Carter wrongly implies that museum and gallery exhibitions are purely visual events. Contrarily, I would suggest that the space of the museum is precisely a quarrelsome *imagetextual* locus, as expressed in the representational anxieties staged at the limits of pictures and their continuation into titles, dates, verbal specification or explanations of media, curatorial notes—that often extend to the walls surrounding and framing the pictures—,

¹²⁷ However, even if she embraces a mannerist reading of Arcimboldo's art, she also complicates the artistic tagging by referring to Arcimboldo's pictures as baroque, evoking Mario Praz's conceptualisation of the Baroque in his *The Flaming Heart* (Carter, "Pontus" 430).

audio-guides, leaflets and, precisely, catalogues, all put side by side with the works of art in exhibition (Heffernan, “Entering” 264). Therefore, if Carter favours the catalogue over the exhibition, suggesting that the book provides her with intermedial explanations and multi-layered mannerist analysis of the pictures which the exhibition could not provide, she is mistakenly oblivious to the fact that the museum is already a paragonal hybrid space of negotiation of the visual and the verbal; already a place where art and art history mingle.

Alternatively, the last sentence of Carter’s review of the catalogue, “[N]o amount of explanation removes the strangeness from the pictures” (“Pontus” 431), mirrors the phrase that opens the article, “[F]amiliarity does not dull the peculiar shock, almost horror, given by the paintings of Giuseppe Arcimboldo” (“Pontus” 430), and blatantly contradicts her previous position on the superiority of the “illustrated” text over the visual exhibit, confronting and complicating the arguments above. These latter remarks affirm the visual ineffability that resides in Arcimboldo’s pictures and suggest the idea that intermedial “translation” (*ekphrastic hope*) from the visual into the verbal is impossible. To support the ineffability of Arcimboldo’s pictures she insists: “But the whole point of the ‘composite heads’ is their enigmatic *self-sufficiency*” (“Pontus” 430, emphasis added). Consequently, Carter contradictorily implies here the superiority of the visual over the verbal suggesting a perspective closer to iconophilia instead of iconophobia.

As I have suggested—informed by Corfts—in the section on Richard Dadd’s “Come unto These Yellow Sands”, Carter is very prone to contradictions in the sense that she works with the concept of impossible paradoxes and uses the device of incongruity and inconsistency in order to destabilise and undermine univocal readings.¹²⁸ By means of offering paradoxical arguments on the encounters of words and images, Carter is staging the dialectical intermedial *paragone* because the creation of rhetorical conflict is one of the functions of the vacillation between favouring texts and favouring images.

On the other hand, the contradiction between considering the “illustrated” book “better value” than the exhibition, whilst affirming, at the same time, that Arcimboldo’s pictures are ineffable and that their uniqueness resides, precisely,

¹²⁸ “In my [Angela Carter’s] work I keep on saying . . . that everything is relative—you see the world differently from different places” (Haffenden 95).

in their visual self-sufficiency, contributes to the approach towards a mannerist communicational system that privileges ambiguity. In her review Carter not only suggests that Arcimboldo's art is mannerist—therefore, to talk about it, to continue it, to participate on its “effects” is understood to be more interesting than simply gazing at his pictures—but also provides us with a cunning example of the celebrated mannerist trope of *discordia concords*. In this sense, it is arguable that Carter is not precisely underestimating the visual exhibit *per se* but is aligning herself with mannerist lines of creations for which the wonder, the oxymoron, the hybrid are favoured argumentative figures. Interviewed by James Haffenden, she explained:

my [Angela Carter's] fiction is very often a kind of literary criticism, which is something I've started to worry about quite a lot. I had spent a long time acquiescing very happily with the Borges idea that books were about books, and then I began to think: if all books are about books, what are the other books about? Where does it all stop? Borges is happy with the idea of a vast *Ur-book*, which is a ridiculous proposition. I think that fiction in Britain, and in the USA, is going through a very mannerist period. I think the adjective 'post-modernist' really means 'mannerist'. Books about books is fun but frivolous. (79)

This interview reveals that another way of understanding the idea of the phrase *The Arcimboldo Effect* refers to how Carter communicates Arcimboldo's Mannerism with her own mannerist-postmodernist style.¹²⁹ On the one hand, via the reference to Borges, Carter relates Mannerism to a tendency towards meta-representation. From this point of view, her short story “Alice in Prague” works clearly as a piece of critical writing and as an example of mannerist meta-representation on many *imagetextual* levels: Arcimboldo's paintings, Švankmajer's and the Brothers Quay's non-verbal films, Carmen Miranda's iconology, the exhibit at the Palazzo Grassi, the catalogue reviewed and the

¹²⁹ Arnold Hauser, for example, distinguishes between Mannerism as a historical artistic period and mannerist trends visible in each art period, as a style of self-reflection and degradation (355). It is in this sense, as a mannerist trend, that I appreciate Carter's (whose cultural materialism brings her closer to Hauser's Marxist development of the history of art) reading of postmodernism in Britain and in the USA as mannerist. “JH. But I think it is true that you do embrace opportunities for overwriting...AC: Embrace them? I would say that I half-suffocate them with the enthusiasm I wrap my arms and legs around them. It's mannerist, you see . . . I started off being an expressionist, but as I grew older I started treating it more frivolously and so I became a mannerist. It's the only way I can write” (Haffenden 91).

review itself. As I hope to have demonstrated, the whole story is presented as to be deciphered, and its elaborate structure of intermedial quotations and complex references exposes this aspect of the deep historiography of art; “the alchemy of reading”, in the words of Ryan-Sautour. Additionally, other ingredients of the mannerist *Zeitgeist* and style that Carter embraces are the thematics of secret science, occultism and hermetic pursuits, and the *concettismo* in the exposition of cunning and marvellous imagery that I referred to, briefly, in the section “Through Arcimboldo’s Looking-Glass”.

However, Carter’s negative reference to Borges’s idea that art is about art implies a critical appreciation of her own intricate and mannerist style of writing. Nevertheless, unlike Carter, I do not value her *imagetextual* enigmas and mannerist riddles as frivolous. Contrarily, I hope to have shown the many rhetorical, sexual and geo-political connotations and repercussions of Carter’s mannerist folds.

Finally, one last projection of the term *The Arcimboldo Effect* refers to the connection with Surrealism that I insinuated at the beginning of this chapter. The fact that Arcimboldo’s pictures and Carter’s re-vision of them, her critical and fictional interpretations, are complicated and ambiguous, asking for many readings and for several levels of understanding, also opens the door for considering Arcimboldo as a surrealist *avant la lettre*.¹³⁰ In addition to the affinities established between Arcimboldo and Czech Surrealism via the figure of Švankmajer, Carter’s connection of Arcimboldo to the surrealists, which starts with the notion of the self-referentiality of his “multistable” images, continues with the appreciation of the imagery of Arcimboldo’s pictures as participating in the dreamlike, childish and illogical surrealist iconology: “those ‘composite heads’ of which the features, with the logic of dream or child, are built up from

¹³⁰ The connections between Mannerism and Surrealism are especially explicit in the art of Švankmajer. See O’ Pray’s “Jan Švankmajer: A Mannerist Surrealist”. Additionally, Hauser has also established Surrealism as one of Mannerism’s 20th-century trends. See *Mannerism: The Crisis of the Renaissance and the Origin of Modern Art*.

material objects—flowers, vegetables, birds, beasts, books” (“Pontus” 430).¹³¹

Most explicitly, in her review Carter states that:

The surrealists, whose entire aesthetic was based on an appreciation of the marvellous, rescued him [Arcimboldo] from the historical cul-de-sac of the quaint. *The Arcimboldo Effect* . . . relates Arcimboldo convincingly to the surrealists—no surprise there—and less convincingly to the cubists. (“Pontus” 431)¹³²

Carter’s acknowledgement of the valuable contribution to the history of art made by the surrealists and the cubists (less convincingly), who rescued Arcimboldo from oblivion, is appealing not only as a document of the anachronistic modernity of Arcimboldo’s proto fruity-horticultural surrealist aesthetics, but also as an appreciation of the series of combined affinities that Arcimboldo inaugurates in the space of the ellipse with Marosa di Giorgio. In this gap-jumping interpretation implied in the *elective affinities* reading procedure, in “Alice in Prague” Carter brings to the fore the connection between Arcimboldo and Surrealism also via a ciphered reference to Isidore Ducasse, better known as Le Comte de Lautréamont, Franco-Uruguayan writer and surrealist inspiration: “The Archduke keeps his priceless collection of treasures in this curious room . . . In the dim room we can make out, amongst much else, *the random juxtaposition of an umbrella, a sewing machine and a dissecting table*” (399, emphasis added).¹³³ When quoting Lautréamont’s image of

¹³¹ Carter also writes on Surrealism in “The Alchemy of the Word”, and I will refer briefly to this essay when studying di Giorgio’s surrealist imagery in chapter 6.

¹³² Precisely, in the book *The Arcimboldo Effect* reviewed by Carter, a detailed story of the relationship between the 20th century and Arcimboldo is portrayed. In fact, we are informed that in 1936 Alfred Barr mounted the first modern exhibition involving Arcimobolderias at the MOMA, it was called *Fantastic Art, Dada, Surrealism*. And the catalogue’s epigraph reads: “In homage to Alfred H. Barr Jr. who fifty years ago introduced Giuseppe Arcimboldo/into the history of modern art” (4). Apparently there were no original Arcimboldo paintings in the exhibit organised by Barr, only enlarged photographs and reproductions of some of them (Sgarbi 303).

¹³³ Carter quotes the famous lines from the *Chants de Maldoror* (1869) that Breton included in his *Manifesto of Surrealism* (1924) as a referent for the surrealist image: “The countless Surrealist images would require a classification which I do not intend to make today . . . For me, their greatest virtue, I must confess, is the one that is arbitrary to the highest degree . . . because it contains an immense amount of seeming contradiction or because one of its terms is strangely concealed; or because presenting itself as something sensational, it

arbitrary juxtaposition of diverse elements, Carter re-frames the accumulative criteria of ensemble and heterogeneity inherent in the Hapsburg's collections. By doing so, she performs one more trick of Arcimboldeque meta-criticism connecting mannerist and surrealist conceptualisation of the rhetoric of the image. Moreover, by presenting Arcimboldo as a proto-Surrealist and connecting his rhetoric to Lautréamont's, Carter unwittingly relates herself to Marosa di Giorgio who is not only powerfully linked to Surrealism and Lautréamont, but also analytically discovering surrealist procedures in Arcimboldo. Di Giorgio wrote in her essay on the painter: "Los surrealistas llegaron a considerarlo un precursor" ("Pintó" 147) [The surrealists considered him [Arcimboldo] as a precursor], and I will study her affinity with surreal iconology in chapter 6.

Not surprisingly, and mirroring the way in which she defined her writing as mannerist, in the interview with Haffenden Carter also suggested her own writing was surrealist:

Surrealism didn't involve inventing extraordinary things to look at, it involved looking at the world as though it were strange. I have always used a very wide range of references because of tending to regard all Western Europe as a great scrap-yard from which you can assemble all sorts of new vehicles...*bricolage*. (92)

The above statement is a valuable expression of Carter's supra-national and fragmentary, *imagetextual* and cosmopolitan poetics of *border thinking* and a cherished perspective from which to read her entire *œuvre*. The idea of the surreal-inspired *bricolage* explains and provides a theoretical and geographical framework for her endless and labyrinth-like *imagetexts*. What is more, it settles the visual techniques of *bricolage*, ensemble, collage and montage, as expressed in intermedial and intertextual links, as her favoured mimetic procedures. The former techniques are *au fond* Arcimboldo's mimetic devices and they are, also, the lines of composition of di Giorgio's surreal and Arcimboldeque literary iconology, as I will develop in chapters 4 and 6.

seems to end weakly . . . Here, in order, are a few examples of it: The ruby of Champagne. (Lautréamont). Beautiful as the law of arrested development of the breasts in adults, whose propensity to growth is not in proportion to the quantity of molecules that their organism assimilates (Lautréamont)" (38).

4

Marosa di Giorgio's Arcimboldeque Eco-Ensembles

Trabajo; estoy tejiendo una especie de tela infinita. Es como un asunto holístico donde aparece a cada rato otra perspectiva
Marosa di Giorgio

In this chapter, I examine how Marosa di Giorgio's poetic idiom, her composed nature ensembles and her gardens and floral creatures relate to Arcimboldeque pictorial compositions interplaying with their semantic repertoire and aesthetic strategies. In so doing, I am inspired and guided by di Giorgio's ekphrastic exploration of Arcimboldo's pictures in her short essay "Pintó con flores" and by her definition of her writings in terms of "[E]s una escritura, creo, que atraviesa lo humano, lo animal, lo vegetal. Y lo une, lo liga, lo ensambla" ("Autobiografía" 111). [It is a writing that, I believe, gets through the human, the animal, the vegetal. And it unites everything, it assembles] I hope to offer a way of looking afresh at both di Giorgio's *imagetextual* visions and at Arcimboldeque imagery by means of showing that, in terms of literary iconology, her prose poems and tales rely greatly on Arcimboldo's code. Additionally, I analyse how di Giorgio's affinity with Arcimboldo informs the neo-baroque quality of her poetic proposal. Finally, I intend to sketch how Arcimboldeque allusions and evocations also inform the fragmented, hybrid and assembled construction of di Giorgio's identitarian positions.

Wild Papers

In a manner that recalls Walt Whitman's *Leaves of Grass*, published and re-published between 1855 and 1891, Marosa di Giorgio structured all her poetic writings into one single collection of remarkable organic unity, under the title of *Los papeles salvajes* [The Wild Papers].¹³⁴ Both poets share the

¹³⁴ Beyond the writings labeled as "poetic" (even though the great majority of them are prose poems), di Giorgio also published—independently from the work in progress that is *Los papeles salvajes*—four books of tales which are, nonetheless, intensively lyrical: *Misales* (1993), *Camino de las pedrerías*

authorial gesture of publishing their entire poetic *œuvre* together, as a work in progress that incorporates every new creation periodically, with several editions and in which the poems in narrative form often lack titles, numbers or other references.¹³⁵ The very structural foundation of *Los papeles salvajes* as a work in progress is in itself part of the representational project of change and transition—denying stability and promoting transformations—that affiliates di Giorgio with Arcimboldo (and, implicitly, with Angela Carter) and that represents the flow of information that goes from images to texts, and the shifting border-quality of the *imagetext*. Like Whitman's poems and Arcimboldo's paintings, di Giorgio's dispersed, expansive and centrifugal manner of writing is informed by a host of topics and motifs pivoting around visions of bodies embedded in nature. In this vein, *Los papeles salvajes* is a great example of that figure of composition favoured by Arcimboldo, assemblage, forming a unity that is a multiplicity that changes in nature as it expands in connections.

The first pictures by Giuseppe Arcimboldo that are linked to di Giorgio's work are the cover designs for the two volumes of Adriana Hidalgo editora's 2000 edition of *Los papeles salvajes*. Reproductions of Arcimboldo's *Summer* (Fig. 36) and *Spring* (Fig. 37), they constitute two horticultural portraits that, when put aside each other, seem to be in conversation (just like Švankmajer's heads in *Dimensions of Dialogue*), paralleling the fluid and dialogical poetical relations that run through the books, from one volume into the other.

(1997), *Rosa Mística* (2003), and *La flor de lis* (2004); and a single novel, *Reina Amalia* (1999). Genre definitions are constantly subverted by di Giorgio, a writer who embraces hybridity on many levels.

¹³⁵ *Los papeles salvajes*, published for the first time in Montevideo by Editorial Arca, in 1971, is composed of several books some of which were first published individually. In 2000, Adriana Hidalgo editora published the most celebrated edition of *Los papeles salvajes* in two volumes, in Argentina. Later, in 2008, the same publishing house presented a posthumous and annotated version of the collection in a single volume and including previously unpublished writings. Unless otherwise specified, I quote from the latter source.

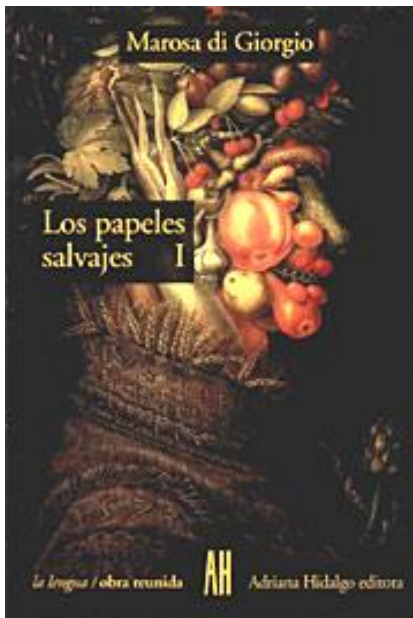


Fig. 36 Front cover for di Giorgio's *Los papeles salvajes*. Vol. 1, 2000.

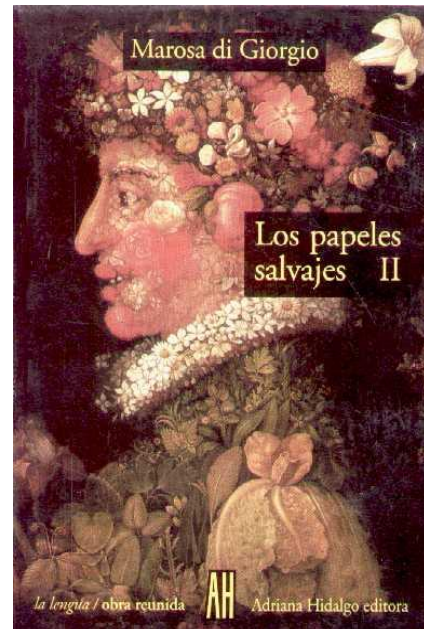


Fig. 37 Front cover for di Giorgio's *Los papeles salvajes*. Vol. 2, 2000.

© Images reproduced courtesy of Adriana Hidalgo editora.

The choice of these pictures is relevant for the understanding of the poet's aesthetic project and it functions as a fascinating threshold of accessibility into di Giorgio's representational interests. In his biographic study, Leonardo Garet affirms that di Giorgio was responsible for the design of the book covers: "Sin duda la autora del libro sugirió al encargado de las carátulas de los dos tomos de la segunda edición de *Los papeles salvajes*, las pinturas de Arcimboldo" (*Milagro* 154).¹³⁶ [Undoubtedly, the author suggested Arcimboldo's paintings to the person in charge of the covers for the second edition of *Los papeles salvajes*] Interestingly, even if both portraits are very famous canvases the painter of which is easily recognisable, nowhere in the volumes is there any mention of Arcimboldo, as if the editorial and/or authorial intentions were to fuse Arcimboldo's authorship with di Giorgio's in order to integrate these pictures further into her words.¹³⁷ This gesture of obliterating the reference to Arcimboldo is meaningful (even if it is just an editorial slip) insofar as it

¹³⁶ I have confirmed Garet's assumption with Ana Skiendziel, from Adriana Hidalgo editora (My correspondence with the editor, 25/10/11).

¹³⁷ In the front matter of the first volume, along with the publishing details and copyright information, there is only mention of the designers of the covers and of the books' layout: "Diseño de cubierta e interiores: Eduardo Stupía y Pablo Hernández" [Covers and design: Eduardo Stupía y Pablo Hernández]. Giuseppe Arcimboldo is not referenced.

introduces a possible hermeneutic approach to *Los papeles salvajes* in which di Giorgio adopts Arcimboldo's pictures in a sort of pastiche mode, without engaging with them in a self-reflecting form, but forging a postmodern, trans-historical and heterogeneous version of *image-textual* dialogues instead. I will come back to the pertinence of these notions, which differentiate di Giorgio from Carter, later on.

In the context of word-image relations, one issue of importance is the struggle for representational supremacy that emerges in this juxtaposition of the visual and the textual. The images of Arcimboldo "illustrating" the covers (Figs. 36 and 37), are visual representations co-present with di Giorgio's *Los papeles salvajes* but, in the light of the authorial choice of the images, do they frame di Giorgio's texts as supplements, as *paratexts*, or are the thought-to-be eloquent texts intended to narrate the supposedly silent images?¹³⁸ Can we assume that di Giorgio chose them as visual "mirrors" or maybe "dictionaries" of her written work, to present her texts without describing them? Can we interpret *Los papeles salvajes* as ekphrastic explorations of these pictures? That is, the key question here is what do Arcimboldo's pictures represent to *Los papeles salvajes*?

Leonardo Garet was the first to briefly point out di Giorgio's closeness to Arcimboldo, recognising a common background and suggesting painter and poet interplay. In a poetical, Borges-inspired manner that defies the laws of time, Garet suggests that di Giorgio made of Arcimboldo one of her precursors, and that, in turn, he painted with her orchard-setting as referent, as if he were "illustrating" her books:

En efecto, el pintor de cámara en Praga y Viena, autor de "capricci", a base de detalles realistas reproducidos con exactitud, parece que ilustrara en sus obras la poesía "ambientada" en una chacra de Salto. Y a la inversa, ¿qué son los poemas de Marosa, sino creencias profundas, mostradas con iluminaciones de pequeñas figuras de la naturaleza, como un cuadro de Arcimboldo? Estamos en pleno Renacimiento. (*Milagro* 153)
[In fact, Arcimboldo, the court painter working in Prague and Vienna and creator of "capricci", seems to illustrate in his works—based on realistic

¹³⁸ "[paratexts] verbal or other productions, such as an author's name, a title, a preface, illustrations. And although *we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it*, precisely in order to present it" (Genette 1, emphasis added).

details reproduced with exactitude—that poetry, the setting of which refers to a farm in Salto. And, vice versa, what are Marosa’s poems if not deep beliefs, deployed with illustrative little figures taken from nature, like an Arcimboldo picture? We are in full Renaissance]

From this perspective, the dialogues between texts and paintings are not only prompted from texts to images, but also from images back to texts. As Borges points out, it is not only our predecessors who inform and model us, every artist creates their own predecessors, rescuing every work’s past and present originality through the creative act of reading, and seeing, in this case.¹³⁹ Borges’s argument—evoked by Garet—not only refers to how di Giorgio’s composed *naturalia* menageries, gardens and floral creatures resonate with Arcimboldesque pictorial flora and fauna compositions, but also, once we have read di Giorgio’s work in an Arcimboldesque key, it is attractive and enlightening to perceive how di Giorgio’s erotic gardens are somehow already present in Arcimboldo’s paintings.¹⁴⁰ Arcimboldo’s pictures are the source of di Giorgio’s texts just as much as di Giorgio’s texts create Arcimboldo’s pictures by evoking them; there is a certain circulation and migration of elements from one medium to the other. By the end of “Pintó con flores”, di Giorgio’s essay on Arcimboldo, the poet proposes: “Y su nombre [Arcimboldo’s] convoca a la poesía, al milagro” (148). [And his name [Arcimboldo’s] summons poetry, miracle] Consequently, from di Giorgio’s perspective—included in an ekphrastic essay—if Arcimboldo, the creator of images, summons poetry, then, painting is perceived as source and inspiration for writing. In this manner, Arcimboldo’s pictures prove to be “vision-inducing” works of art for di Giorgio’s visionary and Arcimboldesque poetical enterprises. In the light of di Giorgio’s sentence quoted above, to the anagrammatic pictorial mobility between the part and the whole, that Arcimboldo’s composite heads imply, it metaphorically follows the assumption of poetry and visual arts’ mutual imbrications. Therefore, I would argue that the conflict generated at the intersection of media in *Los papeles*

¹³⁹ See Jorge Luis Borges’s “Kafka y sus precursores” (1932).

¹⁴⁰ In this vein, Bal and Bryson would suggest—defying once more Mitchell’s disbelief in semiotics’ appreciation of images—that the textual context (for instance, di Giorgio’s poems on Arcimboldo or her ekphrastic essay on Arcimboldo) is generated by the visual work itself (178), implying that the visual can also master the written.

salvajes (between covers and poems), which extends to the whole of di Giorgio's *œuvre*, does not hinder one medium in order to boost the other; on the contrary, it generates a productive collaboration, an inter-artistic negotiation of meaning. I shall examine di Giorgio's modes of interaction with Arcimboldesque creations, focusing on how her literary iconology is not only rooted in elective affinities with Arcimboldesque paintings, but is also a sort of distorted continuation of Arcimboldo's creations.

***“Pintó con flores”*: Ekphrastic Flower Power**

On May 19th 1995, di Giorgio published “Pintó con flores”, a brief and impressionistic essay in which she once again revealed her interest in the Milanese painter.¹⁴¹ Unlike Angela Carter, whose cultural essays and conceptual proposals are highly relevant for the study of her fictions, Marosa di Giorgio was not concerned with being a literary critic or an art historian. She seldom engaged in meta-fictional discussion and she was not particularly interested in either the intertextual or in the theoretical agenda and, in fact, by comparison, her non-fictional writing is scarce; she was not a writer, she insisted, but a visionary poet. However, “Pintó con flores” is an ekphrastic text in which graphic pictures by Arcimboldo are conveyed and studied in textual form. As such, di Giorgio's essay on Arcimboldo's art constitutes an *imagetext* whose subject matter is the dialectic between words and images, as expressed in the interplay between seeing and writing that di Giorgio offers.

Most commentators and critics agree that in terms of the history of the genre, ekphrasis originated as an ornamental and subordinated description incorporated into larger poems or epics in order to provide a moment of embellishment, an element of elegance within the text. However, it is interesting to focus on how contemporary expressions of ekphrasis differ from examples of historical ekphrasis. Specifically, James Heffernan suggests that in the last century, ekphrasis not only became a self-sufficient and autonomous mode of representation—not just a mere decoration—but it also developed intrinsically

¹⁴¹ “Pintó con flores” was first published in *Posdata*, a Montevidean cultural magazine. In 2006, it was included in the book *Pasajes de un memorial: Al abuelo toscano Eugenio Médici*. I quote from the latter source.

linked to the dynamics of the museological institution: “Twentieth-century ekphrasis springs from the museum, the shrine where all poets worship in a secular age” (“Entering” 264).¹⁴² As I showed in the previous chapter, however, Carter proved to be an exception to this phenomenon, as her ekphrastic article originated from a catalogue book.

Although it is not explicit in the text “Pintó con flores”, the museum implicitly addressed as being the one hosting Arcimboldo’s pictures is most probably the Musée du Louvre, which holds one version of the set of *The Seasons* including the pictures di Giorgio mentions, *Spring* and *Autumn*. Nidia di Giorgio, Marosa’s sister, tells that in 1983, whilst the poet stayed in Paris for a period of fifteen days—sponsored by a scholarship granted by B’nai B’rith—she paid a visit to the Louvre every day (My correspondence with Nidia di Giorgio, 19/10/11). In this context, “Pintó con flores” is built on a phenomenological and sensorial retelling of aesthetic *jouissance* and it depicts the experience of looking at original paintings by Arcimboldo. In this sense, “Pintó con flores” is a joyful expression of the *ekphrastic hope*. It emerges as a textual exercise on the creative modulations of the gaze in which di Giorgio narrates as someone who has strolled through a museum and has subsequently written down the experience of seeing Arcimboldo’s pictures (offering that visual experience as a text to be read), observing how his brushstrokes make a synchronised statement which is at once visually engaging and macabre: “Distanciándose adecuadamente, queda nítido un rostro, queda bien delineado un busto. Pero, de cerca, se advierten flores, honguillos, espigas, etc. . . . Cuanto más se mira, más elementos de la Naturaleza se hacen evidentes” (“Pintó” 147). [Getting further away a face stands clear, a bust stands well delineated. But, close enough, flowers, little mushrooms, spikes, etc. might be distinguished . . . The more you look, the more elements from Nature are made evident] This quotation reveals that di

¹⁴² For example, the collection *With a Poet’s Eye: A Tate Gallery Anthology* (1986), in which several poets were invited to write an ekphrastic poem inspired by pictures available in the Tate Gallery, captures these dynamics of writing on museum pieces. Di Giorgio’s “Crónica de un viaje”, discussed in chapter 2, is another ekphrastic piece that stemmed from the experience of the museum. Additionally, Carter has also elaborated on this topic by turning Bluebeard’s bloody chamber into a museological experience, as I will study in chapter 5.

Giorgio is writing on one of the most striking features of Arcimboldo's designs as it is the creation of the so-called composite heads, of which the series of *The Elements* and *The Seasons* are paradigmatic examples. Arcimboldeque composite heads, in which a larger image is assembled from smaller elements, together with his other signature compositions, the reversible double-images—like *The Vegetable Gardener* (Fig. 34) and *The Cook* (Fig. 35) studied by Carter—are the pictorial strategies by which mobility and metamorphosis are conveyed. Consequently, as noticed by di Giorgio (and Carter), in Arcimboldo's pictures the approach to representation is twofold. With respect to the composite heads in particular, one can either perceive the arrangement of small elements (flowers, little mushrooms, spikes) or the bigger picture they create (a face, a bust) depending on one's gazing perspective and focus, and depending also on the time the beholder is willing to dedicate to gazing at the pictures. As a result, Arcimboldo's composite portraits articulate a multiple code alternating between what is hidden and what is shown, with an elliptical double focus on the part and on the whole, exploring the allegoric connections between the macrocosm and the microcosm which is part of mannerist, and baroque, games of visual illusions.¹⁴³

In "Arcimboldo, or Magician and Rhétoriqueur" (1978), Roland Barthes addressed the same particularities prompted when gazing at Arcimboldo's art that have also charmed Marosa di Giorgio: "I [Barthes] do not see that the fruits or the animals heaped up before me are anything but fruits or animals; and it is by an effort of distance, by changing the level of perception, that I receive another message . . . [which] allows me suddenly to perceive the total meaning, the 'real' meaning" ("Arcimboldo" 137); and later: "In short, Arcimboldo's painting is *mobile*: it dictates to the 'reader', by its very project, the obligation to come closer or to step back, assuring him that by this movement he will lose no meaning and that he will always remain in a vital relation with the image" ("Arcimboldo" 142). The close resemblance between the words of the French thinker and those of the Uruguayan poet, both of them acknowledging the

¹⁴³ For the symbolism of Arcimboldo's composite heads embedded in macro-micro correspondences of political significance, see Pontus Hulten's "Three Different Kinds of Interpretations" and DaCosta Kaufmann's "The Allegories and Their Meaning".

function of the beholder's gaze in the space of the canvas, participating in the status of the work (Barthes, "Arcimboldo" 142), exposes the fascination with Arcimboldo's pictures as phenomena of "multistability", as defined by Mitchell. As I suggested, Angela Carter is also part of these fluid arguments running through a representational labyrinth—that involves Giuseppe Arcimboldo, Marosa di Giorgio, Roland Barthes and W.J.T. Mitchell, as part of a contemporary discussion on *The Arcimboldo Effect*—as she also noted the duality of representation, and interpretation, prompted by Arcimboldo's pictures and left record of her gazing perspective—even if what she contemplated were colourful reproductions in a catalogue book. Therefore, di Giorgio's, Carter's and Barthes's ekphrastic essays on Arcimboldo can also be considered as "the *imagetextual* effect" produced by the painter in terms of the repercussions of his pictorial project in the textual domain.

Furthermore, the affinities between Arcimboldo, Carter, di Giorgio and Barthes grow deeper, and are even more interesting than just coincidental statements. Barthes analysed Arcimboldo not as a painter but as a poet—a baroque poet, to be precise—addressing the verbal logic of his visual creations: "It is as if, like a baroque poet, Arcimboldo exploits the 'curiosities' of language . . . His painting has a linguistic basis . . . it does not create signs, it combines them . . . precisely what the practitioner of language does" ("Arcimboldo" 130-131). In the previous chapter, I referred to a strikingly similar sentence of Carter's in which she put Arcimboldo's surreal qualities down to the fact that instead of a creator he was a combiner, like the surrealists. According to Barthes, Arcimboldo turns painting into a language because he gives it a double articulation, which is specific to verbal language:

the sequence of discourse can be divided into words, and the words divided in their turn into sounds (or into letters) . . . the first produces units each of which already has a meaning (the words); the second produces non-signifying units (the phonemes: a phoneme, in itself, signifies nothing). ("Arcimboldo" 133)

From this perspective, in Arcimboldo's canvases, fruits, vegetables and animals perform the role of words which can be combined to form a bigger arrangement. This structure of double articulation is not usually valid for the visual arts, Barthes notices, for it is quite possible to decompose the "discourse" of a

picture into forms (lines and points) but these forms signify nothing before being assembled; “painting knows only one articulation” (“Arcimboldo” 133). I would like to point out here that Barthes’s semiotic interpretation, focusing on the difference between media, proves Mitchell’s statement on the neutralising ambitions of semiotics (developed in chapter 2) to be controversial. It is precisely by arguing for the incongruity and difference of verbal and visual sign systems that Barthes finds Arcimboldo’s pictorial project of closeness to verblivity to be unique, paradoxical and magical, even as an “alarming denial of pictorial language” (“Arcimboldo” 134).

Fig. 38 Giuseppe Arcimboldo. *Spring*, 1573.

Fig. 39 Giuseppe Arcimboldo. *Autumn*, 1573.

These images have been removed by the author of this thesis for copyright reasons.

One outstanding characteristic of Arcimboldesque designs, in direct relation to the compositional feature of the composite heads and to the double articulation studied by Barthes, is the repertoire of metamorphic substitutions that the former strategy implies. When studying Arcimboldo’s art in “Pintó con flores”, di Giorgio stated: “Pintó rostros y bustos humanos (de reyes, o representativos de las cuatro estaciones) con flores, legumbres, animalillos. Es decir, pintaba con colores, pero todo estaba dibujado, *ensamblado* con formas florales o frutales, o de ratones o de pececillos” (147 emphasis added). [He painted human faces and busts (of kings, or representatives of the four seasons) with flowers, vegetables, little animals. That is, he painted with colours, but everything was drawn, *assembled*, with flowery or fruity shapes, or in the shape of mice and

little fishes] Moreover, when referring to Arcimboldo's canvases, di Giorgio describes these modes of transposition:

El rostro de la Primavera está constituido por flores diversas. Unas, color de rosa o nevadas, forman la piel. Hay un pimpollo de azucena como nariz, la oreja es un tulipán, el cuello construido también con flores níveas. El otoño está representado por una cabeza masculina toda trabajada por frutos de esa estación, a punto ya muy maduro: peras, uvas, pequeñas calabazas, higos goteantes. Y todo así. ("Pintó" 147). [Spring's face is formed with diverse flowers. Some of them form the skin, rose-coloured or covered with snow. There is a white lily-flower bud standing as a nose, the ear is a tulip, the neck is made of snow-white flowers. Autumn is represented by a male head entirely formed of seasonal fruits, just ripe: pears, grapes, little pumpkins, dripping figs. And everything in this manner]

These explanatory ekphrastic descriptions by di Giorgio direct us specifically to the idea of metaphorical substitutions that Barthes elaborates in more theoretical terms: "Arcimboldo imposes a system of substitution (an apple comes to stand for a cheek, as in a coded message; a letter or a syllable comes to mask another letter or another syllable), and, in the same way, a system of transposition (the whole figure is somehow drawn back toward the detail)" ("Arcimboldo" 137). But what is all the more fascinating about this swapping between natural elements and bodily parts—where a white lily stands for the nose, a tulip for the ear, etc.—that Barthes, Carter and di Giorgio recognise as an Arcimboldeque formal and rhetorical pattern in their respective essays on the painter, is that they are also valid for di Giorgio's own poetics just as they were for Carter. From a distance, di Giorgio's characters seem to be men, women, angels, animals, yet close enough they disintegrate and transmute into honey, syrup, pomegranates, lilies, daisies and butterflies.

Holistic Arcimboldeque Characters

Throughout *Los papeles salvajes* di Giorgio presents written eco-assembled *imagetextual characters* in which we discern the implicit presence of Arcimboldeque imagery in the structural pattern of juxtapositions as well as in the isotopic references to flowers, fruits and animals in a manner similar to that studied with respect to Carter's character of Summer. For example, in the prose poems included in "Humo" (1955), one of the books of *Los papeles salvajes*,

she writes of a woman known as “la fruta del bosque” (39) [the fruit of the forest] courted by a man made of honey. She also refers to other composite, hybrid creatures such as women with “senos de peras salvajes” (42) [breasts of wild pears], girls with “sangre de río de flores, de río de frutas” (45) [blood of rivers of flowers, of rivers of fruits] which are suggestively informed by Arcimboldesque iconography. In “Druida” (1959), there is a woman who has plums for breasts (61) and a man made of layers of blue feathers and flowers that the speaker removes one by one (63). In another poem, a creature called the “heartthrob of death” has lips of yellow cherries and pomegranates in his veins (65).

Another aspect which is important when reading di Giorgio’s links to Arcimboldo’s art, and her affinity with Angela Carter, is the interaction with the uglified quality of eco-compositions. In this respect, in di Giorgio’s writings there is a secondary focus on decomposition that departs from the more aesthetically pleasing side of flower bouquets. In “Humo” 5, di Giorgio depicts an erotic scene, set in “la comarca entre las fieras y los lirios” (46) [the shire of beasts and irises]. The male character of this prose poem is portrayed as an eerie and grotesque creature who is said to speak an almost unintelligible language and to be a “monstruo de almíbar, novio de tulipán, asesino de hojas dulces” [syrup monster, tulip-boyfriend, sweet-leafy-assassin] (46). Out of unrestrained and obscure jealousy, the female speaker decides to kill her lover and by doing so, the floral and Arcimboldesque identity of the creature is highlighted:

Empecé a matarlo . . . a entreabrirle los pétalos del pecho, a sacarle el corazón. Él se apoyó en mi brazo, le latía con locura el almíbar de los dedos . . . Su muerte siguió a lo largo del bosque. Quise recogerla en mi saya, reunirla en mis brazos, abrazarla. Voy a tener hijos de almíbar y de pétalos (47). [I started to kill him . . . to half-open the petals of his chest, to pull his heart out. He leaned on my arm, the syrup of his fingers was beating like crazy . . . His death continued through the woods. I wanted to collect it in my smock, to gather it up in my arms, to embrace it. I am going to have children of syrup and of petals]

Di Giorgio depicts here a moment of disintegration of an Arcimboldesque flower-patterned character exposing the inner parts of the body. When depicting the dying character, the speaker notices the repulsive and horrible edge of flowery fleshiness: “una lepra de flores, le terminaba el rostro” (47) [a leprosy of flowers finished his face]. By means of this assertion, in which skin is verbally

represented as a hideous tissue of floral petals in decomposition, di Giorgio draws upon the sinister side of the ephemeral and transitional quality of flowers, of life, and, eventually, of beauty; addressing the possibilities of putrefaction, decay and corruption, which are commonly overlooked when thinking of flowers.

This focus on ugliness and floral monstrosity is interesting when reading Barthes, Carter and di Giorgio together. Barthes also perceives Arcimbolderias as recalling “cancerous” and “hideous” mouths and lips, “psoriasis” of skins, a constellation of tumors (“Arcimboldo” 145). Even Spring, which ought to be seen as a happy and youthful portrait, when “reduced to a surface, the floral extent readily becomes the efflorescence of a more disturbing state of matter; decomposition produces pulverulence” (“Arcimboldo” 145). Not surprisingly, Barthes finishes his comment on the purulent surface of Arcimboldo’s floral portraits with a phrase that equates di Giorgio’s almost entirely: “it is a leprosy of flowers which overtakes the face, the neck the bust” (“Arcimboldo” 147). In this manner, he speaks of “the effect of *malaise*” (“Arcimboldo” 146) to refer to the Italian pictures. This “effect of *malaise*” that di Giorgio inherits from Arcimboldo constitutes another edge of the meaning of the phrase *The Arcimboldo Effect* and, to confirm it, we need only remember the examples of Švankmajer’s *Flora* in decomposition and Carter’s Summer being squeezed by the lascivious Archduke and turned into juice, which draw on similar ideas of disintegration and decay.

Fig. 40 Giuseppe Arcimboldo. *Flora*, c 1591.

This image has been removed by the author of this thesis for copyright reasons.

In the fifth poem of “En todos los vestidos bordaban nomeolvides” (a section of “Mesa de esmeralda”, a book of poems included in *Los papeles salvajes*), we come across a passage where there is a vague allusion to Arcimboldo’s *Flora* (Fig. 40): “Y vino Floro, Florencio, de visita. Era su tez muy oscura, y de ella salían al parecer, flores como tizones . . . Y salieron camelias, fijas, de loza, de organdí. Cálices estrechos y de color de rosa, como licoreras. Y dalias de vidrios de colores” (373). [And Floro, Florencio came to visit. His skin was dark and flowers like fungi seemed to pop out of it . . . And camellias came out [of his skin], fixed, made of china, of organdie. Narrow and rose-coloured chalices, like decanters. And dahlias of coloured glass]

This short reference to “Floro” evokes an alternative, male version of Arcimboldo’s *Flora*, and not just any other representation of the mythic goddess. By depicting the character’s face as flower-designed this reference points strongly to Arcimboldo’s portrait of the deity that differs significantly from other visual responses such as Botticelli’s, Jan Massys’s, Rembrandt’s or Waterhouse’s which portray women “adorned” by flowers instead of made of flowers.¹⁴⁴ If *Flora*, the goddess, embodies the representation of nature’s powers in producing flowers, di Giorgio’s *floralia*, or celebration of this gift, includes a reference to this faculty together with a marvellous catalogue of impossible and colourful plants and natural offspring (made of organdie and of china), that in a complex manner intertwines with Arcimboldeque representation of profuse *naturalia* generation. Although I am not suggesting that di Giorgio is ekphrastically poeticising Arcimboldo’s picture or blatantly converting it into words, there is, nevertheless, a verbal recreation that alludes to a well known image, both by the name of the character and by its presentation; a strategy similar to the *image/textual* procedure used by Carter to create *Summer*. Di Giorgio’s *Floro* is, then, another Arcimboldeque *image/textual character*, emphasising the ruptures between texts and images. For example, whilst Arcimboldo’s picture (Fig. 40) represents a female bust, a male verbal version of *Flora* is evoked in this text specifically as a site of difference, as a site of conflict with the image defying the traditional understanding of the Roman goddess and her properties.

¹⁴⁴ The name “Floro” and its variants, “Florencio” and “Florián” are isotopic references in di Giorgio’s books comprising favoured characters’ names.

Di Giorgio's forging of the literary Arcimboldeques covers her entire *œuvre* and can be traced outside of *Los papeles salvajes*. For instance, the next text included in *La flor de lis* (2004), is also dialoguing with Arcimboldo's *Flora*, and is strongly linked to the piece quoted above. In it, di Giorgio offers an *exposé* of another hybrid flower-patterned creature accentuating the focus on change and transmutation:

Me salta en cada sien una flor de granada de jardín, roja,
dura, con hojitas verdes, las alimentan mis venas.

También tengo flores de granada en las manos, en el
empeine de los pies.

Las vecinas, en su confusa franja, me espían, me critican
y se ríen. Una dice: Está en flor.

De mi interior, al oír eso, rueda un clavel, se desliza por el
ano hacia las bragas y el piso, otro sale por la vagina.

-Está en flor.

Recojo lo que cae, tan hermoso, hago un ramo.

En mi útero hay un rumor. De claveles empujándose. A
cual más bello cuando van al piso. Traen también enredados
mis pequeños huevos brillantes como vidrio.

Quedo pasmada ante esa cosecha jamás vista, lis de
mujer.

Miro azorada por si algún alma amiga me entiende y
admira.

Sólo dicen, entre dientes: Dio flor.

Me retiro caminando apenas.

De mi frente se levantan dos trozos de estrella blanca, que brillan
como estrellas, y representan mi floración (53). [A pomegranate flower
pops out of each one of my temples, red, hard, with little green leaves,
my veins feed them. I also have pomegranate flowers in my hands, in
the insteps of my feet. The neighbours, confused, spy on me, criticise
me and laugh. One says: 'She is in bloom'. When I hear this, from
inside, a carnation rolls, it glides through the anus towards the panties
and the floor, another one leaves from the vagina. 'She is in bloom'. I
collect what falls down, so beautiful, I make a bouquet. There is a
rumour in my uterus. A rumour of carnations pushing themselves. Each
of them more beautiful than the other when they fall to the ground.
They also bring my little eggs bright as glass tangled. I stand stunned
by this harvest never seen before, lily-woman. I look embarrassed just
in case any of my friends understands me and admires me. They just
say, mumbling: 'She bloomed'. I leave barely walking. From my
forehead two bits of white-star flower arise, they brighten like stars and
represent my blooming]

The lure of this poetic example lies precisely in the corporeal sensuality that
resembles Arcimboldeque "multistability" between girl and bouquet, as what

we perceive here is the erotic rhyme between flowers and women, all in bloom. As studied by Mitchell, multistable images are characterised by the fact that one cannot perceive both images at the same time, the receiver has to choose, in this case, between focalising on each flower or perceiving the woman composed of flowers. In this respect, what Comanini wrote in his poem debating Arcimboldo's art, *Il Fignio*, is valid for the reading of di Giorgio's *imagetext*: "Am I Flora, or am I the flowers?/If flowers, how then do I come to have/ Flora's smile on my lips? If I am Flora/How comes it Flora is flowers and only flowers?" (qtd. in Falchetta 185).¹⁴⁵ The syntagm "lis de mujer" [lily-woman] is the full expression of that Arcimboldeque creative agenda that denies oppositions of different elements in favour of transformation, assimilation and combination. Nevertheless, di Giorgio's passage centres not so much on the simultaneity of dual images, but on the conversion from one into the other. The poem deploys the exact moment of transformation from woman into flower, offering the metamorphic in motion. *Flora* and other Arcimboldeque paintings (Figs. 41 and 42), which I will discuss shortly, are also snapshots capturing this sensual metamorphic process.

Furthermore, as well as being transformed into a flower-ensemble, this Arcimboldeque creature also produces flowers; like babies, like menstrual period, colourful carnations come out of her vagina. In this respect, it reminds us of Perrault's tale "The Fairies" ["Les Fées"], which Barthes specifically links to Arcimboldo's pictorial world ("Arcimboldo" 134). If in "The Fairies", the words of the sisters metamorphose into objects (flowers and precious stones in the case of the younger and beautiful one) when popping out of the girls' mouths, di Giorgio's character mothers flowers, thus establishing an organic, fairy tale-like and magically-tinted line between humans and nature, and entering the long-standing poetical tradition that associates female fertility with flowers also present in the previous chapter.

In di Giorgio's pages, metamorphic developments inform different positions that each subject assumes in an ever-changing mode. Therefore,

¹⁴⁵ As I detailed before, Comanini was a "cultural adviser" (Falchetta 147) for the imperial court of Vienna (between 1568-1571) and he wrote ekphrastic poems to "explain" Arcimboldo's *The Four Seasons* and *The Elements*. In *Il Fignio*, the remarks I quoted are voiced by Guazzo, one of the three characters (Guazzo, Martinengo and Fignio) discussing painting and poetry.

implicitly, di Giorgio's characters also provide a reading of Ovid's and of a vast extent of Roman and Greek myths re-written in multiple versions through the centuries. In particular, Ovidian shape-shiftings, which run paralleled to Pythagorean systems of transubstantiation, informs this passage. Marina Warner has demonstrated how: "Ovid's picture of natural generation, assuming a universe that's unceasingly progenitive, multiple, and fluid, organizes the relationships between creatures according to axioms of metaphorical affinity, poetic resonance, and even a variety of dream punning" (*Fantastic* 5). These elective metaphorical affinities established within Ovid's texts, and between Ovid, Arcimboldo and di Giorgio, inform the polymorphousness of di Giorgio's beings and creatures shape-shifting from women into nature beings. Therefore, Arcimboldesque iconology provides di Giorgio with a metaphorical context of holistic and pantheistic integration. Just like in Arcimboldo's pictorial compositions, in di Giorgio's *imagetexts* natural elements organised in an interconnected arrangement represent a coordinated and cohesive harmony. As Pontus Hulten affirmed, Arcimboldo offers the conception of humanity embedded in nature, and "declared that man is not separate from nature: he is a part of nature—a part of the elements and of time—and nature is a part of man" (28). In this manner, di Giorgio's Arcimboldesque portrayal of bodies and their relationship with nature's organic energies encompasses a display of cosmological unity and highlights those games of visions learnt from Arcimboldo.

When employing the word *Arcimboldesque*, I am not only using it as an adjective of the proper name Arcimboldo. As the suffix *-esque* suggests, in the notion of the Arcimboldesque converge different cultural phenomena in the manner of Arcimboldo, including Arcimboldo's pictures, of course.¹⁴⁶ It implies a style that found its peak and best expression in the Italian painter but that surpasses him in time, space and media boundaries. This idea of the Arcimboldesque as a continuation of Arcimboldo's style in the work of other

¹⁴⁶ Pontus Hulten limits the name *Arcimboldesque* to "some minor painters of the following generations—the 'Arcimboldesques'—who both simplified and transformed his ideas" (19). Specifically, he refers to a family of Swiss Arcimboldesque painters, the Merians, who developed the double-images (20). Nonetheless, I use the term in a broader manner to designate Arcimboldo's long and pervasive line of followers in any medium and at any time.

artists, invokes what Bal and Bryson have called the “mobility of signification” (187), that supposes the understanding of a work of art, as a relationship and the idea of signification as open and iterative, from work to work; from images to texts. As a result, addressing the *Arcimboldesque* implies acknowledging that di Giorgio’s and Carter’s fictional pleat towards Arcimboldo is founded in iconographic motifs and representational devices that suit a basic pattern and a morphology instantly recognisable regardless of endless variations throughout time.

In this respect, there are some paintings dated back to the *Cinquecento* which are of uncertain authorship but which are undoubtedly inspired by Arcimboldo’s legacy (exploring the language and symbolism of flowers, fruits and vegetables drawn from myths of fertility and created within an ensemble system) and which emerge as Arcimboldesque epigones also worth looking at when reading the Uruguayan folios (Figs. 41 and 42).

Fig. 41 Antonio Rasio. *Spring*, n.d.¹⁴⁷

Fig. 42 Anonymous. *Sense of Smell*, n.d.

These images have been removed by the author of this thesis for copyright reasons.

In another tale from *La flor de lis* we come across a sexually appealing male creature feeding on a marvellous Arcimboldesque bestiary:

Era de noche cuando apareció el Animal, hecho sólo con Hibiscos. Estaba absolutamente quieto y mudo. Y todo hecho con hibiscos. Hibiscos rojos, morados, blancos, lilas, color oro . . . Le observé las flores que lo conformaban, en la cabeza, el lomo, los pies, la cola, todas sus flores. Le

¹⁴⁷ This picture’s authorship has been in dispute for centuries. However, in a recent study this canvas was attributed to the painter Antonio Rasio. See Elena Lucchesi Ragni and Renata Stradiotti’s *Da Raffaello a Ceruti: Capolavori della Pittura dalla Pinacoteca Tosio Martinengo*.

levanté la cola; el ano era un hermoso hibisco hermosísimo, rojo como una rosa, crespo, con intenso perfume; lo mismo testículos y pene.

. . . Me tendí a su lado, empecé a vibrar, a contorsionarme; mis pezones crecieron largos como lápices, querían llegar al Animal hecho sólo con hibiscos; me ardía el ombligo, el clítoris. Entonces, me levanté y arranqué algunas de las flores más íntimas del Animal hecho sólo con Hibiscos, me volví a tender, puse las flores dentro de mi vulva, las empujé más adentro (29-30). [It was night when the Animal made only of Hibiscuses appeared. And all of him made out of hibiscuses. Red hibiscuses, purple, white, lilac and gold-coloured ones . . . I watched the flowers that formed him, his head, back, feet, tail, all his flowers. I lifted up his tail; his anus was a beautiful hibiscus, very beautiful, red as a rose, curly, with intense perfume, the same for testicles and penis . . . I laid down on his side, I started to vibrate, to writhe, my nipples grew long like pencils, they wanted to reach the Animal made only of hibiscus; my navel was burning, my clitoris too. Then, I woke up and pulled up some of the most intimate flowers of the Animal made only of Hibiscuses, I lay down again, I put the flowers inside my vulva, pushed them further inside]

As explained by di Giorgio in her ekphrastic description of Arcimboldo's pictures, at first glance, we perceive this eroticised creature to be an animal, but soon our focus turns to the vibrant collection of hibiscus flowers that compose it. Giuseppe Arcimboldo has two portraits that could be in dialogue with di Giorgio's flowery poem quoted above: *Flora* (Fig. 40), a picture whose presence proves domineering for di Giorgio's and Carter's texts, and *Spring* (Fig. 38), which bears a white hibiscus flower crowning her hat. But, as I mentioned, other Arcimboldesque pictures in bloom, like Figs. 41 and 42, may also come to mind when reading this tale.

The allusive representational connections between di Giorgio's textual superimposition of colourful flowers and Arcimboldo's pictures imply a problematic appropriation of the images. We are not only dealing with parallelisms that would solely emphasise word-image correspondences and analogies. Understanding di Giorgio's writings as *imagetextual* also implies that Arcimboldesque pictures provide a conflictive reference with which di Giorgio affiliates but to which she also counter-writes. The same was valid for Carter's mismatching Summer as an *image/textual character* and for di Giorgio's male version of *Flora*.

Precisely, like the *image/textual character* of Floro, the animal made only of hibiscuses is also a male creature, differentiating itself from both Arcimboldo's female *Flora* and from the feminine Arcimboldesque pictures

shown in figs. 41 and 42. Additionally, due to allegorical reasons proper to Arcimboldo's times, in his portraits of *Spring* (Fig. 38) and *Flora* (Fig. 40), diversity, variety, assortment and luscious multiplicity are the main features of those optical bouquets representing Spring's fertility and profuse fecundity in the first case, and symbolising the goddess's ruling over nature's lushness, luxuriance and abundance in *Flora*. In Arcimboldo's canvases natural elements are selected by colour and shape to represent by analogy other systems of symbolic references such as: a system of natural philosophy, a broader Neo-Platonic cosmology or celebratory royal emblems. In opposition, di Giorgio's text renders—within the same arrangement of coordinated floral bits that allow for double readings as Arcimboldo's paintings do—a creature made of a single flower, hibiscus. In this prose poem variety is not a symbolic prerogative and it is only partially achieved via a colourful array of different types of hibiscuses. Consequently, the play of substitutions addressed by di Giorgio in this text is different from Arcimboldo's insofar as it is not specifically analogical.

Certainly, a combinatorial arrangement of hibiscuses stands for different parts of the animal's body and there are some examples of anatomical resemblance, as in the example of the image of the red hibiscus flower standing for the animal's anus. Nonetheless, neither the shape nor the size nor the colour of the fleshy and sensual hibiscus flower resembles the head, the back, the feet or tail of the animal in the analogical mimetic way that in Arcimboldo's pictures a half-split fig resembles an earring hanging from *Autumn's* left ear, a peach resembles a cheek (*Summer*), and a collection of mini pale pink roses, that become reddish in the cheek area, resemble female facial skin in *Flora* and *Spring*. In this case, what di Giorgio learns from Arcimboldo's legacy is his technique of composition, that which I have called eco-ensembles. Yet again, Barthes suggests that Arcimboldo's metaphors are not in relation to "equivalence of being" but to praxis: "Arcimboldo thereby alerts us to the *productive*, transitive character of metaphors . . . not simple observations of affinities, they do not register possible analogies which might exist in nature: they *undo* certain familiar objects in order to produce new, strange ones" ("Arcimboldo" 139). In this respect, the hibiscus flowers "work" like skin, and different erogenous parts of the body, and they call our attention to both the flowery quality of skin and the sensuality of flowers.

In this vein, in di Giorgio's pages, the representation of the feminine and the masculine implies certain semantic substitutions between sex and flowers already present in Arcimboldo's visual code concerning a portrayal of creation myths of fertility and plenty with which Carter also interplays. When analysing Hieronymus Bosch's *Garden of Earthly Delights*, Marina Warner mentions that "[T]he metaphorical reverberations of flowers and fruits can be sexual, of course . . . Their presence conjures pleasure, striking notes of feasting and merry-making" (*Fantastic* 57). Like Carter, Kahlo and O'Keeffe, di Giorgio participated in Arcimboldo's pictorial and artistic effect by exacerbating the sexual symbolism of flowers. When di Giorgio describes her Arcimboldesque creature's penis made of hibiscus and her female character inserting flowers into her vagina, being sexually penetrated by flowers and reaching orgasmic climax, she interacts with that floral pictorial rendition of sex that I have shown in chapter 3. Therefore, it is interesting to note the ways in which Carter's "vegetable marriage" (*man-de-mer* and *coco-drake*) is affiliated to di Giorgio's idea of the eroticised hibiscus flower, insofar as the notion of a love affair between plants is mirrored by the "dual sexuality" embodied by the hibiscus flowers in which the concave shape formed by the petals analogically resembles female labia and the vagina, whilst the large pistils represent a phallic element. By means of superimposing many hibiscus flowers, di Giorgio creates a highly sexualised creature for which each of its constituent parts, each flower, is already a conjugation of two sexual organs, thus eroticising the fragment as much as the whole. Like the other Arcimboldesque 20th-century female artists presented in this research, di Giorgio uses flowers as sexual technology, which are part of her *imagetextual characters'* sexual apparatus and help to shape the ways in which she conceives of the world as being cyclic and in constant transformation. Flowers and other natural elements are then a means by which to build the human-ecological niche from where di Giorgio poeticises.

However, even though, after looking at Arcimboldo's pictures through the looking-glass of Kahlo, O'Keeffe, Carter and di Giorgio, we now perceive the striking sexualised surface of his canvases, it is important to note that Arcimboldo actually transfigured nudity into socially acceptable elements. Fruits, flowers, vegetables and little animals are, in their very fleshiness, Arcimboldo's

ironic strategy to subvert what was indecorous: the body, sex and subversion itself. Whereas he used horticultural elements and fauna as a mode of covering foliage, as an allegorical screen to display alternative images of sensuality, di Giorgio's contemporary poetical renditions of the sexual symbolism of flowers use their materiality and sexual corpulence to depict the opposite: an immediate image of sexual grotesqueness; a portrayal of flowery lust. Whilst Arcimboldo's famous set of symbolic pictures, *The Elements* and *The Seasons*, are intensively metaphorical, there are no veils and no allegories in this verbal portrait by di Giorgio which, as Hebert Benítez has suggested, might be "dangerously" literal (51). The same is valid for Carter's Summer.

Marosa Neobarrosa¹⁴⁸

"barroco gauchesco". La perversión puede florecer en cualquier rincón de la letra
Néstor Perlongher

In the previous chapter, I endorsed Carter's reading of Arcimboldo as a mannerist and I have suggested the consequences of this analysis in the *bricolage* net of Carter's *imagetexts*. Nevertheless, like any great and unique artist, Arcimboldo has been studied in relation to different conceptual frames, historical periods and artistic movements. For example, he has been declared a surrealist *avant la lettre*, an interpretation whose elliptical repercussions I explored in chapter 3 and which will continue to inform my discussion in chapter 6. On the other hand, in this chapter I have used the term *baroque* to refer to Arcimboldo and, in particular, I presented Barthes's argument regarding the conception of the painter as a baroque poet.¹⁴⁹

¹⁴⁸ *Neobarroso*, a neologism created by Néstor Perlongher to refer to Neo-Baroque poetics in the River Plate. In Spanish, "barroso" means muddy; the term thus alludes to the muddy estuary that separates—and connects—Buenos Aires from Montevideo and constitutes, in fact, the River Plate. In poetical terms, the mud of the river becomes the erotic promiscuous dirtiness, the linguistic unclarity, and the diffused and blurry quality of its literature.

¹⁴⁹ In this sense, scholars of Arcimboldo, like Pontus Hultén, recognise the significance of a mannerist appreciation of Arcimboldo, insofar as Mannerism was the trend that succeeded the High Renaissance (19), but propose that it is also relevant to study the painter as anti-mannerist, considering his "entirely different relationship to the classical than that of the mannerist iconography of elongated women and goddesses in the arms of gesticulating bearded men and gods" (31) and considering, also, his attention to Pantheism, which, according

Indeed, there are many reasons to study the baroque tendency in Arcimboldo's art. For instance, Arcimboldo's composite heads not only recall the gods from antiquity and express the interconnection of things, but, as riddles or enigmas, they also stand for distorted compositions emphasising fragments; thus embodying the vacillation between opposites (the part and the whole, for example) that is so common in baroque art. On the other hand, his double and reversible images represent notions of mirroring that are very close to baroque sensibility as explained when studying di Giorgio's affinities to Velázquez's visual puzzles in *Las meninas*. Furthermore, the exploration of ugliness developed in this chapter is another argument that supports the baroque features of Arcimboldo's art in its connections to other baroque exponents such as Caravaggio and Carracci.¹⁵⁰ Therefore, in this section I discuss di Giorgio's Arcimboldesque *imagetextual* folds from this perspective, enabling me to consider the baroque features in Arcimboldo's art, and allowing me to develop an *image-textual* connection between Arcimboldo's witty visual compositions and neo-baroque poetics.

In this manner, the term *neobarroco*, conjured by Severo Sarduy in his 1972 essay, "El barroco y el neobarroco", refers to the contemporary expression of the Baroque style and epistemology in 20th-Century literatures, especially, in Latin American literatures.¹⁵¹ In "Caribe Transplatino: Introducción a la poesía cubana y rioplatense" (1991), Néstor Perlongher adopts Sarduy's perspective, and speaks of "trazos neobarrocos en las poéticas hispanoamericanas" (100) [neo-baroque traces in Hispanic American poetics],

to Pontus Hulten, is in contradiction to Mannerism. One could easily dwell on the anti-mannerist edges of Arcimboldo's pictures. For example, his iconography seems to separate greatly from the mannerist, elegant and stylised pictures of classic proportions such as Michelangelo's or da Vinci's. Indeed, Gombrich reminds us, the etymology of the word *mannerism* relates to the imitation of Michelangelo's manner of painting of "nudes in complicated attitudes", because it was the *manniera* that was in fashion (361). Nevertheless, it would be incorrect to reduce Mannerism to the imitation of Michelangelo solely, as there is a second line of Mannerism, a darker and more bizarre one, which is linked to hermetic concerns, alchemy and occultism and which is the one explored by Carter when interacting with Arcimboldo's grotesque creatures.

¹⁵⁰ See Gombrich's "A Crisis of Art. Europe, later sixteenth century".

¹⁵¹ This essay was originally published in César Fernández Moreno's *América Latina en su literatura*. In addition, Sarduy has dedicated other essays to the topic: *Barroco* (1974), *La simulación* (1982) and *Nueva inestabilidad* (1987).

and specifically limits the *neobarroco* to River Plate and Caribbean literatures (97), including Marosa di Giorgio as one of the exponents of the *neobarroso*, the muddy version of the Neo-Baroque in the River Plate (101).¹⁵²

Like Perlongher, Roberto Echavarren and María Bruña Bragado also studied di Giorgio's poetics in the space of the Neo-Baroque.¹⁵³ They have all emphasised the syntactic exuberance of her writing and the powerful and invasive libidinous eroticism, qualities that Sarduy favours as major correlated features of the baroquisation of art (*Barroco y neobarroco* 181-182). The various *imagetexts* studied in this chapter—like the animal made only of hibiscus flowers, for example—exemplify this aspect of abundance and promiscuity. The passage from *La flor de lis* in which the girl is transformed into a collection of flowers and Floro's passage also exemplify the entropic forces of gardens where everything is growing out of control. In other words, harmony is not the only ingredient of di Giorgio's Arcimboldeque and Neo-Platonic integration of humans and nature; the wild and unstoppable quality of nature is also representative of her garden-poetics. In formal terms, the Whitmanesque expansion I mentioned at the beginning can be considered as another expression of these neo-baroque prerogatives of over profusion and fluidity.

In political terms, the concept of the Neo-Baroque proposed by Sarduy rests on the image of the border and is itself an example of *border thinking* and *colonial semiosis*; caught between the resurgence, the renaissance of the Baroque and its deformation; and between Europe and the Americas. The Latin American Neo-Baroque is then a deformation of the European Baroque, just as Marosa di Giorgio deforms, multiplies and expands Arcimboldo's designs, like one of his anamorphosis. This neo-baroque drive towards deformed simulacra and proliferation (Sarduy, "Barroco y neobarroco" 171-172), is another edge to the definition of *The Arcimboldo Effect*, as an effect of expansion, dispersion and imbalance.

¹⁵² Others, like María José Bruña Bragado, Haroldo de Campos and Echavarren also extend the Neo-Baroque to the Noigandres Group of Concrete Poetry from Brazil. In fact, Sarduy does not restrict the phenomenon to Latin American productions either.

¹⁵³ See Echavarren's "Barroco y neobarroco: Los nuevos poetas" and Bruña Bragado's "'Inventivas' (neo)barrocas en el Uruguay".

In his developing of the neo-baroque polyphonic dialogue of ambiguous response to tradition, Sarduy works with the figure of parody (“Barroco y neobarroco” 174-176). However, I shall suggest that di Giorgio’s appropriation of Arcimboldo is neither parodical nor satirical but is instead grounded in the nostalgic longing for the Italian identity di Giorgio and Arcimboldo share; I will develop this idea in the next section.¹⁵⁴ Instead of privileging the parodical mode, when looking at di Giorgio’s Arcimboldesque *imagetexts*, I would argue for the notion of *pastiche* as defined by Frederic Jameson. In *Postmodernism or, the Cultural Logic of Late Capitalism* (1991), Jameson introduces the term *pastiche* as: “a neutral practice of such mimicry [parody], without any of parody’s ulterior motives, amputated of the satiric impulse . . . [P]astiche is thus a blank parody” (17). In this manner, although pastiche shares with parody the fact that they are intertextual and intermedial imitations of a particular style or work, it explicitly opposes parody wherein the presence of the previous texts as subtexts is explicit, and where satirical comparison is encouraged. Apropos the modes of composition, I suggested that, in her poetical writings, di Giorgio adopts Arcimboldesque imagery and general style to create her eco-ensembles without engaging with the Arcimboldesque reference in a conscious, self-reflecting form. Whereas in her fiction Carter engages playfully, ekphrastically and parodically with specific pictures by Arcimboldo: *Summer* and *Vertumnus* (and with Švankmajer’s and the Brothers Quay’s Arcimboldesque films) and had Arcimboldo as one of her characters, di Giorgio’s allusions to Arcimboldo’s pictures are evocations and even his explicit presence in the cover designs is blurred and effaced, as I explained at the beginning of this chapter.

Several interpretative consequences appear when reading Marosa di Giorgio’s Arcimboldesque eco-ensembles in the context of the pastiche-oriented

¹⁵⁴ Sarduy works with the concept of parody partially responding to the idea that the Latin American baroquisation reflects the process of superimposition of codes: pre-Columbian Amerindian codes and European ones. However, because there is very little remnant of an “original”, pre-Columbian code to be superimposed onto in Uruguay (Uruguay’s native population, the Charrúas, were exterminated in 1883, in a genocide led by General Fructoso Rivera) and because di Giorgio’s cultural influences are strongly related to the fact that her family emigrated to Uruguay from Italy, this idea does not suit the study of her poetics. For the cultural and sociological repercussions of the genocide of the Charrúas see Achugar’s “Monumentos, conmemoración y exclusión: Fragmentos referidos al monumento a *Los últimos charrúas*”.

Neo-Baroque. For example, Achugar suggests a link between di Giorgio's pastiche strategies and camp aesthetics ("Kitsch" 109), which stresses the affinities that exist with the illusory delimitations of gender and genres expressed in di Giorgio's writings. Furthermore, this perspective highlights the idea of art as simulacrum (Moulin Civil 2:1669). If within the code of the Baroque, Arcimboldo's portraits are simulacra of human bodies, then, Marosa di Giorgio's neo-baroque writings appear as simulacra of Arcimboldesque pictures. In fact, the bodily metamorphoses that di Giorgio's characters experience repeatedly, moved by the impulse of distorted simulation, emphasise this aspect.

On the other hand, one of the most interesting and curious affinities I traced—and constructed—in this research is that of the realisation that what Sarduy proposed in an essay concerning Latin American Neo-Baroque in 1972, Roland Barthes mirrors, with incredible similitude, in his 1978 essay on the Milanese painter as a baroque artist. Firstly, it is important to notice that Sarduy and Barthes were closely related thinkers, so it is only reasonable to believe they knew each other's work. Sarduy dedicated his *Barroco* (1974) to Barthes; wrote several essays for *Tel Quel* between 1965 and 1979 and also contributed to other Parisian magazines affiliated to Barthes like, *Art Press* and *La Quinzaine Littéraire*. In fact, it is precisely in *La Quinzaine Littéraire* that Barthes published his article of appreciation of Sarduy as a revolutionary thinker of the Baroque phenomenon: "Sarduy: La face baroque" (1967). On the one hand, I find the coincidences between Sarduy's and Barthes's Baroque-related studies representative of the space of the ellipse di Giorgio, Carter and the affiliated critics, essayists, painters and writers share. On the other hand, studying how Barthes, the French thinker, based his arguments for his important essay on the conceptualisation of Arcimboldo as a baroque poet on Sarduy's (the Cuban critic) opinions on the Latin American Neo-Baroque, adds one more argument to my critique of Moretti's global map, which I pursue throughout this research in my will to undermine neo-colonialist ways of conceiving cultural exchanges. Firstly, Moretti's law of literary evolution proves narrow because the Baroque and the Neo-Baroque, as conceived by Sarduy, are ways to reclaim and re-write history from a perspective other than a colonising, unilateral one. Secondly, because Barthes drew on Sarduy and not the other way round, as

Moretti would like us to believe; that is, I am showing here one example of Kristal's perspective on the Europe-the Americas relationship.

Inexplicably though, Barthes does not refer to nor acknowledges his borrowings from Sarduy's essay, but the similitude between the two is striking.¹⁵⁵ Sarduy's semiotic interests rely on restricting the idea of the Baroque to a precise operational system in order to codify its pertinence to late 20th century Latin American writing ("Barroco y neobarroco" 168). Hence, he develops a vocabulary of tropes, for which substitution, proliferation, anamorphosis and condensation are some of the figures that contribute to the greater idea of *artificialisation* by which he describes baroque and neo-baroque aesthetics ("Barroco y neobarroco" 169-173). On his part, from a very similar semiotic perspective, Barthes affirmed that Arcimboldo, the rhetorician, turned the canvas into "a real laboratory of tropes" ("Arcimboldo" 136). Specifically, the trope of substitution, Arcimboldo's favourite pictorial strategy, and one privileged by Barthes in his study—and by di Giorgio and Carter in their creations—is the most important device studied by Sarduy as representative of the baroque and neo-baroque mechanisms of *artificialisation*.

Sarduy refers to Cuban visual artist René Portocarrero as an exemplar of the system of neo-baroque tropes. Portocarrero is, not surprisingly, an Arcimboldesque artist:

Si observamos sus [René Portocarrero's] cuadros de la serie *Flora*, por ejemplo, y aún sus dibujos recientes, como el que ilustra la propia portada de *Paradiso* (edición Era), veremos que el proceso de artificialización por sustitución opera igualmente: el significante visual que corresponde al significado 'sombrero' ha sido reemplazado por una abigarrada cornucopia, por un andamiaje floral fabricado sobre un barco y que sólo en la estructura gráfica de un dibujo puede ocupar el lugar del significante de 'sombrero'" (169-170). [if we observe his [René Portocarrero's] paintings from the series entitled *Flora*, for example, and even his most recent drawings, like the one illustrating the book cover of Lezama Lima's *Paradiso* (as published by Era), we will see how the

¹⁵⁵ This, of course, makes me wonder whether di Giorgio was acquainted with Barthes's essay on the painter. The similarities between Barthes's and di Giorgio's essays on Arcimboldo are also striking. However, my point is that di Giorgio did not have a close relationship with Barthes, as Sarduy did, was not interested in literary theory either and wrote many of the texts I studied here before Barthes published his essay in 1978. Consequently, I perceive the similitude to be a coincidental affinity that brings Arcimboldo, Sarduy, Barthes and di Giorgio together in the space of the Neo-Baroque.

process of artificialisation by means of substitution operates: the visual signifier that corresponds to the signified 'hat' has been replaced by a multicoloured, motley cornucopia, by a floral scaffolding built on top of a boat, which, only in the graphic structure of a drawing, can exist as a the signifier of 'hat']

Fig. 43 René Portocarrero. Front Cover for Lezama Lima's *Paradiso*, 1968.

Fig. 44 René Portocarrero. *Flora* (nº23), 1966.

Fig. 45 René Portocarrero. *Figura Ornamental*, 1968.

These images have been removed by the author of this thesis for copyright reasons.

Portocarrero (1912-1985) started his Arcimboldesque series called *Flora* (consisting of twenty seven variations on the image of the goddess in different mediums and echoing Arcimboldo's *Flora*) in 1966. Additionally, his many paintings called *Figura Ornamental* (one of them shown in Fig. 45) interplay with the same pattern of allegorical collage of elements that stand for something else. In particular, Portocarrero's hat design (Fig. 43) bears many points of contact with Carmen Miranda's Arcimboldesque hat, studied in chapter 3.¹⁵⁶ As I have shown, in his essay on Arcimboldo, Barthes reproduces with accuracy Sarduy's analysis of Portocarrero as a neo-baroque painter. Moreover, not even the choice of Arcimboldo as a baroque example is original in Barthes, for in *Escrito sobre un cuerpo* (1969), Sarduy had already related neo-baroque analogical systems to Arcimboldo's paintings. One of the essays contained in this collection, is called "Arcimboldo" and it considers the intermedial comparison between Arcimboldo's pictorial banquets and the food feasts displayed in the writings of Lezama Lima, the most representative figure of the

¹⁵⁶ Furthermore, the *image-textual* affinities of the Neo-Baroque are enhanced by the fact that this image by Portocarrero (Fig. 43) serves as the front cover for the edition of Lezama Lima's *Paradiso* published by Ediciones Era in Mexico. Lima's *Paradiso* is a book that Sarduy considers to be crucial to the definition of neo-baroque poetics.

Neo-Baroque according to Sarduy: “pero más que en los literarios habría que buscar la ilustración del fastuoso convite lezamesco, de su cornucopia abillantada, en esos banquetes pintados—imbricación, *collage*—antropomorfizados, que son los ‘retratos’ de Arcimboldo” (2: 1171) [but instead of looking for an illustration of Lezama Lima’s lavish parties, his glittering cornucopia, in literary sources, we should look for them in those painted banquets—imbrications, *collages*—created by Arcimboldo in his anthropomorphised ‘portraits’]

Therefore, when Barthes studies Arcimboldo as a rhetorician of the canvas, pointing out the systems of substitutions and transpositions, he is no doubt in dialogue with Sarduy, who not only perceived those features in Arcimboldo but also in Portocarrero, an Arcimboldesque epigone. Consequently, what I want to show is that, when di Giorgio in “Pintó con flores” exposes her perception of Arcimboldo in terms very similar to Barthes’s and, hence, similar to Sarduy’s, she enters into dialogue with Arcimboldesque neo-baroque aesthetics. Thus, not only have the literary critics like Echavarren, Bruña Bragado or Perlongher read di Giorgio’s poetics as neo-baroque, and not only have I projected the Arcimboldo-connection onto her poetics; what I propose is that di Giorgio herself has done so, though inadvertently, when presenting her neo-baroque, Sarduy and Barthes-affiliated reading of Arcimboldo’s art in “Pintó con flores” and when embracing Arcimboldo’s aesthetic in her fictions. Perhaps this profuse net of *imagetextual*, transatlantic and trans-historical interconnections expresses in its full complexity a more comprehensive meaning of that polysemic term, *The Arcimboldo Effect*, which I have been trying to define referring to the visual effects or consequences of Arcimboldo’s designs (insofar as they are mobile, in so much as the mini parts constitute a greater unity, and hence our perception of them changes depending on our gazing position); the cultural tradition of works affected by this or other aspects of Arcimboldo’s iconology, and also the effect of instability and disintegration that his pictures connote. Marosa di Giorgio and Angela Carter certainly link to all these connotations.

Of Italianised Natural World

Pontus Hulten declared that “Arcimboldo’s symbolic mythology is universal” (31). I disagree. Firstly, because I endorse the idea that that which is thought to be universal is nothing but a local construction of the global, a construction impossible to separate from the local values that gave rise to it, in this case, Pontus Hulten’s European and 20th-century idea of the “universe”. Secondly, because Pontus Hulten’s understanding of Arcimboldo’s symbolic mythology, i.e., a comprehensive and integrative idea of nature, as quoted and explained before, although might be, and indeed is, shared by other cultures, is extremely related to Greco-Roman Pantheism and Platonism. Then, opposing Pontus Hulten’s statement of the universalisation of Arcimboldo’s art, and accessing the neo-baroque pastiche perspective instead, I propose that the Arcimboldesque fold in di Giorgio’s *imagetexts* is a way to establish a heritage link with Italy and to present Uruguayan culture as fragmented, plastic and malleable; as a hybrid ensemble in which Italianicity is a crucial component. If the Neo-Baroque supposes a way to reclaim history, in the case of Marosa di Giorgio, her neo-baroque interplay with Arcimboldo implies reclaiming and recreating Italy. The fact that di Giorgio, the Italo-Uruguayan poet, was interested enough in Arcimboldo, the Italian painter, to write an essay on his work (one of the very few essays she ever wrote) and select two of his pictures to be the visual referents of her master work is neither a mere coincidence nor just an artistic choice. Contrarily, her reasons for dwelling on Arcimboldo’s contributions in relation to the poetry of Ovid and the symbolism of Italy she spoke of pervasively are embedded in other forms of cultural exchanges that are not exclusively aesthetic, suggesting a larger range of transformational forces informing her texts.

There is a correlation between the hybridity of media (that is inherent in di Giorgio’s *imagetexts*), the hybridity of her eco-assembled characters, the hybridity of her creations as a product of intersections of different codes (including the Arcimboldesque, the Neo-Baroque and the surreal, as I will develop in chapter 6) and the cultural Uruguayan-Italian hybridity from which she poeticises.

Di Giorgio's family came from Italy as part of the massive waves of European immigration to the Uruguayan melting-pot in the 19th and 20th centuries:

Descendiente de toscanos estuvo Italia grabada, viva en mí [Marosa di Giorgio], siempre . . . Siempre me sentí italiana y sudamericana, a la vez. El lugar donde transcurrieron mis primeros trece años, parecía un trasplante de la Toscana. Todos habían venido de allá y se conocían; eran vecinos y hablaban, claro está, en italiano; y fundaron las maravillosas quintas de naranjas, las quintas negras y de oro (qtd. In García Helder 655). [As a descendent of Tuscans, Italy has always been imprinted on me, alive in me [Marosa di Giorgio] . . . I always felt Italian and South American at the same time. The place where I spent the first thirteen years of my life looked as if transplanted from Tuscany. They all have come from there and they knew each other, they were all neighbours and they spoke Italian, of course. And they forged the wonderful orange orchards, the black and golden orchards]

This feeling of belonging simultaneously to two motherlands, two languages and two cultural traditions that di Giorgio experienced, is in itself a hegemonic feature of the alluvial and frontier Uruguayan identity, as I delineated in the Introduction. Due to the collision of nations that Uruguay implies as a product of *colonial semiosis*, Italian, not Spanish, was the language spoken in the orchards and farms of di Giorgio's childhood and in the orchards of her pages; as she wrote in *Los papeles salvajes*: "Y los conejos roían las coles charlando en su raro idioma aprendido de los inmigrantes italianos. Se oía, de continuo, la charla de los conejos, mechada de palabras griegas y toscanas" (323) [And the rabbits nibbled at the cabbages chatting in their odd language learnt from the Italian immigrants. It was heard, continuously, the chatting of the rabbits, mixed with Greek and Tuscan words].

As we can appreciate in several authorial declarations and in poetical statements scattered throughout *Los papeles salvajes*, in di Giorgio's family migration history, Italy and Italianicity were subsumed and re-created into the exotic gardens and orchards they grew: "Veo a Lusana, el sitio de Pedro, mi padre. Membrillo de Lusana nombré a mi último libro. Y crecí en la zona de san Antonio, en Salto. Chacras, huertas, granjas, fundadas por italianos" (Garet, *Milagro* 36). [I see Lusana, Pedro's place, my father. I called my last book Lusana's quince [sic]. I grew up in the area of San Antonio, in Salto. Farms and orchards founded by Italians] Specially, with respect to the link

between agriculture and Italy, di Giorgio's paternal grandfather, who managed several orchards, vineyards and silk worm farms, imported mushrooms from Italy to grow in Uruguay and started the first Italian-inspired olive oil production in the region, assumes a relevant place in the poet's artistic menageries (García Helder 656):

Abuelo Eugenio, jefe, descubridor de la chacra mágica . . . Abuelo amo, doctor en frutos, ingeniero de retamos, tu Italia quedó lejos, tu misteriosa Italia griega y ya para siempre perdida canta, puerto Génova, Firenze lontana, Cavour-Mazzini en los retratos, Regina de los cielos, aquí I Carbonari...Fundador de las moreras y las moras, de las mariposas de la seda...Inventor de las naranjas, creo. (di Giorgio, *Los papeles* 411) [Grandfather Eugenio, chief, discoverer the magic orchard . . . Grandfather master, doctor of fruits, engineer of brooms, your Italy remained far away, your mysterious Greek Italy forever lost sings now, port Genoa, Florence far away, Cavour-Mazzini in the portraits, Queen of heavens, here I Carbonari . . . Founder of brambles and blackberries, of silk butterflies . . . Inventor of the oranges, I believe]

As the quoted passages illustrate, in di Giorgio's *œuvre*, Italy is conveyed as a rural land of magical nature with fertile fields full of diverse and multiple crops, animals that can speak (and speak in Italian) and wonderful flower-creatures. In this sense, the Greek reference adjectivising "Italy", in the above quotation, leads us to a mythological and idealised representation of Italy as land and symbolic nation, alluding to its classical conception. Unmistakably, di Giorgio's tone is one of nostalgic remembrance of her European roots and it communicates a will to reclaim Italy for the forging of her identity, artistic and otherwise.

Opposing Pontus Hulten's remarks, I would argue that the idea of nature is a conventionalised construction anchored in determinant factors. Nature is neither a neutral nor an apolitical concept.¹⁵⁷ Agriculture, for example, has played a major role in imperialism and colonialism and Carter offered her own reading of this in relation to the imperial exotic desires of Rudolph II whose business was bananas in more than one sense. Alternatively, di Giorgio offers agriculture as a symbolic motif of continuation of the migration experience that constitutes Uruguay. Nature is for di Giorgio a way of memorialising her transatlantic history, and gardens are the place of family and of memories of

¹⁵⁷ See Shelly Saguro's *Garden Plots*.

immigration, they are her anchor and the connection to her roots. Perhaps this explains why gardens are ubiquitous in di Giorgio's poetics; it is only necessary to look at the titles of her works, frequently recalling flowers and animals, to understand nature's powerful intromission in di Giorgio's writings. Moreover, it is the gardens that the Italians brought from their native land into Uruguay and this explains di Giorgio's choice of verb to define Salto as a transplantation from Tuscany, "un transplante de la Toscana" (qtd. in García Helder 655).¹⁵⁸ What I suggest is that the poet's culturally constructed idea of nature expressed in her Italianised literary orchards populated by eco-assembled creatures from which she conveys her place and meanings are informed by Arcimboldo's kaleidoscopic and intertwining images of the natural world. In other words, in di Giorgio's poetics, Arcimboldo is the connection that provides strong identification between the idea of hybrid Italo-Uruguayan identity and that of nature. For di Giorgio, the notion of cultural hybridity is supported by horticultural analysis in which terms such as transplantation, cross-breeding and cross-pollination apply both to the intermedial dialogue between Arcimboldo's pictures and her poetics and to the hybridity of the Italianised Uruguay.¹⁵⁹

Consequently, Arcimboldo, the painter of holistic eco-portraits is very much appreciated and admired by di Giorgio as an Italian painter and as an epitome of Italianicity. For instance, in spite of the fact that she included some historical notes referring to Arcimboldo—such as his linkage to Surrealism and his courtly, royal dwellings: "Este extrañísimo artista mimado por los reyes"

¹⁵⁸ Additionally, di Giorgio echoes here Darcy Ribeiro's controversial notion of *pueblos transplantados* [transplanted populations]. In order to explain the demography in the Southern Cone, and to evaluate the incidence of European civilizations in the formation of Uruguay and Argentina, the Brazilian anthropologist created the descriptive concept of *pueblos transplantados*, emphasising the idea that Uruguay, as a political and cultural entity, is the result of the conjunction of the genocide of its native people, the Charrúas, and the massive European immigration. Ribeiro emphasises the idea that the dominant classes of the 19th century "replaced", "transplanted", the native populations with other European immigrants. See Ribeiro's *Las Américas y la civilización*. On the importance of the garden see also Porzecanski's "Marosa di Giorgio: Uruguayan Sacred Poet of the Garden".

¹⁵⁹ For details on the dynamics of Italo-Uruguayan identity see Renzo Pi Hugarte's "Elementos de la cultura italiana del Uruguay" and Graciela Barrios's *Aspectos de la Cultura Italiana del Uruguay*.

(147) [This very strange artist spoiled by kings]—in “Pintó con flores” di Giorgio shared vague information and made occasional mistakes. For example, she simply and imprecisely stated that “[M]uchas de sus obras están en el Louvre” (147) [[M]any of his works are at the Louvre]. However, the Musée du Louvre only hosts four of Arcimboldo’s pieces and the Uruguayan poet seems not to account for the vast scattering of his pictures around the world. Furthermore, di Giorgio opens her essay affirming: “Giuseppe Arcimboldo vivió en Italia entre 1527 y 1593” (147) [Giuseppe Arcimboldo lived in Italy between 1527 and 1593] This data is inexact for Arcimboldo left Italy in 1562 and developed his art mainly in the Hapsburg’s courts in Vienna and Prague.¹⁶⁰ We could justify her inaccuracies by assuming that, in “Pintó con flores”, she is not committed to being historically precise but with presenting a literary and mystifying reading of Arcimboldo’s art. Precisely, the geographic imprecision related to the painter and his art is bound to be read as part of di Giorgio’s poetic project for which Arcimboldo functions as a territorial and artistic image of a romanticised and poeticised version of Italianicity, the second identity she has always claimed. Di Giorgio’s Italianised reading of Arcimboldesque imagery is one of the dynamics with which she addresses the cross-national and borderline Italo-Uruguayan identity as hybrid, fragmented and assembled, as a transculturated pastiche (*colonial semiosis*). The Neo-Baroque strategies addressed before are also part of this elaboration of poetical and national identity.

* * *

My intention in Part II was to show that both writers engaged creatively with Giuseppe Arcimboldo, modelling their *imagetextual* perspectives *vis-à-vis* his pictorial compositions. Arcimboldo’s poetic and artistic complexity and density continues to allow for new readings and both Carter and di Giorgio enlarged the Arcimboldesque canon by means of being two powerful exponents of *The Arcimboldo Effect*. In terms of the outline of this thesis, Carter’s and di Giorgio’s *imagetexts* inspired by Arcimboldesque paintings document the construction of a strongly shared elliptical space of affinities in which Carroll, Borges, Ovid, Kahlo, O’Keeffe and the surrealist aesthetics appear as mutual

¹⁶⁰ See *The Arcimboldo Effect* (1987) and Werner Kriegeskorte’s *Arcimboldo* (1994).

references, incentivising the establishment of comparison between the two authors. Ovid's latent presence informs the transformations between humans and natural beings expressed in Carter's and di Giorgio's Arcimboldeque *imagetextual characters* (Summer, which changes everyday, the Archduke who transforms into Vertumnus, a man-orchard, di Giorgio's Floro and her lily-woman). Concomitantly, the links to Kahlo's and O'Keeffe eroticised iconography of flowers is also a shared reference between Carter and di Giorgio in the context of *The Arcimboldo Effect*.

In their renovation of Arcimboldo's aesthetic bequest, Carter and di Giorgio allowed us to read his pictures experiencing that—as Borges (and Garet) had pointed out—their *imagetexts* are already foreshadowed in his canvases. For instance, by means of reading Arcimboldo back from di Giorgio's and Carter's writings, we perceive the sexuality and potentiality of mutability of his paintings, which become very emphasised as the image of the bouquet turns quickly into a trope for flourishing genitalia and a vessel of sexual libido. Carter's perspective also enhances the painter's influence on Surrealism and popular culture and, by reading her texts, we understand Arcimboldo's presence in Carmen Miranda's iconography and his relevance for the development of Švankmajer's stop-motion film technique and avant-garde aesthetics in general.

Both writers use substitutions and transpositions to modulate their Arcimboldeque *imagetextual characters*, which are not fully meaningful unless we take into consideration the presence of the Arcimboldeque iconology in their texts. But I also want to detail some differences of approach. In "Alice in Prague or The Curious Room", Carter playfully and cunningly dramatised Arcimboldo's time and his art. Her eloquent display of visual allusions and references is fascinating and each picture, film, short-film and advertising poster evoked contributed to a transformation of Arcimboldo's pictures in interaction with her burlesque and nonsensical, Carroll-inspired, text. The main effect of the short story is, perhaps, a destabilisation of the perception of reading as being only a verbal activity. In this respect, the profuse presence of images adds to this process of critical imbalance. Her playful representational mode of labyrinthine multi-references contributes to Carter's development of a literary iconology that requires the knowledge of the Arcimboldeque imagery for the interpretation of her texts. Most importantly, chapter 3 has demonstrated

the relevance of the acknowledgement of the fact that Carter's work contains its own commentary and modes of decoding. This aspect of meta-criticism will also be addressed in my analysis of "The Bloody Chamber" as a story that humorously violates its own logic of representation.

Whereas Angela Carter wrote on and about Arcimboldo, that is to say, she engaged parodically with the painter's biography, his context and his paintings became the subject matter of her texts, Marosa di Giorgio worked within the possibilities of Arcimboldo's idiom. If Arcimboldo painted with flowers di Giorgio wrote with flowers, as well. I made a case for iconographic allusions and argued that there is a latent Arcimboldeque dialogue—and rivalry—in di Giorgio's pictorial-inspired celebration of the exuberance of nature which is not merely an imitative reproduction of previous visual representations, but a hybrid, distorted new creation that displaces the singularity and unity of the original. Additionally, this *imagetextual* reading of di Giorgio's works introduced the relevance that the Arcimboldeque code has in di Giorgio's neo-baroque expression of the Italo-Uruguayan culture. Moreover, the connection between di Giorgio's texts and Arcimboldo's pictures in the code of the Neo-baroque, which is, in fact, an Arcimboldeque code, has led to the appreciation of the pastiche, artificialisation and simulacrum that go from text to images.

In the key of *border thinking*, the interplay with Arcimboldo showed Carter's inheritance of the neo-colonial perception of Latin America and the Caribbean as inferior counterparts to Europe, as sexualised and ridiculised locations. Alternatively, Arcimboldo provided di Giorgio with a cultural locus of nostalgic longing for her Italian, European identity. In both cases, Arcimboldo represents a bifocal transatlantic dialogue informed by issues of *colonial semiosis*.

The landscapes and the cartographies are also different: Czech circuit of historical and imperial meanings for Carter and Italianised, garden-based locations for di Giorgio. On the other hand, Carter, who venerated Jan Švankmajer, joined the fascination with the artificial, robotic object, the marionette and the puppet with the artificiality of nature, whereas di Giorgio worked on a more naturalistic, ecological edge. Furthermore, in terms of the semantics of their imagery, whereas, for Carter, fruits appear as the favoured Arcimboldeque elements bearing the connotations of sexualised fetishes, in

the case of di Giorgio, the same is valid for flowers. Both, fruits and flowers, main ingredients of Arcimboldeque iconography, are presented as sexual technology in Carter's and di Giorgio's *imagetexts* and it is in this sense that the animated creatures formed by those elements are offered as sexual beings. The sexual acts between humans and wonder creatures, representative of artificial and fruit-related zoologies, for Carter, and pantheistic wonder flora, for di Giorgio, stand, firstly, as a way of exhibiting a liberal, open and revolutionary understanding of sexuality, not subject to moral doxas or social standards. Moreover, this Arcimboldeque iconography shared by Carter and di Giorgio relates to ideas of fruition, growth and pleasure outside of the human realm and, thus, they imply a displacement of anthropocentrism which I will continue developing in chapters 6 and 7. They stand also as a metaphor for the alchemical mix and merging of opposites; as a structural metaphor for the dialectic logic of the *imagetext*.

Finally, in the context of the dialectics of words and images, this chapter has presented the idea of texts as both epigones, continuators, of the images and as dialectical perturbations or deformations of the images as sources. The latter was shown, for example, in the parody of ekphrasis offered by Carter and in the distancing from Arcimboldo's analogical metaphorical ensemble in di Giorgio's hibiscus-made animal. Carter's paradoxical and ambiguous iconophobic connotations voiced in her review of *The Arcimboldo Effect*, and di Giorgio's alternative and deformed versions of the Arcimboldeque contribute to the establishment of the conflictive *image/textual paragone*. But the dedication of "Alice in Prague" to a visual creator, Švankmajer, and the homage to Arcimboldo implied in the election of the cover of *Los papeles salvajes* show that images are called, requested and needed by texts as their major foundation. It is in this sense that I have argued for the hybrid *imagetextual* collaboration.

Part III

5

The Bloody Museum: Angela Carter's Violent Imagetext

"The Bloody Chamber" is probably the most celebrated short story written by Angela Carter. It belongs to her famous collection, published in 1979, *The Bloody Chamber and Other Stories*, a set of playful and feminist writings that disturb European fairy tale traditions for, as Carter affirms in "Notes From the Front Line": "I am all for putting new wine in old bottles, especially if the pleasure of the new wine makes the old bottles explode" (37). In particular, "The Bloody Chamber" is a re-creation of Charles Perrault's "Bluebeard" ["La Barbe bleue"], demonstrating Carter's willingness to engage with the masculine canon of fairy tales.

The story repeatedly turns to ambiguous works of visual art displayed in the Marquis' castle which are placed to be pondered both by the narrator-protagonist and by the reader. In terms of Carter's representational strategies, the pictures located in the Marquis' brutal dwellings are referred to not merely with decorative purposes but, most importantly, with rhetorical intentions. From my point of view, the visual narratives conveyed by paintings, etchings and tapestries contribute to the development of the plot, functioning as sources of the uncanny topic involving Eros and Thanatos, helping to shape the identity of the narrator-protagonist as an *imagetextual character* by means of introducing critical statements on the links between gender and vision. Additionally, the narrative, ekphrastic rendering of pictures turns the story into a gory and gaudy *museum of words*, a museum memorialising and preserving works of art which are made with words.¹⁶¹

Beyond the pictures hanging in the castle's gallery, the torture chamber—also referred to as "a little museum of his [Marquis'] perversity" ("Bloody" 131)—exhibits the Marquis' collection of dead wives as if they too were preserved works of art displayed along with the instruments of pain that killed them. The chamber as a museum of embellished corpses is a place of

¹⁶¹ The term comes from James A.W. Heffernan. *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*.

seclusion and reclusion with strict behavioural rules, a male master and several female subjects. The Marquis is at the same time a libertine, an art connoisseur and the museum's curator. He also personifies the museum's gendered power, for he knows the story behind each painting and behind each of the paradoxically dead *tableaux vivant* kept in his bloody chamber and, consequently, he prescribes what can be looked at, where to go and when. Moreover, the library, the Marquis' pornographic sanctuary equipped with "illustrated" pornographic books on sexual delights and torments, is, together with the gallery and the bloody chamber, a third topos that contributes to the violent museological quality of the castle and of the story.

Throughout the text, Carter's male character, inspired by Bluebeard, is simply referred to as "the Marquis", just as Sade was known before his imprisonment (Carter, *Sadeian* 30). Precisely, in *The Sadeian Woman: An Exercise in Cultural History*, also published in 1979, Carter studies Sade's literary imaginarium as a way of interrogating "the culturally determined nature of women and of the relations between men and women that result from it" (1). In this essay, the author develops a necessary correlation between sexual relations and social relations which is of relevance to this story because, inspired by this thinking, in "The Bloody Chamber" the Marquis' identity is defined by his class, his wealth and the power of seduction, charm and supremacy which social status and money confer. He is a "purchaser" and his female victims are "bargains" (Carter, "Bloody" 119).¹⁶² Consequently, the violence of domination over his female subjects is presented as resulting from socio-economical foundations of patriarchy and class, and the short story participates in the criticism of these assumptions.

Nonetheless, gendered violence towards women is not described; we know violence through its instrumentalities and by its effects and aftermaths, but murders, rapes, suffering, pain and torture remain outside the narrative diegesis. Even if, as I will demonstrate, the images evoked do not necessarily convey suffering in gruesome detail either, gender violence is made intelligible though the interplay with visual works of art that are called to the text by means

¹⁶² See Sarah Gamble's connective reading of *The Bloody Chamber* and *The Sadeian Woman* in her *The Fiction of Angela Carter: A Reader's Guide to Essential Criticism*.

of ekphrasis. In this way, the story presents a strong fetishistic desire attached to the images of women as depositories of the Marquis' violent sexual pleasures. However, as I will try to show, the *imagetextual* links to images do not only reproduce sexual violence, they are also the way out of it.

On the other hand, the pictures' presence *in absentia*—unlike “Come unto These Yellow Sands” this text has not been published together with the images it poeticises—introduces a critical exploration of ekphrastic representation offering an overtly playful discussion of the place of the visual in the text.

This Is Not A Picture

Politically motivated by feminism and concerned, therefore, with the ideological implications of the representation of women, all the visual references that appear in this text are related to Carter's female characters.¹⁶³ For example, when referring to the Marquis' first wife, the opera singer, Carter works with a nonexistent work by Gustave Moreau. Describing the Marquis' picture gallery the narrator-protagonist comments:

There was Moreau's great portrait of his first wife, the famous *Sacrificial Victim* with the imprint of the lacelike chains on her pellucid skin. Did I know the story of the painting of that picture? . . . Ensor, the great Ensor, his monolithic canvas: *The Foolish Virgins*, two or three late Gauguins, his special favourite the one of the tranced brown girl in the deserted house which was called: *Out of the Night We Come, Into the Night We Go*. And, besides the additions he had made himself, his marvellous inheritance of Watteaus, Poussins and a pair of very special Fragonards. (“Bloody” 123)

Moreau's *Sacrificial Victim* is exclusively a creation of Angela Carter; the title does not belong to any of Moreau's portraits.¹⁶⁴ In this sense, this verbal portrait is a case of *notional ekphrasis* as James Heffernan has designated a type of writing upon a nonexistent visual referent or “the representation of an imaginary work of art” (*Museum* 14). Nonetheless, this verbal image provides us with

¹⁶³ “I would regard myself as a feminist writer, because I'm a feminist in everything else and one can't compartmentalise these things in one's life” (Carter, “Notes” 37).

¹⁶⁴ Hennard Dutheil suggests that, although fictional, the portrait depicted by Carter is reminiscent of Moreau's *La nuit* (201).

information about the first wife, picturing her as a sacrificial victim with certain sado-masochistic predilections, and a muse of French art who, immortalised in a painting, hangs in the gallery as a symbol of the Marquis' power over female subjects and is accompanied by an elusive and cryptic catalogue of James Ensors, Paul Gauguins, Jean-Honoré Fragonards, Nicolas Poussins and Antoine Watteaus. The reference to Ensor's *The Foolish Virgins* is of this same notional type. The presumably artistic visual object—Ensor's painting—upon which the written title is conferred is entirely wrought in words.¹⁶⁵ Given Ensor's pictorial tradition and style and given the information the supposed title displays, Ensor's canvas is verisimilar, but it does not have a referent outside of Carter's fiction.¹⁶⁶

The major rhetorical aim of classical ekphrasis was persuasion; to convince the reader of the vividness and, thus, veracity of the representation. In this case, with a clearly symbolic disposition and with persuasive and foretelling objectives, Carter's ekphrastic words—standing for the titles of these supposed pictures by Moreau and Ensor and their notional description—work as a *prolepsis* for the future destiny of the narrator-protagonist who, being one of the Marquis' innocent and *virginal* preys, *foolishly* surrenders into his nets and is bound to be *sacrificed* and later displayed as an image. In this manner, the verbal images emphasise the role of women as voyeuristically exposed submissive sufferers.¹⁶⁷

In the case of Paul Gauguin's picture, the play between painting and literature is more cunning. *Out of the Night We Come, Into the Night We Go* does not correspond, once again, to any of Gauguin's works. However, it is interesting to read the invented title as a possible writing riposte to one of his paintings called: *D'où venons-nous? Que sommes-nous? Où allons-nous?*

¹⁶⁵ The phrase "The Foolish Virgins" refers to the biblical parable told by Matthew 25: 1-13. It has been depicted in several paintings including the very famous print *The Parable of the Wise and Foolish Virgins* by William Blake (1822) and Sir Edward Burne-Jones's drawing, *The Wise and Foolish Virgins* (1859).

¹⁶⁶ For example, Ensor's pictorial fascination with masks is also a textual *leitmotif* in this short story where masks represent both the deceitfulness of the Marquis and his predilection for S/M erotica ("Bloody" 120-121).

¹⁶⁷ Although I could not trace the two "very special" and lascivious Fragonards, presenting a man posing with his two daughters, most probably in an eroticised scene, I dare to affirm that they too are notional.

(1897). Notwithstanding the complicity with the reader implied in the connection between the titles—if Gauguin asks: “Where Do We Come From? What Are We? Where Are We Going?”, Carter answers: “Out of the Night We Come, Into the Night We Go”—Gauguin’s picture does not match Carter’s depiction of an isolated brown girl in a trance, leaving the representational play open and inconclusive.

When referring to the Marquis’ second wife, “the artist’s model” (“Bloody” 116), who had posed for Symbolist artists, Carter explains:

*Her face is common property; everyone painted her but the Redon engraving I liked the best, *The Evening Star Walking on the Rim of Night*. To see her skeletal, enigmatic grace you would never think she had been a barmaid in a café in Montmartre until Puvis de Chavannes saw her and had her expose her flat breasts and elongated thighs to his brush. (“Bloody” 114)*

Not surprisingly, the title referring to Odilon Redon’s alleged work does not belong to any of the artist’s engravings and I have no knowledge of an artistic piece named exactly as Carter proposes either. I would argue, however, that the allusion contained in the title is part of a representational play of intermedial cross-references where “Evening Star” directs us, visually, to several artistic creations and, textually, to Edgar Allan Poe’s “The Evening Star”, published in 1827 in *Tamerlane and Other Poems*.¹⁶⁸ Although no attempts will be made here to consider this poem as an intertext to “The Bloody Chamber”, let us notice that Poe’s subtle presence, far from being irrelevant provides a written tissue from where Carter nourishes her visual allusions. In the first place, Poe is called upon by Carter because she recreates his style. Rhetorically, the US writer introduces the gothic tone that is part of Carter’s *inventio*. Furthermore, “The Bloody Chamber” makes a strong case for disapproving of and condemning the death of a beautiful woman as the most Poe(tic) of literary

¹⁶⁸ There are many pictures entitled *Evening Star*. Amongst the most famous ones are: William Turner’s *The Evening Star* (1830) and Georgia O’Keeffe’s watercolor series called *Evening Star*, produced in the early 20th. In particular, Sir Edward Burne-Jones’s *The Evening Star* (1870), depicting a beautiful ethereal girl floating above a desolate castle on the verge of the sea and on “the rim of night”, deploying also a bluish chromatic, is visually reminiscent of Carter’s description of the landscape surrounding the castle and to the self-perception of the narrator ruling above the sea: “I could gaze out over the tumultuous Atlantic and imagine myself the Queen of the Sea” (“Bloody” 117).

subjects.¹⁶⁹ Besides, the relationship between Poe and French symbolism— itself a multi-artistic and *imagetextual* movement—is another aesthetical key to the short story: “He [the Marquis] had amply indulged his taste for the Symbolists, he told me with a glint of greed” (“Bloody” 123), declares the main character.¹⁷⁰ Additionally, many of the painters mentioned in the text (Paul Gauguin, James Ensor and Odilon Redon) are curiously related to Poe. For example, Carter proposes that the engraving *The Evening Star Walking on the Rim of Night* was made by Redon whose bond to literature—and to Poe—is more than significant. In 1882, Redon edited a lithographic album based on different texts by Poe, entitled as homage: *À Edgar Poe*.¹⁷¹ Thus, by naming Redon or invoking his brushes and pencils into her pages, Carter places herself in an already well-fed net of artistic dialogues. What is more, Paul Gauguin’s famous picture of *Nevermore* (1897) not only echoes Poe’s raven’s anaphor linguistically, in the title of the picture, but also visually, because the word is painted in the upper left corner of the canvas together with a painted raven, participating in the notion of “visible language” in painting studied by Mitchell. James Ensor is also profoundly influenced by Poe and many of his canvases portraying crowded mobs such as, *Battle of the Golden Spurs* (1895), *The Cathedral* (1886) and the most famous one, *The Entry of Christ into Brussels in 1889* (1889), are related to Poe’s “The Man of the Crowd”.¹⁷² Finally, when the narrator-protagonist discovers her husband’s pornographic books in the library, there is yet one more hint of Poe and of his poem of “Eulalie”:

The Adventures of Eulalie at the Harem of the Grand Turk had been printed, according to the flyleaf, in Amsterdam in 1748, a rare collector’s piece. . . . I turned the pages in the anticipation of fear; the print was

¹⁶⁹ “[t]he death then of a beautiful woman is unquestionably the most poetical topic in the world” (Poe, “Philosophy”).

¹⁷⁰ For a study of Poe’s impact on Carter, see Gina Wisker’s “Behind Locked Doors: Angela Carter, Horror and the Influence of Edgar Allan Poe”. For the impact of Symbolism and Decadent art in this short story see Martine Hennard Dutheil’s “Modelling for Bluebeard: Visual and Narrative Art in Angela Carter’s ‘The Bloody Chamber’”.

¹⁷¹ This is not the only “literary album” Redon produced. In 1896 he published *La Tentation de Saint-Antoine*, based on the work by Gustave Flaubert and, in 1897, the *Cosmópolis Review* published “Un coup de dés jamais n’abolira le hasard” by Mallarmé with Redon’s “illustrations”.

¹⁷² See Van Gindertael’s *Ensor*.

rusty. Here was another steel engraving: 'Immolation of the Wives of the Sultan'. ("Bloody" 120)¹⁷³

Hence, Poe constitutes a curious artistic epicentre from where many of Carter's literary and visual modulations spring and his presence is crucial for the understanding of Carter's intricate and ambiguous intermedial proposal.

Coming back to the pictorial references, it seems to be a constant in this study that when Carter alludes to a work of art in a concrete and precise manner, including the name of the artist and/or title of the piece, then it is revealed as a fallacy or a representational *cul-de-sac*.¹⁷⁴ In this story, the explicitly mentioned works of art are non-existent; the bond between literature and painting in those cases deliberately plays with our expectations as receivers, challenges representational possibilities and explores the potentiality of verbal discourse to picture images. Although the play is ultimately humorous, the reader is nevertheless confronted by these curtailed and defiant references implying failed readings and failed sightings that problematise and destabilise representations. It is in this sense that I would argue that the interplay with non-existent visual works is one of the edges of Carter's violence of representation. As an aesthetic approach, it questions the connections and gaps between media as if saying, echoing Foucault's argument on René Magritte, "This is not a picture but a/my written creation of a picture", or even "This is not a picture but a word game saying this is not a picture", at the same time calling and undermining the presence of the images in the text.¹⁷⁵

One of the questions this short story places is what are the particularities of *notional ekphrasis* in the context of *imagetextual poetics*? Is this strategy celebratory of the power of ekphrasis as a literary iconological tool able to create images with our imagination, as an enhancement of the reader's co-

¹⁷³ The book Carter is referring to is another notional artistic referent. Besides the reference to Poe's poem from 1845, "Eulalie", the title also suggests an evocation of *The Lustful Turk, or Lascivious Scenes from a Harem*, an anonymously published British "illustrated" erotic novel from 1828. See Steven Marcus's *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth Century England*.

¹⁷⁴ Let us remember that the same strategy was valid for Carter's Summer. She gave us the name of the creature (work of art) and of the artist that created it (Arcimboldo, the designer) but those references proved partially deceitful.

¹⁷⁵ See Foucault's study of the word and image dialectic in *This Is Not a Pipe*.

creation and of the prominent status of verbal visuality? Or does this gesture imply a derogatory view of ekphrasis as a failed *imagetextual* device, as a way of signifying that to re-present images by means of words (*ekphrastic hope*) is impossible?

According to Mitchell, “in a certain sense all ekphrasis is notional, and seeks to create a specific image that is to be found only in the text as its ‘resident alien,’ and is to be found nowhere else” (*Picture* 157). In this manner, Carter’s examples of *notional ekphrasis* would bring to the fore the dialectical *paragone* and the *ekphrastic ambivalence* to affirm that words can never fully master images and that by means of ekphrasis we can only access a verbal avatar of the image. However, I would respond to Mitchell’s quotation accentuating the fact that there is a certain difference between ekphrasis and *notional ekphrasis*. As Bal and Bryson propose, works of art are constructed within specific contexts of viewing, including “the contexts of the production of works of art and the contexts of their commentaries” (180). The difference is that, in the case of *notional images*, the ekphrastic texts are themselves the only context of creation and of viewing. Alternatively, ekphrastic texts describing existent—as opposed to notional—visual representations engage with the reader’s possible knowledge of the visual work in question and, additionally, with the reader’s possible knowledge of the work’s and artist’s context. Regardless of the fact that each picture is different for each viewer—because there is a reciprocal interplay between the object and the subject who configures it—when the visual representation re-presented by a text exists, the reader has virtual access to it, to the experience of seeing it, researching about it, studying its relevance. However, the possibility of seeing a visual representation created via *notional ekphrasis* is only a possibility of mental imaging, of visualising with the mind’s eye. Hence, the reader’s position with respect to ekphrasis of real pictures is necessarily different as he/she has no other points of access to the visual representation beyond the text and is, therefore, unable to establish whether the notionally ekphrastic text pays homage to, parodies or copies the visual creation involved. Notional, verbal images are objects and subjects of the written discourse and they are defined by it only, thus establishing a line of visual indetermination and speculation that, on the one hand, complicates reception but, on the other hand, enhances the

heuristic possibilities of the reader to picture the text, even when the focus of this short story is on the narrator-protagonist's responses to the pictures as a nominal viewer rather than on our (readers) responses to them.¹⁷⁶

Therefore, the misleading paintings without extra-diegetic referents alluded to by Carter violate representational conventions of ekphrasis where examining the verbally addressed pictures is a manner of amplifying our understanding of texts by means of inter-artistic comparison. Consequently, Carter embraces the possibility of the notional, verbal image as a spoof version of the graphic image and as a way of making an ironic statement on ekphrasis as an *imagetextual* strategy and on the tradition of the sister-arts it evokes. But, in parallel, Carter also suggests that material visual objects are not independent of our visual perception of them and, via her truncated pictorial references, implies that all images, even materially existent ones, that are not subject to verbal retelling, are as notional, as subjective and as multiple as purely notional pictures. The examples of *notional ekphrasis* encourage the study and the interrogation of the nature of verbal images and of the presence of images in texts, addressing the notion that a literary text might not only be poetic but also is doing poetics; in this case, by explicitly debating on the status of visuality in narrative.

The Violence of Representation and Visual Representations of Violence

As the three dead wives of the Marquis have posed for several artists, the heroine also designs her identity, linking herself to visual works of art. Echoing the spirit of Robert Browning's "My Last Duchess", she declares: "he had invited me to join his gallery of beautiful women" ("Bloody" 114):¹⁷⁷

¹⁷⁶ In dialogue with Roland Barthes in *S/Z*, Angela Carter has always manifested her interest in the active involving of the reader in the openness each work proclaims: "Reading is just as creative an activity as writing and most intellectual development depends upon new readings of old texts" ("Notes" 37).

¹⁷⁷ Robert Browning's "My Last Duchess" (1842), is a paradigmatic example of the dynamics of gender relations embedded in voyeurism through art. The aristocrat and wealthy figure, Alfonso II, Duke of Ferrara, custom-turns his murdered wife into a painted picture which he exhibits when he pleases and for whom he pleases. Like Carter's Marquis—who guides the narrator-protagonist through his catalogue of images in the pornographic library and gives her the

There was a Bechstein for me in the music room and, on the wall, another wedding present—an early Flemish primitive of Saint Cecilia at her celestial organ. In the prim charm of this saint, with her plump, sallow cheeks and crinkled brown hair, I saw myself as I could have wished to be. (“Bloody” 117-118)

Fig. 46 Hubert van Eyck and Jan van Eyck. *The Musicians with St. Cecilia*, c 1432.

Fig. 47 Peter Paul Rubens. *St. Cecilia Playing at Virginals*, 1639-40.

These images have been removed by the author of this thesis for copyright reasons.

The *imagetextual* rhetorical option at stake here is different. This time, direct references to the artist and to the title of the piece, are blurred. However, to mention the work of a Flemish artist, who portrays a St. Cecilia at the piano, with plump cheeks and crinkled brown hair, leads us to several pictorials representations of the saint. For example, the van Eycks’ painting (Fig. 46) of the saint in *The Ghent Altarpiece* is one of the most recognisable images of St.

key to open the door to his picture gallery and to the bloody chamber—Browning’s Duke audio-guides his receptor, an emissary sent by a Count who is there to arrange his daughter’s marriage to the Duke, and instructs him on how to interpret the picture of his murdered wife. Heffernan has called the Duke “a modern museum director” (“Gaze” 141).

Cecilia accredited to one of the Flemish primitives (also known as Early Netherlandish painters, who worked in the Netherlands between the 15th and the 16th centuries) and matching Carter's description.¹⁷⁸ Additionally, there are other Flemish exponents such as Michiel Coxcie, Cornelius Drebbel, Hans Witdoeck and Paul Rubens's baroque *St. Cecilia Playing at the Virginals* (Fig. 47) also offering pictorial variations on the theme of the saint that may be linked to Carter's text.¹⁷⁹ This *imagetextual* strategy is, again, rhetorically violent because although the visual references are not notional, the reader has only restricted access to vague pieces of information; ironically, the whole picture is still denied.

Precisely because the pictorial reference to St. Cecilia is ambiguous and Carter is not ekphrastically engaging with a specific picture of St. Cecilia, the interplay is with the iconography and symbolism of the saint. For instance, as in the majority of the pictorial representations of St. Cecilia, both women in Figs. 46 and 47 look away from the viewer, absorbed in their inner vision, captured by religious bliss and oblivious, or unaware, of what is bound to happen to them. In this sense, the narrator-protagonist, who is a naïve and seemingly vulnerable piano player, clearly wants to be St. Cecilia, the naïve patroness of musicians. Nonetheless, the textual rendition of the portrait of St. Cecilia hanging in the music room bears a narrative of violence foreshadowing the narrator-protagonist's potential destiny as a beheaded woman and so it functions as a threshold from which to interrogate the violence of mythic representation of women as saints.

In early Christendom, St. Cecilia was accused of heresy and was murdered in her bathtub. Almachius, the Roman Prefect who had her killed because she refused to forego Christianity, commanded a servant to kill her. Though the servant struck her three times in the neck, he could not decapitate

¹⁷⁸ There are, however, several ambiguities with this panel from the *Ghent Altarpiece*. Although the figure at the piano is widely recognised as St. Cecilia, art historians do not agree on the identity of the musicians and some argue they might be angels. See Dhanens's *Van Eyck: The Ghent Altarpiece*.

¹⁷⁹ For an exposition of the imagery of the saint in Flemish Art of the 15th, 16th and 17th centuries see Hans Vlieghe's *Corpus Rubenianum Ludwig Burchard. Part VIII: Saints*.

her; instead she lay half-dead for three days until she bled to death.¹⁸⁰ Whereas the van Eycks' and Rubens's iconography show a fiction of feminine acquiescence that celebrates virginity, chastity and the innocent charm of the saint, by loosely alluding to these images as a visual reference and by emphasising the innocence of her narrator-protagonist textually, Carter denounces the futility of such an ideal. In fact, Carter's textual representation of the narrator-protagonist as St. Cecilia exposes the opposite aspect of the sanctification of women by male-dominated religious institutions and focuses instead on the brutality of her martyrdom. The Marquis plays the role of the merciless Prefect and the narrator-protagonist's wedding present, "a choker of rubies . . . a red ribbon like the memory of a wound" ("Bloody" 114-115), symbolises the fatal and sacrificial cut which ended St. Cecilia's life.

Then, when she identifies with St. Cecilia by looking at the picture, the gaze of the narrator-protagonist is trapped in masculine understandings of women as both virginal saints and victims of violence. Through the reference to the pictures of St. Cecilia, Carter warns that this perception of women is aggressive and leads to death. Later, as Hennard Dutheil suggests (202), the narrator-protagonist herself questions her previous idealisation of the image of the saint:

I [narrator] looked at the picture of Saint Cecilia with a faint dread; what had been the nature of her martyrdom? ("Bloody" 133) . . . "My [Marquis] virgin of the arpeggios, prepare yourself for martyrdom' 'What form shall it take?" I said. "Decapitation" he whispered, almost voluptuously. "Go and bathe yourself; put on that white dress you wore to hear Tristan and the necklace that prefigures your end. And I shall take myself off to the armoury, my dear, to sharpen my great-grandfather's ceremonial sword." ("Bloody" 139)

Whilst most visual depictions of St. Cecilia focus on the sanctification of the victim, Carter secularises, or "demythologises" ("Notes" 38), this idea exposing it as an empty and cruel operation. The short story suggests the ritualistic framework inherent in sanctification but the Marquis's killings are gratuitous,

¹⁸⁰ For English latitudes, one of the most important versions of the life of the saint is Geoffrey Chaucer's "The Nun's Tale" included in *The Canterbury Tales*.

only to appease his bloodthirsty temperament, they do not constitute surrogate or sacrificial offerings.¹⁸¹

On the other hand, when the narrator-protagonist, facing her destiny, explores the corridor that leads to the bloody chamber and uses the forbidden key, she encounters one more mythological scene that implies violence hanging on a wall:

I put a match to my little taper and advanced with it in my hand, like a penitent along the corridor hung with heavy, I think Venetian, tapestries. The flame picked out there, the head of a man, there the rich breast of a woman spilling through a rent in her dress—the Rape of the Sabines perhaps? The naked swords and immolated horses suggested a grisly mythological subject. (“Bloody” 130)

Once again, the tapestry reference to the rape of the Sabine women is very difficult to trace and it points to many visual creations including tapestries and paintings.¹⁸² Nevertheless, there is one particular image whose symbolic presence is outstanding: Jacques-Louis David’s *Les Sabines*.

Fig. 48 Jaques-Louis David. *Les Sabines*, 1799.

This image has been removed by the author of this thesis for copyright reasons.

¹⁸¹ See René Girard’s study of interrelation between sacrifice and violence in *Violence and the Sacred*.

¹⁸² For example, there are several tapestries depicting the battle between the Romans and the Sabines belonging to the Metropolitan Museum of Art in New York. With regards to painting, Nicolas Poussin’s *L’ Enlèvement des Sabines* (1634-35) and *L’ Enlèvement des Sabines* (1637-38); Rubens’s *The Rape of the Sabine Women* (1635-40) and Pablo Picasso’s *L’ Enlèvement des Sabines (d’ après Poussin)* (1963) are some of the many famous representatives of this pictorial topic which has numerous versions throughout history.

This oil painting (Fig. 48) addresses two contexts that are of importance for the short story. First, there is a relevant political context. David, one of Robespierre's supporters, was involved with the French Revolution and with its ideals of liberty with which Carter engages *vis à vis* the connection with Sade that she pursued both in "The Bloody Chamber" and in *The Sadeian Woman*. Like Carter's short story, the painting is an interesting example of the quest for freedom and self-determination. Additionally, David's visual rendering of the Sabines' story underlines several violent motifs that play a part in "The Bloody Chamber", such as the rape of the maidens and their captivity in exile. But, instead of portraying the kidnapping of the women victims at the will of the mighty soldiers as shown, for example, in Nicolas Poussin's and Peter Paul Rubens's paintings, David shows another aspect of the Roman legend; that of the women intervening to reconcile the fighting parties.¹⁸³ In the foreground of the canvas there are three women. Hersilia, open armed, intervenes between Taitus, the leader of the Sabines and Romulo, her husband. Crouching in the middle, another woman appeals to the children's presence to stop the violence, and to plead for peace; maybe this is the girl "with the rich breast spilling through the rent in her dress" ("Bloody" 130) that Carter talks about. To the left, a supplicant with a baby grabs one of the soldiers' legs, imploring for the battle to come to an end. Then, these women contribute to the portrayal of a relevant aesthetic context, that of the brave and heroic role of women that prefigures the courageous performance of the mother at the end of the story. Hence, David executes an alternative visual perspective that matches Carter's perspective in which the role of women fighting the violence of men is highlighted. In Perrault's fairy tale of "Bluebeard", the girl is rescued by the bold wife's brothers who kill Bluebeard. But Carter, who is in the "demythologising business" ("Notes" 38), as David might be said to be, turns salvation into a product of motherly love; that is to say, she too portrays feminine heroism. The narrator-protagonist's mother, a kind of adventurous Amazon, "eagle-featured indomitable mother . . . who had outfaced a junkful of Chinese pirates; nursed a village through a visitation of the plague, shot a man-eating tiger with her own hand" ("Bloody" 111), comes to the

¹⁸³ See "The Life of Romulus" in *Plutarch's Lives of the Noble Greeks and Romans*.

castle to rescue her daughter, inspired by some kind of “*maternal telepathy*” (“Bloody” 143).

Nonetheless, whereas David’s *Les Sabines* is an oil painting, the passage refers to a possible “Venetian tapestry” (“Bloody” 130). On the one hand, Carter’s text can be read as an *imagetextual* playful montage between the connotations of the visual scene rendered in David’s oil painting and the medium of tapestry which contributes to the grandiloquent portrayal of wealth that defines the Marquis’ castle. On the other hand, the mentioned 16th-century tapestries at the Metropolitan Museum of Art in New York have recently been attributed to a Flemish family of weavers associated with Nicolas von Orley but were previously believed to have been made by a Venetian artist of the Barbo family.¹⁸⁴ One of these tapestries, “The Sabine Women Stopping the Battle between the Romans and the Sabines from the Story of the Romans and the Sabines” (1570-85), also shows the Sabine women in an active role, trying to end the combat. It is possible then, that Carter is also interplaying with this set of tapestries as reference, even when no woman “with the rich breast spilling through the rent in her dress” (“Bloody” 130) is shown.

Additionally, I find it interesting to consider Carter’s link to William Shakespeare’s *The Rape of Lucrece* (1594). In this poem, Shakespeare describes his female character, who has just been raped by Tarquin, contemplating a notional image (painting or tapestry?) of the siege and looting of Troy (lines 1366-1582).¹⁸⁵ Lucrece, who, like Carter’s narrator-protagonist has been victimised by male violence, identifies with the suffering of Hecuba losing her husband, and as a result of this grief-bonding, she wishes to speak to the image, to verbally address the image as an equal interlocutor. In her example of uncertain ekphrastic reference, contributing to the idea of images in the texts as verbal and notional constructs, Carter’s narrator-protagonist, curiously walking through the corridor and gazing at this ambiguous tapestry

¹⁸⁴ See Edith Standen’s “A Sixteenth Century Set of Flemish Tapestries”.

¹⁸⁵ There is some controversy surrounding the nature of the notional and ekphrastically represented visual work, “Troy’s painted woes” (line 1492), Lucrece contemplates. Some critics believe Shakespeare refers to a painted wall, others believe it is an “arras”, a hanging tapestry used to conceal an alcove. The latter is the opinion of Clark Hulse in his “A Piece of Skilful Painting’ in Shakespeare’s Lucrece”, and Rebecca Olson in her *Behind the Arras: Tapestry Ekphrasis in Spencer and Shakespeare*.

showing the Sabines' story is, like Lucrece, the primary female viewer and her perspective doubles our gazing as we see through her eyes both as character and, metaphorically, as a narrator.¹⁸⁶ In this sense, despite the many differences between the texts and between the role of women in Shakespeare's poem and Carter's story, I would suggest that the use of ekphrasis is similar in both texts: it serves as a representation of violence and pain with which the female protagonists can identify and draw on as a warning and, also, it represents a focalisation on the gaze of the female character. As is the case with Shakespeare's Lucrece, who analyses the notional image in order to match her dolour with Hecuba's, Carter's character focalising on the tapestry also suggests her empathising with the suffering of the Sabine women, whose misery equals her own.

The ambiguously referred visual works representing violence—an oil painting of St. Cecilia and a tapestry on the rape of the Sabines—constitute another example of the violence of representation. This time, not because the visual references are notional—contrarily, there exist many pictures of St. Cecilia and many visual representations of the rape of the Sabines matching Carter's textual description—but because they are uncertain and presented deceitfully. Whether the text is or is not explicitly interplaying with the van Eycks' and/or Rubens's St. Cecilians and with David's *Les Sabines* and/or with the tapestries at the Metropolitan Museum of Art, my proposal is that, as Peter Wagner has put it in his study of *Moby Dick*, as a reader, the literary iconology of "The Bloody Chamber" "urges me to consider the meaning(s) of art works (called up by way of more or less obvious allusions) within or vis-à-vis the verbal text" (Wagner 15); it urges me to examine the symbolism of visual scenes loosely evoked and to picture them as part of the conceptualisation of the text as *imagetext*.

¹⁸⁶ The sequence of tapestry-related episodes in the *Faerie Queene* addressing erotic images of cupid's adventures is also of relevance to the narrative structure of Carter's *imagetext*. However, unlike naïve Britomart, who cannot understand what the pictures in the walls of dreadful Busirane's house represent, Carter's character is not a detached onlooker but a pictorially literate one. See Claire Preston's "Ekphrasis. Painting in Words", where she analyses Shakespeare's ekphrasis in *The Rape of Lucrece*, together with Phillip Sidney's *Arcadia* and Spencer's *Faerie Queene*.

Gender and Vision

I don't think you can have a fairy tale without it being seen from the woman's point of view
Corinna Sargood

As Sargood's epigraph suggests, the links between women and storytelling are strong in the fairy tale tradition and Carter particularly emphasised the bonds between female vision and storytelling. As I have proposed, the narrator-protagonist of "The Bloody Chamber" is hyperbolically an *imagetextual character*; everything we get to know about her is communicated by her interaction with images, notional and otherwise, invoked to create her identity. Because she is a female character, the issues of female gazing become crucial for the understanding of the aesthetical and sociological project of this *imagetext*.

Fig. 49 Félicien Rops. *Ma Fille! Monsieur Cabanel (Petit Modèle)*, 1905.
Fig. 50 Félicien Rops. *Ecchymoses*, 1884.

These images have been removed by the author of this thesis for copyright reasons.

In the marriage bed, about to lose her virginity and facing herself in the mirror the narrator-protagonist comments:

I saw, in the mirror, the living image of an etching by Rops ... the child with her sticklike limbs, naked but for her button boots, her gloves, shielding her face with her hand as though her face were the last repository of her modesty; and the old, monocled lecher who examined her, limb by limb. He in his London tailoring; she, bare as a lamb chop. Most pornographic of all confrontations. ("Bloody" 118-119)

The reference to Rops's etching seems, once again, concealing but I believe Carter is engaging with at least two of his prints: *Ma Fille! Monsieur Cabanel* and *Ecchymoses*. In "Modelling for Bluebeard: Visual and Narrative Art in Angela Carter's 'The Bloody Chamber'" (2006), Martine Hennard Dutheil, whose essay informs my interpretation, acknowledged Rops's *Ma Fille! Monsieur Cabanel* as one of the text's visual references and has studied it as a way of exploring Carter's re-imagined myths of femininity through the history of pictorial and literary representation of women (193). Additionally, I believe that *Ecchymoses* is also relevant for this scenario. If the first etching (Fig. 49) partially corresponds visually to Carter's textual depiction of the female character, *Ecchymoses* (Fig. 50), an "illustration" for a pornographic book, is very interesting in this context because by showing an old lustful man with spectacles, his gaze focalising in the woman's pelvic area, brings into the focus the presence of the Marquis as a "monocled lecher" and transforms the female narrator-protagonist into an object of the scientific male examination.¹⁸⁷ In *The Sadeian Woman*, Carter affirms:

Pornography involves an abstraction of human intercourse in which the self is reduced to its formal elements. In its most basic form, these elements are represented by the probe and the fringed hole . . . From this elementary iconography might be derived the whole *metaphysics of sexual differences*—*man aspires; woman has no other function but to exist, waiting*. (4, emphasis added)

Carter's reading of pornography as a form of *symbolic violence* operates by processes of abstraction and reduction that not only simplify identities and sexuality but also mystify them.¹⁸⁸ That is why the narrator-protagonist regards the undefined image by Rops—that she connects to her self-perception—as the most pornographic of all confrontations, as an iconographic element of gender violence by which sexual difference is reduced to action and passivity, power and vulnerability.¹⁸⁹ In this sense, when Carter states that the "metaphysics of sexual differences" is based on the fact that "man aspires; woman has no other

¹⁸⁷ *Ecchymoses* was originally published in Paris as an "illustration" for the 1884 edition of *Les Sonnets du Docteur*, by Georges Camuset.

¹⁸⁸ For the concept of *symbolic violence* see Pierre Bourdieu and Jean-Claude Passeron's *Reproduction in Education, Society and Culture*.

¹⁸⁹ Or reduced to "tigers" and "lambs", as Margaret Atwood suggests in "Running with the Tigers".

function but to exist, waiting”, she is explicitly in dialogue with two major cultural figures that profoundly affected the landscape of the relationship between gender and visibility in the ‘70s. On the one hand, Hennard Dutheil has mentioned how “Carter thus pursues and radicalizes the central argument made by John Berger in *Ways of Seeing* (1972) . . . The story explores the visual convention whereby ‘*men act and women appear*’” (184-185). Additionally, I believe that it is also important to take into account Laura Mulvey’s famous essay “Visual Pleasure and the Narrative Cinema”, first published in 1975 and offering reading of eroticism and looking in art that is linked to Berger’s essay. Like Berger, Mulvey deals with visual representations of violence regarding women and her essay is interesting when thinking of the dynamics of the gaze in the representation of others:

pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*. (Mulvey, “Visual” 19)

In this context, Rops’s *Ecchymoses* might be interpreted as a typically patriarchal seduction scene in which the woman happily unveils herself to the man. The technology of vision implied (spectacles) heightens this primary idea. The feminine nudity opposing the masculine attire, to which Carter makes explicit reference, is here not only a symbol of sexual power but also of scientific knowledge, resembling the female/male sexual and social power relationships staged in Édouard Manet’s *Le déjeuner sur l’herbe* (1862-63).¹⁹⁰ The presence of the spectacles as magnifying glasses—which Mieke Bal studies in a reminiscent picture by Rembrandt, *Susanna Surprised by the Elders* (1625) and also in Albrecht Dürer’s *Draughtsman Drawing a Recumbent Woman* (1525)—referring to the man’s scientific connoisseurship, emphasises that not only art but also science misuses women. The man in *Ecchymoses* is a doctor and the technological object justifies the inquisitive approach over female bodies (examining the body for details, hidden to the un-technologised eye, as if it were a precious object) as a rational enterprise. This scenario leads both to

¹⁹⁰ As I mentioned in chapter 2, this picture also plays a role in Carter’s story “Black Venus”.

the fetishisation of the scientific object (monocle, spectacles, magnifying glass) and to the denial of women—whose bodies are penetrated by male visions—as subjects (Bal, *Reading* 173-175). Furthermore, Bal argues that when gender relations are so obviously hierarchised, an invitation to gaze is an invitation to rape, as the man who represents the internal voyeur “enticed by the visual experience” is likely to “take the next step, from looking to touching” (*Reading* 167). The whole composition of this image seems to encourage us (onlookers) to identify with him (internal focaliser) and to assume a masculine gazing position regardless of our real sex.

In this line, the Marquis, an experienced, empowered and self-assured man, is repeatedly described as wearing his monocle as a technological means to better scrutinise his prey. The time when the couple goes to the opera to see *Tristan and Iseult* also draws attention to the dynamics of violent male gazing, as he is said to “inspect” her through the reflection in the mirror: “I saw him watching me in the gilded mirrors with the assessing eye of a connoisseur inspecting horseflesh . . . I dropped my eyes but, in glancing away from him, I caught sight of myself in the mirror. And I saw myself, suddenly, as he saw me” (“Bloody” 115). On the one hand, this quotation shows that the narrator-protagonist is aware of her objectification by the male gaze which, as Mulvey analysed, alienates her, producing a false identification of herself with male perspectives. On the other hand, the fact that she cannot stand to look at her soon-to-be-husband and has to gaze away from him complicates voyeurism because it exposes the woman’s discomfort at being-gazed-at; this constitutes the first sign of this *imagetext* critique of the male gaze.

In consonance, even if Rops’s images might suggest simplified visions of the female body as spectacles for voyeuristic male gazes, Fig. 49 in fact disturbs the ideology of voyeurism by means of overlapping contradictory statements. On the one hand, the suggestive hands of the old woman—who is displaying the girl to the scrutiny of the onlooker—a visual representation of a presentation, contributes to the commodification of the female body on exhibit. But, on the other hand, the girl does not want to be-looked-at and the particularity of her body language implied in her clearly ashamed gesture, which is in parallel to the quotation showing the narrator-protagonist as being uncomfortable with the Marquis’s gaze, having to look down, suggests unease

with voyeurism. Therefore, *Ma Fille! Monsieur Cabanel* contains a counter-narrative of suffering, embarrassment and vulnerability which contributes to Carter's critique of voyeuristic exhibition of women as shows for men.

Moreover, when the narrator-protagonist speaks of Rops's ambiguous and elusive etching she is not precisely looking at the image as an art object but she is looking at a reflection of herself in the mirror, and connecting her self-perception to one of Rops's etchings she was first shown before. In this vein, there are certain questions that this short story poses in relation to what Griselda Pollock calls "the sexual politics of looking" ("Modernity" 93). One of them is what happens when the beholder contemplating images of women (including partially naked women) is a woman. Although the narrator-protagonist's self-perception in the line of Rops's image accentuates her aligning with male gazes that objectify women as images, the fact that she contemplates herself in the mirror introduces the critical and potentially subversive notion of the girl as the bearer of the gaze and not only as the object of it, in a manner that recalls Berthe Morisot's *The Cheval-Glass* (1876), and that recalls, also, Carter's study of Frida Kahlo's self-portraits.¹⁹¹ Therefore, even though Carter stages the identity of her female character as a visual spectacle, subject to the scrutiny of the Marquis' gaze, she also displays a version of the feminine that is not completely passive or objectified, as the "self-portraits" in the mirror are interpreted as showing the narrator-protagonist as a critical gazer. In terms of *border thinking*, there is an important connection between Carter's appreciation of Kahlo's self-portraiture as "the face of a woman looking at *herself*" ("Frida" 2), as studied in chapter 2, and the sexual politics Carter expresses in her narrative which might be considered, then, to be related to Kahlo's visuality.

As is well known, Mulvey's rendition of the male gaze and her adamant position denying the possibility of a *feminised* onlooker has been widely criticised as a reductionist operation that does not allow women as empowered spectators and, in this sense, reproduces the patriarchal and phallogocentric

¹⁹¹ See Pollock's study of Morisot's picture in "Modernity and the Spaces of Femininity".

values it tries to undermine.¹⁹² Carter is in a way establishing a dialogue with those criticisms by means of showing what happens when women look at women. She explores too the consequences of replacing the scopophilic or voyeuristic pleasure in looking with a contradictory and confusing discomfort, a shock, that is the key turning point this story offers as a possibility to escape from patriarchal vision. It is in this sense that I believe this short story conveys the idea of the female gaze as an alternative proposal of vision. As Hennard Dutheil proposes: “[W]hile providing ample evidence of patriarchal visual traditions, it [short story] nevertheless refuses to see the gaze as necessarily male” (186). Carter manages to present her heroine as the bearer of the gaze without masculinising her and so finds a way out of the notion that women necessarily usurp men’s roles when occupying male positions.

Additionally, by presenting her character as the bearer of the gaze, Carter interrogates the idea of ekphrasis by questioning its sexual implications. The traditional social structure of ekphrasis (as studied by Heffernan and Mitchell, for example) suggests a dialogue between a masculinised speaking subject and a feminised, mute and passive image that needs the masculine voice to access representational meaning, a “*ménage à trios* in which the relations of self and other, text and image are triply inscribed. If ekphrasis is typically expressed as a desire for a visual object (whether to possess or to praise), it is also typically an offer of these expressions as a gift to the reader” (Mitchell, *Picture* 164). However, this idea of ekphrasis resting on the notions that onlookers are either in love with images or scared of visuality and need to colonise images with discourse in order to tame them or to master them, only works within the triangulated economy of exchanges (poet, image, reader) that

¹⁹² Although, to be fair with Mulvey’s conceptual development, I should note that in “Afterthoughts on ‘Visual Pleasure and Narrative Cinema’”, Mulvey justifies her previous undifferentiating of the sex of the spectator by arguing the pervasive ‘masculinisation’ of the spectator’s position in Hollywood cinema (29). Similarly, when debating about the notions of the gaze and its relation to gender, Anna Kaplan also stated that “[T]he gaze is not necessarily male (literally), but to own and activate the gaze, given our language and the structure of the unconscious, is to be in the “masculine” position” (7). Nevertheless, what I want to emphasise is that Carter is critically engaging with these controversial perspectives on the impossibility of writing against patriarchal laws whilst inscribed in patriarchal language system and she is presenting an alternative route.

presupposes men onlookers (who might feel their verbal virility is enhanced or attacked when met by the gaze of painted women) and men readers, as patent, for example, in Browning's "My Last Duchess".¹⁹³ This staging of ekphrasis as correlated to a stereotypical division of gender and labour imprinted onto the rhetorical structure of the *imagetext* (as debated in the section "Interrogating the Ekphrastic Ambivalence") explains the perception of the "otherness" of the ekphrastic image as portrayed by Mitchell. Nonetheless, Mitchell is right in suggesting that his perspective would be different had he studied ekphrastic texts written by women (*Picture* 181); by women with a feminine artistic agenda, I would add, in order to erase the ambiguity regarding the gender of the author and the gender of the text.¹⁹⁴

Thus, if typical masculine ekphrastic responses are trapped in fear or love of the image as the only possible consequences to gazing, as explained in the dynamics of the *ekphrastic ambivalence*, this story, created by a gender-aware female writer, instead introduces new perspectives on the topic of word-image relations by means of affecting the affair of exchanges between representations. Firstly, the narrator-protagonist of "The Bloody Chamber" only feels fear as a direct product of her alienation:

I [narrator-protagonist] was afraid, not so much of him, of his monstrous presence . . . No. I was not afraid of him; but of myself. I seemed reborn in his unreflective eyes, reborn in unfamiliar shapes. I hardly recognised myself from his description of me and yet, and yet—might there not be a grain of beastly truth in them? ("Bloody" 123).

The alienation to which women are subjected when confronted with the male gaze and its effects on female subjectivity is particularly apparent in those situations in which the female narrator-protagonist meets the gaze of the Marquis looking at her through mirrors. In a similar manner, the eventual lust she feels for some images can be read as a masochistic response to the male

¹⁹³ See Mitchell's study of Shelley's "On the Medusa of Leonardo Da Vinci in the Florentine Gallery".

¹⁹⁴ As I observed in chapter 2, a great deal of Mitchell's concerns with the *ekphrastic fear*—and his consequent appreciation of Western society as iconoclast, governed either by dread or resentment of the image—is affected by his considering of texts written by men only, and by the implicit understanding that those texts are offered to a male reader, with the feminised image remaining only as an object of exchange between male gazes.

gaze in which women enjoy being the object of voyeurism as another variation of alienation: “when I had first seen my flesh in his eyes, I was aghast to feel myself stirring” (“Bloody” 119), she says when looking at herself in the mirror, and projecting onto her reflection the etching by Rops. As variations of pictures, or framed self-portraits that reveal our own gaze in a sort of visual monologue, mirrors illustrate the psycho-dynamics of the mirror phase in which recognition of one’s identity is overlapped with misrecognition and alienation (Mulvey, “Visual” 17). However, in this case, the mirrors reveal an ambiguous response to self-gazing as the character temporarily identifies with the male gaze and gets aroused by it, but she also feels repelled and shocked, “aghast”, by this spectacle of erotic violence, suggesting her awakening to a more complex understanding of femininity. In consequence, the female narrator-protagonist’s response to images is a contradictory mixture of fear, rejection, shock and enjoyment.¹⁹⁵ The notion of shock (which is not part of typical male responses to images), as *anagnorisis* of her submission, constitutes a turning point into the female appropriation of the gaze. Accordingly, Kathleen Manley speaks of the protagonist as “a woman in progress, someone who is exploring her subject position and beginning to tell her own story” (83) and considers the presence of mirrors as illustrating of this process of alternating between self-recognition embedded in patriarchal images and her own definition of self (87). When the Marquis comes back from his truncated travel to New York, unexpectedly, the narrator-protagonist is ready to trick him, to seduce him, proving that she is no longer inactive and submissive. As Manley suggested, femininity is a process and she is becoming a warrior: “I force myself to be seductive . . . and I saw how he almost failed to resist me. If he had come to me in bed, I would have strangled him, then” (“Bloody” 137).¹⁹⁶

¹⁹⁵ In her study of “Black Venus” and “Master”, Artt suggests a similar observation: “The spectacle of the female protagonist seeing herself in the mirror is always a watershed moment in Carter’s work where the reflecting surface and the reflected image become important tools for self-awareness” (177).

¹⁹⁶ This is also the opinion of Merja Makinen who affirms: “Carter’s work has consistently dealt with the representations of the physical abuse of women in phallogocentric cultures, of women alienated from themselves within the male gaze, and conversely of women who grab their sexuality and fight back, of women troubled by and even powered by their own violence” (21).

Therefore, on the one hand, as explained, Carter attempts to criticise the masculine myth of ekphrasis, breaking the traditions that imply the spectator and the writer are only male. On the other hand, if, as I have elaborated in previous chapters, the image has been feminised in art history, because of its apparent qualities of muteness and stillness, by means of denying a stable rendition and definition of the image—either by complicating the boundary between verbal and graphic images by means of *notional ekphrasis* or by means of conjuring up indeterminate, vague and uncertain allusions to pictures—Carter reinforces her development of an idea of femininity that also ceases to be paralysed and becomes mobile. In so doing, the bond between stillness and femininity is broken. As a consequence, even in those cases when ekphrasis is not notional but only difficult to trace, the link between ekphrasis and pornography (which is based on the idea of images as passive, silent and still objects) is also ruptured as a response to the destabilisation of the exchange of affairs that the indetermination of the image produces.

Concomitantly, as a critical response to the binary mystification of gender embedded in media definitions, the piano tuner, the male character who finally becomes the narrator-protagonist's lover, is blind, thus incapable of visualising her and unable and unwilling to violate her by means of voyeurism: "Though they were blind, his eyes were singularly sweet" ("Bloody" 134). Bal creates an interlocked reading of the theme of blindness in art that is attractive for my own reading of Carter's work because it is also through the theme of blindness, as a "metavisual problem" (*Reading* 290), that Carter offers a critique of sexual positions in looking. Jean-Yves communicates with words, and precisely because he cannot see he listens; he is understanding, kind and helpful and these qualities differentiate him from the aggressive role of the Marquis and his piercing visions; it is his blindness that allows her to see. In this sense, Hennard Dutheil suggests that the blind piano tuner "symbolizes from an almost parodic degree the need to move away from the tyranny of the male gaze" (189). Subsequently, if fully-assertive vision was forbidden to the narrator-protagonist before, when she was indoctrinated to see only what the Marquis wanted her to, when the narrator-protagonist is with Jean-Yves she realises her strength and her female power in seeing and that awareness overwhelms her: "I saw a dawning surprise in his face. My head throbbed. To see him, in his lovely, blind

humanity, seemed to hurt me . . . it was his tender look that made me faint” (“Bloody” 135). It is through love that the female narrator-protagonist fulfils her identity as the bearer of the gaze.

Nonetheless, although Jean-Yves is ingenious, he is also clumsy and she cannot but laugh at his gentle and naïve manners. In psychoanalytic terms, blindness is bonded to sexual impotence because, according to Freud, the experience of visuality is related to castration anxiety which is the result of visualising the woman’s “lack”.¹⁹⁷ Then, his blindness may be crucial to the fissures in the fairy tale genre that Carter is creating, for Jean-Yves is not the virile and patronising male hero in the manner of Perrault’s brothers, he is a partner, a companion.¹⁹⁸ One could argue, however, that the blind boy does not represent a threat to her sexuality nor to her femininity but he does not represent sexual fulfilment either. Nonetheless, Carter’s view on this issue is radically different, contrary to psychoanalytic perspectives even, because the narrator-protagonist clearly emphasises the happiness and joy they share together (“Bloody” 142-143), opposing Perrault’s version of the story, in which the protagonist does not love anyone, but uses her inheritance to “buy” husbands for her and her sister Anne.¹⁹⁹

The rhetoric of gendered violence implied in looking may foster, and even explain, the negative perception of the visual in this story. As I developed, all

¹⁹⁷ I am using psychoanalytic elements as interpretative tools but I do not wish to reduce the story to a Freudian—nor Lacanian—vocabulary but to open ways for considering the importance of vision in this *imagetext*. As Elizabeth Wright proposes in her *Speaking Desires Can Be Dangerous: The Poetics of the Unconscious*, I too explore “the poetics of the unconscious” that transpires in Carter’s and di Giorgio’s writings by means of establishing common affinities between literature, art and psychoanalysis which affect the understanding of gender.

¹⁹⁸ As Bal suggests, “the importance of visuality as the experience that generates castration anxiety is gender related. For men would have a defensive interest in controlling vision” (*Reading* 288) as it symbolises their controlling of sexuality. In parallel, Cixous also explained, women are not affected by the castration anxiety as men are: “Unlike man, who holds so dearly to his title and his titles, his pouches of value, his cap, crown and everything connected with his head, woman couldn’t care less about the fear of decapitation (or castration) adventuring without the masculine temerity, into anonymity, which she can merge with without annihilating herself: because she’s a giver” (“Laugh” 888).

¹⁹⁹ In “The Better to Eat You With”, when referring to “Bluebeard”’s protagonist Carter comments: “Marital content may only be acquired in the marketplace, after a good deal of consumer research. She’d learned that much” (453).

the images conveyed by means of notional ekphrasis or ambiguous ekphrasis either depict gender violence or they symbolically represent the violence of representation. Moreover, not only does the Marquis hurt her with his visions, but also, the only man who does not violate her is blind. Additionally, when alienated by the objectification of the male gaze in the mirror reflections, the narrator-protagonist enters the masculinised *ekphrastic ambivalence* and is at times scared of, at times fascinated by, the images she encounters. Consequently, one could infer that images play an oppressive and patriarchal role in this short story, that they are tinged with negative and violent connotations. However, I would argue that the images of St. Cecilia and Les Sabines and Rops's *Ecchymoses* and *Ma Fille! Monsieur Cabanel* are not only instruments of female subjugation, they are also epiphanic visions of liberation. The same argument that implies that seeing is power is what allows the narrator-protagonist, who has become the bearer of the gaze, to escape from her mortal destiny. I would argue that the ambiguous presence of several pictorial works is not only evoked in this short story to show how images of femininity operate in patriarchal culture, or to expose the negative effects of visual conventions, but also to undermine them. The narrator-protagonist is indeed empowered by the images she confronts and scrutinises. It is by the recognition of the chastity and submission of St. Cecilia as the cause of her martyrdom; by the auto-contemplation facing the mirror, and turning into the surveyor of herself (Berger 46) and into the bearer of the look via Rops's prints and by the encounter with the heroic female Sabines that the narrator-protagonist is able to break the model of the fairy tale and achieve salvation without the intervention of masculine bravery. In this manner, she outdoes the brave Sabines, innocent St. Cecilia, Rops's ashamed and submissive girls and she is not killed, nor does she commit suicide like Lucrece. She learns from the pictures and thus she survives and she loves. Honouring Cixous in "The Laugh of the Medusa", Carter writes as a woman and towards women (875). In this manner, the narratives, morals and messages of gendered violence the pictures imply serve as epiphanic, visionary warnings and function as the instruments that facilitate her escape so that she ends up controlling the vision and the narrative.

The “Illustrated” Chamber

One last aspect of my *imagetextual* exploration of “The Bloody Chamber” comes from the study of one of the images created as an “illustration” to this text: Corinna Sargood’s linocut *The Bloody Chamber* (Fig. 51), which was commissioned by Carter. Unlike Marosa di Giorgio, Carter was prolific in her contributions to the long-established tradition of “illustrated” books and she also published several “illustrated” children’s books which bring to the fore the dynamics of *imagetextual* representation and the conflict between media.²⁰⁰

Sargood made several prints for the stories that constitute *The Bloody Chamber* however, for editorial reasons, her linocuts have not been published together with Carter’s tales. Sargood explains that the one entitled *The Bloody Chamber* “was intended as the frontispiece for the story which was never published as such. Instead “The Tiger’s Bride” was produced as a limited edition handmade letterpress book by Rampant Lions Press” (My correspondence with the artist, 12/11/2010).²⁰¹

By means of the use of the inverted commas (which I have maintained throughout this monograph), I want to call the attention to the controversial, and perhaps inaccurate, status of the term “illustration” in the light of the debate on media hierarchisation discussed in Part I. I want to stress the fact that images created for texts are not neutral transmedialisations that “illustrate” in the sense that they provide an illustrative, clarifying example of the verbal text, but they

²⁰⁰ As mentioned in the Introduction, Sargood produced many linocuts for three collections written and/or edited by Carter: *The Bloody Chamber* (1979), *The Virago Books of Fairy Tales* (1990) and *The Second Virago Books of Fairy Tales* (1992). Furthermore, Sargood also created the paintings and poster for the film adaptation of Carter’s novel *The Magic Toyshop* in 1987, directed by David Wheatley. As for children’s books, Carter published: *The Donkey Prince* (1970) and *Miss Z, the Dark Young Lady* (1970) “illustrated” by Eros Keith, *Comic & Curious Cats* (1979) “illustrated” by Martin Leman, *The Music People* (1980) “illustrated” by Leslie Carter and *Moonshadow* (1982) “illustrated” by Justin Todd. Her translations of the fairy tales of Perrault were also “illustrated” by two different artists in two separate editions: *The Fairy Tales of Charles Perrault* (1979) “illustrated” by Martin Ware and *Sleeping Beauty and Other Stories* (1991) “illustrated” by Michael Foreman.

²⁰¹ This linocut (Fig. 51) was first published as cover design and as an image within the body of the text in Roemer and Bacchilega’s *Angela Carter and the Fairy Tale*.

are new creations offering displacement of connotative emphasis and alternative readings.²⁰² Recognising that the visual storytelling is different from the verbal one, responding to and even contending the text, disintegrates the idea of hierarchy between media as established in terms of influence and derivation and, consequently, it destroys the binomial opposition between words and images. I contend therefore that Sargood's print is part of the *imagetextual* composition of the "The Bloody Chamber", that is, part of the net of collaborative conflictive affinities established between her creation and Carter's. "Illustrations" for/in texts not only make explicit the hybridity of representation, and the permeability of media borders, but also show the collaborative authorship of the *imagetext* enhancing the idea of the *imagetext* as a plural negotiation of signs.



Fig. 51 Corinna Sargood. *The Bloody Chamber*, 1979.
© Image reproduced courtesy of Corinna Sargood.

²⁰² See Bal's arguing against images as "illustrations" in *Reading 'Rembrandt'*, p.34-35.

What is important about the role and lure of this “illustration” (Fig. 51) is that the possible ambiguities and differences with respect to the verbal text suggest a position in the debate of media relationships in which Sargood does not communicate a homogeneous or imitative relation between words and images (*ut pictura poesis*) but an intermedial overlapping of mutual contest. Nonetheless, I believe that the dialogue between this print and the verbal text is one of concord instead of dissonance. One element that supports this idea is that, in my view, the print works like one of the images called into the story by means of ekphrasis. In this sense, Sargood’s print functions as a condensed allegory of the plot and contains some ingredients of premonition, such as the tale’s happy ending, featuring the imminent death of the Marquis and the survival of the lovers.

When focused on the visual narrative of the print, we notice that some ingredients created by Sargood emphasise certain motifs and imagery of violence which stages a strong inter-artistic dialogue with Carter’s story. For example, the resolution of the narrative conflict and its different moments are shown in this linocut as developed by several “lines of sight” (Bal, *Reading* 120) that require us to read the scene from top to bottom and from left to right.²⁰³ Three horizontal levels discerning different scenes emerge *a prima facie*: Up above, the setting, the fairy solitude of the castle of murder that recalls Mont St. Michel and that contributes visually to the creation of the mysterious place, as described by Carter in her story. In the middle, three skulls that stand for three dead wives; the central space for the empty marriage bed that has no space for love; four mirrors narrating different scenes and the lovers hand in hand. Below, the Marquis and the mother, in confrontation.

One component of Sargood’s vocabulary of violence in relation to Carter’s proposal is the presence of mirrors. Precisely talking about the importance and abundance of mirrors in her prints for Carter’s work, Sargood reflects on the relations between mirrors, self-perceptions and self-imaging: “I [Sargood] suppose it’s [the mirror] a symbol of how what you see is only a perception. A mirror is an illustration . . . is useful because you can condense

²⁰³ Bal speaks of “lines of sight” as referring to visual elements in images which represent “an act of viewing”, compelling the viewer to look in a certain way and structuring images as independent narratives (*Reading* 121).

more than one perspective" (Bacchilega, "Eye" 231). Sargood's words reaffirm my earlier discussion, in that mirrors symbolise visual works of art, contributing to producing the effect of the art gallery of women by means of multiplying the image of the narrator-protagonist (the mirror as self-portrait) and connoting, also, the notion of the harem of women: "Our bed. And surrounded by so many mirrors! . . . He'd filled the room with them, to greet the bride, the young bride. The young bride, who had become that multitude of girls" ("Bloody" 118). Even though the mirrors also reflect and multiply the Marquis, "a dozen husbands approach me in a dozen mirrors", ("Bloody" 118), the connotations of multiplications of the male figure are different, for the mirror-men are not experienced as possessions or commodities of the girl but as fearful soldiers, as a strong army. With the introduction of four mirrors, what Sargood emphasises in her linocut is the ambiguity and the plurality of self-perception which is relevant to the understanding of the dynamics of the gaze as male or female.

As I argued, the development of femininity in this story is staged in phases, from alienation to self-recognition and the mirror images contribute to the process of self-creation the narrator-protagonist undergoes. In the print, the first mirror fashions the consequence of disobedience showing a variation of Cain's mark as a sign of warning and as a visual exponent of curse and murder. In the story we are told that the heart-shaped blood stain imprinted on the key to the bloody chamber as a sign of the narrator-protagonist's disobedience has magically been transferred to her forehead and is impossible to eliminate. In the last paragraph the narrator-protagonist comments, "No powder, now matter how thick or white, can mask that red mask on my forehead; I am glad he [Jean-Yves] cannot see it" ("Bloody" 143). In relation to Sargood's visual input on this aspect, I find it interesting to think of this mark, or tattoo, as a resilient trace of the pictorial quality of this *imagetextual character*, as a memorialising visual token of the latent visual objectification of her identity and of her museological resonance. Additionally, even if Sargood portrays her character as covering her face with her hand, perhaps ashamed or fearful, she also focalises on picturing a wide-open eye and I am inclined to read this focus as a sign of her achievement of vision, of her becoming the onlooker. The print offers then its own visualisation of the female gaze, thematising vision as power.

The second mirror has deliberately been left illegible and we have no access to the possible narrative it might contain. This strategy of obscuring the receiver's interpretative scope is in dialogue with Carter's own rhetoric of violence as studied in the cases of ambiguous ekphrasis and notional ekphrasis. But, instead of being hazy with her references as Carter is, Sargood offers a literal vision: the image is black, blocked, suggesting that it cannot be mastered either by the text or by the receiver's possible interpretations.

The third mirror deploys eroticism through the sensual image of the naked body, but because the body is seen from behind, it represents a counter-image in direct opposition to Carter's depiction of the narrator-protagonist's self-contemplation I analysed earlier. As external focalisers of this scene, we see this character but she does not see us; thus, we are potential voyeurs. Contrarily to Carter, who complicates voyeurism in her allusion to the images by Rops, this mirror-vision encourages it. Nonetheless, precisely by encouraging voyeurism it simultaneously denounces the violent and unequal gender relations it implies, as the image places the beholder in the space of the Marquis, inducing our identification with him, thus enhancing our awareness of his violence. The verbal and visual strategies of Sargood and Carter are different, but their messages of sexual politics are in synchrony. Precisely, the fourth mirror introduces a portrayal of gendered power, the Marquis putting a chain around the narrator-protagonist's neck, the ruby choker, and claiming her as one of his most precious possessions, that reminds us that Carter's bloody chamber is also an institution of control, with the Marquis playing the role of the art buyer and museum's master.

The theme of looking and being-looked-at is central to the discourse of voyeurism and to the *imagetext* formed by the interaction of Carter's text and Sargood's print. In this manner, another aspect of Sargood's visual narration that interferes with Carter's text is the truncated exchange of gazes between the mother and the Marquis. Whereas the mother is conveyed as assertive in her gazing by means of directing her murderous power towards the man, Sargood shows how he looks to one side; he does not wish to contemplate his death nor to face the violence of mutilation implied in the castration anxiety triggered by the mother as Medusa. Hennard Dutheil suggests that Carter is very explicit in portraying the narrator-protagonist's mother as a fearful Medusa type who

paralyses the Marquis (204): “And my husband stood stock-still, as if she [mother] had been Medusa, the sword still raised over his head as in those clockwork tableaux of Bluebeard that you see in glass cases at fairs” (Carter, “Bloody” 142). Mitchell explains that Medusa is “the perfect prototype for the image as a dangerous female other” (*Picture* 172) as its dangerous quality resides in her capability of turning the spectator into a paralysed still image: “The Marquis stood transfixed, utterly dazed, at a loss . . . impotent” (“Bloody” 142). In a Freudian reading—implying that the fear of castration is part of the masculine understanding of genders where women play the role of the potential castrator—that which is seen, Medusa’s head, represents the female genitals without phallus and the consequent masculine fear of losing their virility. In this manner, the mother as Medusa acts as a castrator, truncating not only the Marquis’ life but also his legacy of rape and murder. What is interesting here is not only how Sargood visualises this theoretical notion which Carter explored verbally but also how, as a contrast to this scene, she offers the lovers, who do not have a reason to fear each other, as reciprocating their gazes, even when Jean-Ives cannot actually look back.

Sargood portrays the narrator-protagonist as a naked woman in contrast to the man who is attired and so this portrayal of gender difference suggests a connection to Rops’s *Ecchymoses* and to Manet’s *Le déjéneure sur l’herbe*, whose connotations I described before. In this sense, Sargood’s print could be received as mystifying gender differences in the service of masculine understandings of sexual and social division. But, ultimately, the narrator-protagonist’s nakedness combined with the body language of the couple, presented walking away out of the picture from an oblique angle is reminiscent of Adam and Eve’s pictorial scenes and, in this context, it portrays the narrator-protagonist as a transgressor Eve, whose liberation and awareness of good and evil comes from the disobedience of the patriarchal law. In fact, in the text, Jean-Yves compares her to the Biblical subversive figure (“Bloody” 140).²⁰⁴

Finally, the Freudian picturing of sexual relationships in relation to the topic of decapitation that enters the verbal narrative through the mention of St. Cecilia is here underscored visually by the presence of the bodiless skulls, the

²⁰⁴ See Cheryl Renfro’s “Initiation and Disobedience: Liminal Experience in Angela Carter’s ‘The Bloody Chamber’”.

chopping block and the cutlass that occupies a central space in the print. The skulls dialogue with the narrator-protagonist's encounter with the corpse of the second wife inside the bloody chamber, when she finds a skull hanging denuded of flesh and immediately recognises it as "the final image of his [the Marquis'] bride" ("Bloody" 132). But Sargood multiplied the skull by three times and allegorised them as representatives of the three wives murdered by the Marquis. In the print, the semicircular "line of sight" they form presents them as introductory signs of the ghastly atmosphere of the place.

Together with Carter's set of notional images and with the graphic images loosely evoked—Rops's, the van Eycks', Rubens's and David's—Sargood's print helps to compose the *imagetext* of "The Bloody Chamber" disrupting the verbal narrative, affecting our reading of the story, interpreting the sentences and transforming Carter's text into a work of art in which the verbal and the visual mingle. Visual creations pierce the verbal discourse, disturb its foundations, carrying the new wine that shall make the old bottles of established social and gender positions explode.

Camino de las pedrerías and Surreal Iconology

In this chapter, I am concerned with studying how, in the collection of erotic tales *Camino de las pedrerías* (1997)—hereafter *CDLP*—Marosa di Giorgio engages with a repertoire of surreal imagery that shapes her rendering of women and of sexual relations. I attempt to convey strong lines of connection between di Giorgio's tales and surreal works of art in which wild gender interactions are highlighted and where mutual imbrications of humans and animals are shown in brutal but charming ways.

My interest in this comparative approach rests, on the one hand, on establishing shared conventions of *imagetextual* picturing that help to draw an artistic tradition for di Giorgio's collection of tales, exploring how surreal iconology offers certain ideas in the construction of women and femininity that relate to her literary iconology. On the other hand, I discuss di Giorgio's representation of women in a visual key in order to establish a dialogue with Angela Carter's portrayal of gender and sexual relations, as studied in "The Bloody Chamber", and with her interest in Surrealism presented in chapter 3.

Communicating Vessels

Ever since, in 1966, the Uruguayan cultural theorist Ángel Rama included Giorgio's writing in the line of the "raros" [the odd ones], di Giorgio's linkage to Surrealism has emerged as a powerful connection. In his landmark book, *Cien años de raros* [A Hundred Years of Odd Ones], Rama proposes that there is a subterranean and subversive tradition in Uruguayan literature, which systematically undermines the artistic establishment. Having started with the Franco-Uruguayan poet, Comte de Lautréamont, this line of the odd ones, as described by Rama, includes Marosa di Giorgio and is represented by:

ingredientes insólitos emparentados con las formas oníricas, opera con provocativa libertad y, tal como sentenciara el padre del género [Lautréamont], establece el encuentro fortuito sobre la mesa de disección del paraguas y la máquina de coser, lo que vincula esta corriente con el superrealismo (9) . . . encuentra una nueva instancia en los breves poemas en prosa de Marosa di Giorgio, quien desde 1954

viene componiendo un universo que elude el afán de semejanza con la realidad y que trata de autoabastecerse (12). [unusual elements familiar to oneiric shapes, it operates with provocative freedom and, as the father of the genre [Lautréamont] would say, it establishes the chance encounter of an umbrella and a sewing machine over the dissecting table, thus linking this trend to Surrealism. . . [the line of the odd ones] finds new ground in the brief pieces of poetic prose of Marosa di Giorgio who, since 1954, has built up a universe that avoids the eagerness to mimic reality and strives to be self-sufficient]

Indeed, unusual elements collide in di Giorgio's idiosyncratic visions, marked by a link between the arcane, the extravagant and every-day ingredients. Her dream-like and childish imagery explores freedom of thought and of imagination disconnected from logical predicaments in a manner that encourages the establishment of surreal affinities. Kathryn Kopple, for example, has studied di Giorgio's detachment from the canon of Uruguayan literature as an affirmation and source of nourishment for her surrealist vein and considered her texts as "one of the greatest surrealist experiments of Uruguayan literature and [as] material with which to formulate a positive understanding of the unconscious" (48).²⁰⁵ As she suggests, informed by Eduardo Espina and Roberto Echavarren, Uruguayan literature did not embrace the surrealist tradition and did not have a "representative willingness to take up the surrealist cause" (48).²⁰⁶ Then, di Giorgio's surreal connections are particularly interesting because of their originality in the context of Uruguayan culture and art.

Latin American avant-garde groups and movements, such as Poesia Pau Brasil and Antropofagia in Brazil, Rosa Náutica in Chile, Ultraísmo in Argentina, or Estridentismo in Mexico, were interested in developing their own cultural revolution rather than in following European models. Jorge Schwartz and Raúl Bueno, for example, have argued for the non-correspondence of Latin American avant-gardes with what Peter Bürger calls the "historic avant-garde movements".²⁰⁷ Nonetheless, there existed a prolific surrealist-orientated

²⁰⁵ Hugo Achugar also observes di Giorgio's connection to Surrealism ("Kitsch" 107).

²⁰⁶ See Eduardo Espina's "De la jungla de Lautréamont a Selva Márquez: El (casi) inexistente surrealismo uruguayo" and Roberto Echavarren's *Transplatinos: Muestra de poesía rioplatense*.

²⁰⁷ See Raúl Bueno's study of the differences between European and Latin American avant-gardes in his "Apuntes sobre el lenguaje de la vanguardia

effervescence, or tendency, that took place in Uruguay's surrounding countries as well as in other parts of Latin America. In Argentina, Borges was interested in what was called *poesía nueva* since 1926, Aldo Pellegrini's avant-garde group was founded in Buenos Aires in 1928 and painters Antonio Berni and Raquel Forner emerge in the visual arts in the late '20s together with the so called Grupo de París. In Chile, the surrealist group *La Mandrágora* was founded in 1938 by poets Teófilo Cid, Braulio Arenas and Enrique Gómez Correa. The painter Roberto Matta and the poet Vicente Huidobro also contributed to this artistic line. But, Uruguay did not host any surrealist-inspired group and, at the time, magazines or journals such as *La Pluma* (1927-1931), *Cartel* (1929) or *Alfar* (1923-1955), while interested in cutting-edge poetry and visual arts, showed a very mild, neo-avant-gardism (Achugar, "Paisajes" 212, *neovanguardismo* in the original) and were not particularly focused on the exploration of the unconscious. "El surrealismo no tuvo adherentes en el Uruguay" [Surrealism did not have adhesion in Uruguay], there were affinities and proposals pro-surrealism but no school or movement, maintains Alicia Haber, Uruguay's most preeminent art critic (*Solari* 53).²⁰⁸

Consequently, with respect to transatlantic exchanges and *border thinking* perspectives, it is worth noticing that di Giorgio's avant-garde and surreal influences, references and models are foreign, with the exception of other artists on the fringe of Surrealism, such as Rama's odd ones, including Surrealism's most prominent predecessor, Lautréamont, and the isolated narratives of other compatriot female writers such as Armonía Somers (1914-1994) and Selva Márquez (1899-1981).

latinoamericana", Cedomil Goić's "El Surrealismo y la literatura iberoamericana", and Jorge Schwartz's *Las vanguardias latinoamericanas*.

²⁰⁸ On the plane of the visual arts, the imperturbable influence of the abstract and constructivist school founded by Joaquín Torres García (1874-1949) dismantled any production of oneiric and irrational perspectives in Uruguay (Espina, "Jungla" 933). Moreover, the nativist and local approach of painters Pedro Figari (1861-1938) and José Cúneo (1887-1977) and the bucolic realism of Petrona Viera (1895-1960) endured throughout the first half of the 20th century, placing the focus on realistic topics and mimesis. In addition, even if some (Alejo Carpentier, Robert Desnos, Miguel Ángel Asturias, Juan Larrea) have proposed that there is a link between the endorsement of the supernatural and the magical by Amerindian native populations and Surrealism, that link is not valid to analyse Uruguayan culture with very few remnants of its native mythic reality. See Goić's "El Surrealismo y la literatura iberoamericana".

When di Giorgio started writing in the mid-20th century, the Uruguayan literary context was strongly marked by Realism and politically revolutionary aesthetics—for which the magazine *Marcha* (1939-1974) was a strong bastion—committed to the ideological project of the exploration of the local and concerned, therefore, with the establishment of a tradition of national literature. In such a context, it is not surprising that di Giorgio's texts of marvels remained isolated and hermetically disturbing to readers' expectations. This highlights di Giorgio's uniqueness adding to her exquisite and utterly original programme but, at the same time, it perpetuates the romantic myth of the self-made poetical reality and pretended autonomy, affirming the rareness of her *œuvre* by asserting the intratextual features of her work in a direct displacement of intertextual relations.²⁰⁹

I do not wish to enthrone di Giorgio as a surrealist but, as I have done before when studying the connection of her literary iconology to neo-baroque poetics of Arcimboldeque inspiration, I aim to connect her poetic world to surreal pictorial worlds because, instead of celebrating her peculiarities, I am committed to map her affinities. After all, the strong communicating vessels between Baroque, Neo-Baroque and Surrealism were argued by many, including Octavio Paz and Katherine Conely.²¹⁰ Most importantly, in terms of elliptical issues, the elective affinity between Arcimboldeque aesthetics and Surrealism, via the link to Lautréamont, was also established by Angela Carter, who, in addition, affiliated herself both to Mannersim and Surrealism, as discussed in chapter 3.²¹¹

Like many other women artists associated with Surrealism, di Giorgio denied her connection to the surrealist aesthetics: “La gente me pregunta a veces si mi poesía es surrealista, y yo contesto que es realista, mágica.

²⁰⁹ This is the opinion of Rama (*Cien* 12) and Bravo (“Marosa” 73), who affirm the self-sufficiency of di Giorgio's *œuvre*.

²¹⁰ See Paz's *Children of Mire* and Conley's “Going for Baroque in the Twentieth Century: From Desnos to Brossard”.

²¹¹ As I explained in chapter 3, in the *First Manifesto of Surrealism* Breton explains how surrealist imagery is founded in a concept of beauty inherited from Lautréamont, and Carter perpetuates this idea. In addition, other surrealist artists have paid homage to the influence of Lautréamont. Max Ernst includes him amongst his favourites poets (*Beyond* 6), Man Ray intertextually re-creates his beauty credo in *L' Enigme d' Isidore Ducasse* (1920) and Salvador Dalí “illustrates” the *Les chants de Maldoror* in forty-two photogravure and drypoints.

Realista porque las cosas pasaban así, y mágica porque la vida es mágica” (Migdal 22-23). [People ask me sometimes if my poetry is surrealist, and I answer that it is magical, realist. Realist because things happened in that way, and magical because life is magical] This statement is, first, a pun on the notion of Magical Realism which seems to be a catch-all critical tagging when referring to non-realistic Latin American literary works.²¹² In this vein, di Giorgio’s definition of what it means to be a “realista, mágica” writer embedded in the oxymoronic reconciliation of the magical in the real, echoes Gabriel García Márquez’s celebrated conceptualisation of Magical Realism summed up in the phrase, “En América Latina y el Caribe, los artistas han tenido que inventar muy poco, y tal vez su problema ha sido el contrario: hacer creíble su realidad” (web).²¹³ [In Latin America and the Caribbean, artists have had to create very little and, maybe, their problem has been to make credible their reality] However, di Giorgio both affirms and rejects her magical realist incursions by virtue of the rupture implied in the use of the comma “realista, mágica”. That is, she both postulates her belonging to and ostracism from Magical Realism and activates and suspends the connections between Magical Realism and Surrealism in a very ambiguous way.

On the other hand, to state that what she portrays in her writings is the extent to which life is magical is precisely a predicament very close to the surreal ambitions regarding the full expression of “a kind of absolute reality, a *surreality*” (Breton, *Manifestoes* 14), including the mysterious, the unfathomable, the arcane, the unconscious and the magical. Indeed, in di Giorgio’s brief journalistic piece about André Breton, “Lo Surreal” (1996), she

²¹² When I refer to notions of non-realism, outside realism or in the margins of realism, I engage with Barthes’s study of realistic mimesis as explained in his essay “The Reality Effect”.

²¹³ Another surprising elliptical affinity: Carter discussed this notion precisely as a site of difference between her and García Márquez and, implicitly, between Latin American culture and English culture. In interview with James Haffenden, Carter affirmed: “the kinds of social forces which produced a writer like [García Márquez] are in fact very different from those that produced, say, me . . . *In Britain one has to invent much more*; we don’t have an illiterate and superstitious peasantry with a very rich heritage of abstruse fictional material. But I realize that I tend to use other people’s books. European literature, as though it were that kind of folklore . . . a folklore of the intelligentsia” (81, emphasis added).

concludes with the suggestive sentence; “El mundo no es real, es surreal” (168) [The world is not real, it is surreal], thus implicitly connecting her poetical enterprises to Surrealism.²¹⁴

In *Women Artists and the Surrealist Movement* (1985), Whitney Chadwick gathers comments similar to those of di Giorgio from artists who, like Frida Kahlo, also call themselves realist artists in spite of the overwhelming fabulous and marvellous imagery they display: “[Breton] thought I [Kahlo] was a surrealist, but I wasn’t. I never painted dreams, I painted *my own reality*” (66, emphasis added). “I was never a surrealist . . . I was with Max (Ernst)” (56) declared Leonora Carrington, while Leonor Fini refused to join the surrealist group and to be associated with its artists. Di Giorgio, who, as I described, has opted for a visionary approach to reality that presents the supernatural and magical as everyday ingredients—“Cuento lo que ví, cuento lo que oí . . . Lo natural es sobrenatural” (Mascaró 52) [I write what I saw, I write what I heard . . . The natural is supernatural]—is deeply connected to the visual iconology that all these women artists explored. The fact that they have all denied their inclusion in the—mainly male—surrealist world does not cloud their great contribution to surrealist aesthetics. The other interesting affinity is that, like Lautréamont—an important reference for both Carter and di Giorgio who wrote in French but presented himself as “el montevideano” [the Montevidean]—all these women artists symbolise the border of transatlantic exchanges, bringing together cultural histories from Europe and the Americas; having one foot on each continent: di Giorgio, who Italianised the Uruguayan gardens, Kahlo, who interplayed with Mexican and European myths, Fini and her Italo-Argentine iconography and Carrington, an English immigrant in Mexico who resurrected European alchemy (and published books in English and French) from the land of the Aztecs.

In this manner, in 1974, Octavio Paz declared that it is important to distinguish between artists who created in the manner of the surrealists and artists who were indeed surrealists, involved with the political-social cause Surrealism implied (“Sobre”). Paz bases his argument on Stefan Baciú’s

²¹⁴ Like “Pintó con flores”, “Lo surreal” was also first published in *Posdata* and later re-published in *Pasajes de un memorial. Al abuelo toscano Eugenio Médici*. I quote from the latter source.

distinction between Latin American *surrealistas* [surrealists] and *surrealizantes* [surrealisers], the latter referring to artists who continued the legacy of Surrealism's aesthetic elements only.²¹⁵ In this sense, although the last surrealists famously declared the end of the movement in an article in *Le Monde* in 1969, I agree with Baciú, Paz, Chadwick, Goić, and others when they propose the continuation of the surrealist aesthetic and imagery in the whole of the 20th century.²¹⁶ The surrealist group and its revolution may have ended in the '60s, but its artistic proposals were assimilated and reproduced in art during the whole of the 20th century. In particular, I write along the lines of Conley and Abastado when they affirm that Surrealism's most prominent epigones lie in late 20th century avant-garde by women, with special focus on practices of *l'écriture féminine* which favoured uncensored creation (Conley, *Automatic* 24). Therefore, despite di Giorgio's denial of her surreal edge and despite of the fact that the geo-cultural context and time coordinates detach her from participating in the surrealist revolt against established conventions that dominated Western landscapes during the '20s, '30s and '40s, I will demonstrate how her *imagetexts* are *surrealising*, entangled in a net of unrestrained and playful examinations of the imagery of Surrealism.

Surreal Collage

Since surrealist image-making, as developed by Lautréamont and Pierre Reverdy, celebrates the gathering together of the distant, random and contradictory by means of juxtaposition and arbitrary connections, one of the underlining strategies from which the surrealist idiom draws strength and meaning is the collage; a technique close to the studied Arcimboldeque assemblage. Collage emphasises "the spirit of surrealism in bringing about a discovery on the plane of *la rencontre*: an unprecedented encounter, imaginatively stimulating" (Matthews 69). As an *imagetextual* strategy, collage cuts through different genres and media affecting writing, painting, film-making

²¹⁵ See Stefan Baciú's *Antología de la poesía surrealista latinoamericana*.

²¹⁶ In fact, Breton himself designed a non-continuous chronological tradition of Surrealism in his *First Manifesto*, where he includes artists from several backgrounds and several historic periods (such as Baudelaire or Sade) which justifies the extension of the surreal outside of its own limits.

and performance alike. Max Ernst's witty comment in *Beyond Painting* (1948), stresses the common denominator between literary and visual collage and defines it as a practice of creation that surpasses the frontiers of automatic cutting and pasting: "If it is the plumes that make the plumage, it is not the glue that makes the gluing (ce n'est pas la colle qui fait le collage)" (13).²¹⁷

Even if di Giorgio's syntax and choice of vocabulary are very innovative (and have often been studied as *avant-garde*), she is not quite concerned with the linguistic verbal collage in its classical *cadaver exquisite*-sense inspired by Tzara's recipe for a poem where arbitrariness, collective writing and hazardous combinations are the main ingredients for the verbal creation. Nonetheless, it is necessary to point out that, as Elza Adamowicz has suggested, collage and automatism are two different techniques and that the collage involves a deliberate, less spontaneous reworking of recycled materials not necessarily driven by automatic cutting and pasting (4-7). Then, the selective and combinatorial operations that characterise visual collages also reverberate in the transformations achieved by the rhetorical mechanisms of comparison, metaphor and metonym (Adamowicz 20). For instance, in di Giorgio's verbal and *surrealising* collages, the comparative nexus assumes the role of the glue, portraying a comparison of non-analogical flavor: "Vino una mujer muy rara. Parecía una hidra, parecía una planta, parecía una hiena" (*CDLP* 157). [A very strange woman came. She looked like an Hydra, she looked like a plant, she looked like a hyena]

Additionally, in parallel with the surreal prerogative of the illogical "unprecedented encounter", there rests another element of collage-making, that of the relevance of the displacement and dislocation of elements in accordance with the surreal will of defamiliarisation which undoubtedly encompasses di

²¹⁷ Although Cubists such as Fernand Léger, Georges Braque and Pablo Picasso were the first ones to initiate the extensive use of collage in their visual creations (mainly during the period 1907-1914), Max Ernst is regarded as one of the most important influences in surreal collage-making. In his major collage-books, *Répétitions* (with Paul Eluard, 1922), *Les malheurs des immortels* (with Paul Eluard, 1922) *La femme 100 têtes* (1929), *Rêve d'une petite fille qui voulut entrer au Carmel* (1930) and *Une semaine de bonté ou les sept éléments capitaux* (1934), he approached the comic-book and experimented with the co-presence of words and glued images. André Breton will later recognise, in the '50s, that Ernst's collage exhibition in Paris in 1921, *La Mise sous whisky marin*, was seminal for the beginning of Surrealism (Adamowicz 3).

Giorgio's texts and is expressed in her flight to marvellous worlds. When explaining his predilection for the collage form, Ernst affirms:

I am tempted to see in collage the exploitation of the chance meeting of two distant realities on an unfamiliar plane or, to use a smarter term, the culture of systematic displacement and its effects . . . *the coupling of two realities, irreconcilable in appearance, on a plane which apparently does not suit them* (*Beyond* 13, emphasis in the original).

The choice of verb “to couple” when referring to the artistic process of collage is illuminating and suggestive if reading the quote with *CDLP*'s sexualised tales in mind. J.H Matthews believes that in the use of this particular verb, Ernst shows his preference for “the generative act” as a substitute for “magical procedures” (72). From my perspective, it is not only the natural gestation/creation element which is here emphasised but, precisely, the verb “to couple” underscores the presence of sexuality and eroticism which is as relevant for the development of Ernst's collage-imagery as it is for di Giorgio's. According to Ernst, in the collage encounter, realities meet and copulate in the manner of animals. Concomitantly, lines of desire and libido are the driving energy behind every deed and event in the erotic tales of *CDLP* where fabulously belligerent, lustful creatures—such as a many-eyed cat (*CDLP* 158), a hummingbird (*CDLP* 159), sexualised mushrooms (*CDLP* 145 and 202), a sexualised pepper (*CDLP* 150), erotic flowers (*CDLP* 216-219), pervert alligators (*CDLP* 147 and 153), an insatiable dog (*CDLP* 135-137) and an uncanny bird (*CDLP* 243-246)—relentlessly copulate with human women.

In this respect, I believe that the concept of the surrealist collage imagery with which Marosa di Giorgio interacts is influenced by Lautréamont's single poetic novel, *Les Chants de Maldoror* (1869), most importantly because of the eroticised universe of monstrous collage-couplings.²¹⁸ The verbal descriptions

²¹⁸ Roberto Echavarren suggests: “De Lautréamont, di Giorgio hereda los rasgos animales o inhumanos, a ratos feroces, las transformaciones vertiginosas del yo lírico y de cualquier otra presencia o interlocutor, y la insensatez de un deseo sin cortapisas, intenso o violento, que tiene su campo de realización exagerada en lo increíble-creíble de la escritura, no en la ‘realidad’” (“Última” 1104). [What di Giorgio inherits from Lautréamont are the—sometimes ferocious—animal or inhumane features, the vertiginous transformation of the speaker—and of any other presence or interlocutor—and the senselessness of an incomparable, intense, violent desire that has its hyperbolic fulfilment filed in the unbelievability-believability of her writing and not

found in *Les Chants de Maldoror* where a girl is raped by a dog (194), where Maldoror is shown coupling with a female louse—in a dungeon and for three consecutive nights (152)—or depicted in lascivious embraces with a female shark (174-175), inaugurate a set of passions and anarchic morality that proves most crucial for di Giorgio's erotic tales and for her links to Surrealism. Lautréamont's interplay with the disparate in erotic fashion is also foundational for Ernst, who has quoted his influence several times in *Beyond Painting* and whose *Une semaine de bonté* is very relevant for di Giorgio's *CDLP*.

Furthermore, *Les Chants de Maldoror* is also an important referent for the development of the tradition of collage, composite characters: part-animal, part-human.²¹⁹ Amongst *CDLP*'s catalogue of therianthropic collage-characters we find humanised spikenards and carnations (*CDLP* 216-220); a hen that walks around wearing a gauze-made, dark, silverfish shirt and an elegant winged hat (*CDLP* 192-193); polite cat-men (*CDLP* 197), a sheep-woman (*CDLP* 243-246) and many more. As di Giorgio puts it in the thirty-ninth tale, “Nos sorprendió al ver que gente y animales se parecían. Todo era muy ambiguo” (*CDLP* 197). [We were surprised to see that people and animals looked alike. Everything was very ambiguous]

Moreover, di Giorgio's exotic dreamland bears many points of resemblance to the texts dominated by nature and animal presence, invaded by sexualised cruelty and deeply rooted in images created by other visually-driven women writers—surrealists *sui generis* themselves—such as Angela Carter (consider the hybrid anthropomorphic animal creatures in the short stories “The Tiger's Bride” and “The Courtship of Mr. Lion”, for example) and Leonora Carrington (consider “La Debutante” (1939) and “Quand ils passent” (1986) in which Virginia Fur, an animalised human with a huge mane, makes love and falls in love with Ignose, a wild boar). “Projecting aspects of the self as animal surrogates” is common in surreal female artists, Chadwick suggests (*Mirror* 12),

in the ‘reality’] Coincidentally, Echavarren speaks of di Giorgio's connection to Lautréamont also as an “elective affinity” (*Devenir* 7).

²¹⁹ For example, at times Maldoror has a hyaena face (104); at other times, he is an octopus (179). *Les Chants de Maldoror* also features a man with a toad's face (125), a dragon with the bust of a tiger and the tail of a serpent (196) and a fish-man with a dorsal fin (240). In chapter 7, I will continue studying this tradition by means of referring to the affinities between di Giorgio's and Luis Alberto Solari's therianthropic iconology of the werewolf.

and I will orchestrate a dialogue amongst these ingredients of hybridity, violence and seduction when showing how *CDLP* is staging a *surrealising* discourse.

Off with her head!

In “Lecturas heme(néu)ticas del código *Los papeles salvajes*” (2007), Luis Bravo introduces elements of connectivity between di Giorgio’s *CDLP* and Max Ernst’s collage novel *Une semaine de bonté ou les sept éléments capitaux* (1934)—hereafter *USDB*. For example, he suggests that *CDLP* and *USDB* are connected in their proposal of animal-human symbiosis (146). In a manner that seems to echo Garet’s comments on di Giorgio and Arcimboldo exposed in chapter 4, Bravo points out the necessity of reading di Giorgio’s writings as nourished by the extravagant imagery of Ernst’s *USDB*: “muchos de los textos marosianos bien podrían ser la escritura de las [sic] “mudos collages” del pintor surrealista [Max Ernst]” (“Lecturas” 146).²²⁰ [many of the texts written by di

²²⁰ Di Giorgio invited Bravo to present *CDLP* in Montevideo, in Mosca bookstore on the 27th of July 1997. When I asked him about it, he told me this story: “[c]uando ella [Marosa di Giorgio] me pide que le presente, junto a Roberto Echavarren, *Camino de las pedrerías*, encuentro una serie de analogías para mí alucinantes entre imágenes y situaciones de sus personajes y las imágenes de los collages de Max Ernst en *Una semana de bondad*, esa maravillosa “novela” muda de Ernst. Ella queda sorprendida y me dice que conoce a Ernst pero no recuerda haber visto esa “novela gráfica” antes, “aunque todo es posible”, agrega, por supuesto” (My correspondence with Bravo, 16/05/2009, my emphasis). [when she [di Giorgio] asked me to present *Camino de las pedrerías*, together with Roberto Echavarren, I found a set of amazing analogies between images and situations as shown in Max Ernst’s collages in *Une Semaine de Bonté*, that marvellous “dumb novel”. She stood surprised and told me she knew Max Ernst but she did not remember having seen the “graphic novel” before, “although everything is possible”, she added, of course] There is a certain mystery about the sources of her *œuvre* that di Giorgio always strived to preserve. Whenever asked about her literary or artistic influences, she has been consistently reluctant to elaborate on them or to explain them. No wonder the book that contains her interviews is called *No develarás el misterio* (2010). [You Shall Not Reveal the Mystery] However, this is not to argue that di Giorgio’s vague comment leads us to believe that it is possible that she has read/seen *USDB* and therefore, Ernst’s book stands as an important source or influence for *CDLP*. This is to argue that the manner in which di Giorgio works with sources and influences of any kind is concealing and ambiguous, and concealment is precisely the manner in which the surrealists worked in their collages from which the authority and originality of the works was undermined.

Giorgio might as well be the writing of the 'dumb collages' of the surrealist painter [Max Ernst]]

Similarity of certain details and recurrent motifs and strategies support the assumption that di Giorgio's *CDLP* and Ernst's *USDB* are iconologically affiliated. Both books of *USDB* and *CDLP* have a predominantly sexual focus and are concerned with female-male relationships in realms that are not exclusively human but are of undefined animalistic emphasis, foregrounding that which Echavarren calls "mimesis inhumana" [inhuman mimesis] (*Devenir* 8).²²¹ However, whereas Ernst's pages are peopled with dominant male patriarchal figures such as The Lion of Belfort, Dragons and Easter Island's figures, in contrast, di Giorgio's perspective is always female-centred without this necessarily meaning feminine orientated. In parallel, Ernst's landscapes in *USDB* are city views in blatant opposition to di Giorgio's wild gardens and eerie forests, meadows and woodlands. Then, Ernst and di Giorgio picture sexual surrealities from virtually opposite perspectives but both evoke surrealist sensitivity towards love and show a liberal understanding of sex and libido in the manner of *amour fou*. The subtitle Ernst added for the German edition reading, "A Picture Book of Kindness, Love and Humanity", ironically proposes a rather violent and cruel understanding of love which is precisely di Giorgio's borderline masochist appreciation of love.

The first chapter of *USDB* is constructed around the motif of sexual violence involving lions and women pictured both as demoiselles in distress and as seductive temptresses. Different plates, illustrate scenes of seduction alternating with those of threats and fear where death is an ever-present

²²¹ There are also formal similarities between Ernst's and di Giorgio's books. In the manner of a collage, each of the seventy one tales of *CDLP* are juxtaposed to the others simply differentiated by numbers, no title, no dividing white page amongst them. Each tale seems to be an amplification of the previous one, where the female character experiences a variation on the successive micro-plots of love, sex and cruelty. Ernst's hundred and eight-two plates are organised in seven chapters, each corresponding to a day of the week and attached to an element and an example (Warlick 64). At the beginning of each chapter, there is a schema in which a complex system of correspondences is provided. Nevertheless, the schema as a key to decode the book is deceptive and ironic as the collage-novel evades any univocal interpretation and proves deceiving to any rationalised reading. In spite of this, there are, of course, several readings of the novel. The two most famous ones are M. E. Warlick's alchemic study and Weiner Spiss's psychoanalytic reading.

ingredient. Women are gagged, towed and tided up; they succumb to the power of guns, knives, swords, claws and teeth.

Fig. 52 Max Ernst. *USDB* (Plate nº 26), 1934.

Fig. 53 Max Ernst. *USDB* (Plate nº 24), 1934.

These images have been removed by the author of this thesis for copyright reasons.

In parallel, the fourth tale of *CDLP* tells the story of a woman and her love affair with a dominant lion that made all the other pretenders run away with a single roar:

Él, a su modo, el león, le ordenó dos cosas: quitarse el vestido para siempre y actuar en él. Él mismo ejecutó esas dos cosas. Le arrancó como un pétalo el batón y la sujetó a sí . . . El pensamiento de él se hizo espeso. Como una mancha de aceite negro grueso. La arrastró al lugar más hondo de la cueva. Le lamió la cara. Ella se sonrió. Le hizo los mimos íntimos muy adentro. La médula de ella dijo ¡ay!...¡aaaay!...Cantó cual mandolina, se lo oyó en el aire. Ahí le comió la cabeza, de golpe y a pedacitos. Luego le durmió un rato sobre el corazón. (139-140) [The lion ordered two things to be his way: that she took off her dress forever and that she acted on him. He himself executed both things. He stripped off her dress, as if it were a petal, and he held her to himself . . . His thoughts turned thick. Like a dense black oil spot. He towed her to the deepest part of the cave. He licked her face. She smiled. He made intimate cuddles inside of her. Her marrow said ¡aw!...¡aaaaw!...she sang like a mandolin and it was heard in the air. There, he ate her head, suddenly and in pieces. Then he slept for a while over her heart]

Di Giorgio pictures here a scene of pleasure and sensuality tinged by the threat of carnivore devourment which is paralleled to those of Figs. 52 and 53 above, in which the libidinal tension is placed on the woman's breasts and the focus is on the lion's head, tongue and teeth foreseeing the latent threat of the eating of the female head.

As I shall develop, *CDLP* exposes a highly controversial and oxymoronic idea of femininity. In this book, di Giorgio engages with the search for an expression of female fantasies of bestial impulses and lustful moods interlocked with dramatic scenes of sadism and bloodshed: “Le hincaba las uñas y otras partes de su ser . . . Ella estaba en fiebre loca. Él le ponía la cabeza gruesa sobre el pecho, casi en el corazón . . . *Ella respondía encantada y con precisión*” (*CDLP* 139, my emphasis). [He buried his nails and other parts of himself in her . . . She was in a crazy fever. He placed his big head on her chest, almost on her heart . . . *She responded thrilled and with precision*] Juxtaposed to a description of the lion’s phallic aggressiveness, di Giorgio offers a rendition of female desire that is not only victimised. As Bravo—who has also studied this text in relation to Ernst—has noted, the paroxysms and spasms are not only of pain, but also of pleasure (“Lecturas” 142). Therefore, feminine enjoyment in violence is highlighted. As I will develop in detail in chapter 7, di Giorgio’s women often desire to be engulfed and meatified, and this is not only an expression of masochism and objectification of the female body, but also an expression of an alternative female desire that grows in violence, an expression of the will to become-animal, as developed by Deleuze and Guattari.

The representation of decapitation in Ernst’s *USDB* is portrayed through alternating perspectives combining that of the victim and of the killer. Collages show how a lion waits to be placed under the guillotine; another lion proudly offers a bloody head of a man holding it in his hand. In one plate a woman’s head is replaced by a shinning ball partially framed by a box structure; in another plate, a lion picks up dangling bits of skin hanging from the body of another headless woman. The plate shown in Fig. 54—which constitutes the last image of *USDB*’s first chapter—elaborates on the topic of beheading from a leonine perspective executing a vision charged with the thrill in killing. It not only suggests the powerful violence of the lion, who has presumably beheaded many (note the many skulls), but it also introduces the topic of the hybrid creature, himself being a collage of lion and of man. In this respect, let us consider that the progenies of di Giorgio’s male lion and human-woman in the tale in question are collaged, crossbred creatures, whose faces are half-lions, half-women, very close, also, to Leonor Fini’s sphinxes, especially as featured

in the outstanding feline body and the face of a woman surrounded by a lion's mane in *Sphinx pour David Barrett* (Fig. 55): "Embarazó de golpe, una noche cualquiera . . . Hasta que rodaron de entre las piernas de ambos doce señoritas. Entonces, se separaban. Las caras de las nacidas eran ambiguas. De fémina y leoncita" (CDLP 139). [She got suddenly pregnant, one night like any other . . . Until twelve little ladies rolled in between their legs. Then, they separated. The faces of the newborn were ambiguous. Of woman and of little lioness]

Fig. 54 Max Ernst. *USDB* (Plate nº 34), 1934.

Fig. 55 Leonor Fini. *Sphinx pour David Barrett*, 1954.

These images have been removed by the author of this thesis for copyright reasons.

The sexualised surface of Fini's sphinxes, always showing their human breasts, parallels di Giorgio's narration of the eroticised little collage-lionesses running away with male lions. It is precisely their sexual initiation that triggers the alpha lion's fury and unchains the sequence of violence, for it is out of patriarchal jealousy that he decides to kill his lover, the mother of the hybrid sphinxes. Moreover, Fini's catalogue of hybrid sphinxes of pronounced leonine, feline features interplays also with the presence of the stone sphinx in *USDB's* fourth book.

The examples from di Giorgio's tale and from Ernst's collage plates, suggesting male decapitation of female characters in scenes of erotic resonance, underline the links between eroticism and death and the theme of carnivore love-relations which are of surreal predilection. By deploying the sexual attractiveness of the edible woman, di Giorgio proposes devourment as a way of connecting Eros to Thanatos, reinforcing the notion of organic

continuity insofar as the act of eating offers the fusion of the lover and the loved one; I will develop this idea in chapter 7.²²² In this chapter I am interested in the fact that the act of mutilation that decapitation involves is also underscored by the fragmentation implied in the collage technique and by the rupture of the notion of reality that affects both Ernst's and di Giorgio's creations.

The combination of mutilation, death and a feminine nude in di Giorgio's narration of a woman whose head has been eaten by a male lion after coupling, offers a counter-image opposed to the idiosyncratic surreal female archetype symbolised by the mantis as the "castrating woman" who devours the male after intercourse.²²³ Very often, in *CDLP* women are treated not as dreadful mantises but as helpless prey subject to the dominance of males. In this vein, di Giorgio's vision is closer to that of Alberto Giacometti's sculpture *Woman with Her Throat Cut* (1932), in which a female figure resembling a mantis is beheaded—presumably by a male mantis—symbolising a "disintegrated woman" (Markus 37), a fragmented fetish.

Fig. 56 Alberto Giacometti. *Woman with Her Throat Cut*, 1932.

This image has been removed by the author of this thesis for copyright reasons.

Giacometti has modified the stereotypical portrayal of women as brutal decapitators and has turned her figure into a victim, into the subject of masculine revenge. "To decapitate = to castrate. The terror of Medusa is thus a terror of castration that is linked to the sight of something" (105), wrote Freud in his 1922 essay "Medusa's Head", concerned with the discussion of the sexual

²²² Bravo speaks of "el tópico de la devoración" [the topic of devourment] related to Roger Caillois's "lo maravilloso negro" ("Lecturas" 141) and Echavarren affirms that the intense "trance" of love always ends up in devourment (*Devenir* 19).

²²³ The motif of the mantis as a death-driven ingredient in female-male sexual interaction can be seen, for example, Ernst's *The Joy of Life* (1936). See Ruth Markus's "Surrealism's Praying Mantis and Castrating Woman".

symbolism of decapitation.²²⁴ Accordingly, what is suggested in Giacometti's sculpture and di Giorgio's tale is that, in order to assert their virility, men have to decapitate (castrate) women and thus, as a response to their masculine castration anxiety, they consequently turn the female head into a fetish.

Inscribed in this Freudian rendition of psychosexual behaviour, we read the lion devouring the head of the woman in di Giorgio's fourth tale from *CDLP* as an intent to kill the power of her desire and as a direct expression of male violence towards female sexuality. Beheading the female, the threat of castration is deleted and, thus, the feminine in *CDLP* seems to rest inscribed in a set of sexual relations portrayed from a masculine perspective, in which women are violently subjugated. Ernst's collage, Giacometti's sculpture and di Giorgio's tale mobilise a similar misogynistic approach that has incorporated Freudian lessons into the understanding of genders and sex which was very popular amongst surrealist circles.

The devouring of the head is only one of the many possible variants of the broader topic of decapitation which is one of the most recurrent motifs in Ernst's *USDB's* and in Di Giorgio's *CDLP*. Focus on the head and on the absence of the head is a persistent motif in di Giorgio's *CDLP*. For instance, the forty-sixth tale concerns the development of a dancing ball in which some headless women—further mutilated as they are also deprived of their hands—are put in rhythmical contrast with the figure of another dancer with three female heads: “Entraron unas mujeres bellísimas, sin cuello ni cabeza, con deslumbrantes trajes que parecían antiguos y modernos . . . y tampoco tenían manos . . . Pero nos dimos cuenta de que había una mujer que, en vez de ninguno, tenía tres cuellos y sus respectivas cabezas. Y todo era muy bello” (*CDLP* 205). [Very beautiful women without necks and without heads entered, wearing dazzling costumes that looked modern and old . . . and they did not have hands either . . . But we realised that there was another woman who,

²²⁴ In “The Uncanny” (1919), Freud had elaborated on the bonds between the gaze, the eyes and the castration complex established on the “substitute relation between the eye and the male member” (7). As debated in chapter 4, within the frame of Medusa's myth and the blindness of the piano tuner, the dread of her paralysing dreadful eyes becomes a hyperbolic manifestation of the power of the gaze and, therefore, it exacerbates the need for the decapitation of women.

instead of none, she had three necks and three heads, respectively. And everything was very beautiful] One of the headless women and the woman with three heads are desired and wooed by two of the uncles of the narrator who wish to marry them. From a patriarchal perspective, headless women are not perceived as a threat for male suitors and that is why, in di Giorgio's tale, one uncle wants to marry such a woman. In addition, many headed women are a satirical alternative to the fear of castration and, hence, in a subversive and mocking manner, the multiplication of heads explains why the other uncle wants to marry this three-headed woman. The sardonic overtones present in this story by the acceptance of the impossible and by the repeated insistence on the beauty of the scenario, parallel Ernst ironic and intentions in *USDB*.²²⁵

When answering the question of what is the mechanism of collage, Ernst quotes Breton's statement in the introduction to Ernst's *La Femme 100 têtes* (1929): "Surreality will be the function of our will to recognize completely our lonely displacement (and it is easily understood that if one were to displace a hand by severing it from an arm, that hand becomes more wonderful as a hand" (qtd. in *Beyond* 13). Di Giorgio's exploitation of the systematic displacement of her character's bodily parts, specially, heads, is no doubt *surrealising* in its collage quality concerning the Freudian castration complex, but it is only beautiful—"Y todo era muy bello" (di Giorgio, *CDLP* 205)—insofar as it recalls Breton's last line for his novel *Najda* (1928), "Beauty will be CONVULSIVE or will not be at all" (160). This cutting of the heads of three women to paste them, displace them, onto the shoulders of another woman that di Giorgio's tale proposes, affirms the goal of collage-making as Ernst understands it, a transfiguration of anatomical features as a correlate to a transformation in the plane of the identity, exploiting the hallucinatory power of dismemberments and relocations to provoke associations (*Beyond* 12).

Surrealist iconography has many examples of the fluctuating ambivalence between headless and many-headed women.²²⁶ For example,

²²⁵ Elza Adamowicz read Ernst's *USDB* as a playful re-creation of several narratives, such as the psychoanalytical framework and the melodrama (117-120), and has argued for the novel as a satirical parody upholding the insufficiency of a single reading in search of answers.

²²⁶ Perhaps the most paradigmatic case is contained in Ernst's pun title for his collage novel *La femme 100 têtes*, either without head or with a hundred heads.

Remedios Varo's *Stealing the Essence* (Fig. 57), shows a counter image to that of di Giorgio's with a strikingly similar motif and analogous playful tone.

Fig. 57 Remedios Varo. *Stealing the Essence*, 1955.

This image has been removed by the author of this thesis for copyright reasons.

Portraying five women, dancing together, sharing one big head (the essence they have stolen from the men?) whilst five headless, neckless and handless male figures gather together sitting around a fire, Varo offers an image of female assertion and wit that is in strong dialogue with di Giorgio's scene. However, unlike in di Giorgio's tale, the mutilated figures in Varo's picture are the male ones; deprived of their hands and heads they remain sitting, still, without interacting with the dancing women. In contrast to Varo's painting, the fact that di Giorgio's three-headed female character does not have hands, emphasises the masculine system of mutilations and decompositions of the feminine body that I am studying in relation to Max Ernst's collages.

On the other hand, multiple heads is also part of the visual repertoire of the renowned *surreal* European *friends* who lived in Mexico as it is the three headed mask made by Leonora Carrington, worn by Remedios Varo and photographed by Kati Horna: *Remedios Varo in a Mask by Leonora Carrington* (1957); Carrington's *The Garden of Paracelsus* (1957), in which two headless female and anthropomorphised creatures are shown standing, intertwined and holding their respective heads in their hands; and Varo's oil painting *Woman Leaving the Psychoanalyst* (1960), in which a two faced/headed woman holds a bodiless male head upside down. See Stefan Van Raay and Nicola Johnson's *Surreal Friends: Leonora Carrington, Remedios Varo and Kati Horna* (2010).

Di Giorgio's vision of the mutilated female and the expression of the masculine fear of castration by means of decapitation or multiplication of female heads also relates to pictures by other male surrealists such as René Magritte and Giorgio de Chirico, who have used the Greco-Roman iconography of headless women's torsos with no arms, no hands and chopped legs.

Fig. 58 René Magritte. *Je ne vois pas la femme cachée dans la forêt*, 1929.

Fig. 59 Marcel Duchamps. *Étant données*, 1946-66.

These images have been removed by the author of this thesis for copyright reasons.

Furthermore, Magritte's montage *Je ne vois pas la femme cache dans la forêt* (Fig. 58), which appeared in *La Révolution surréaliste* (Paris, no.12, December 15th 1929), is a collage of images of some of the male surrealists with one of Magritte's pictures, *La femme cachée* (1929), in the centre; a perfect example of the Medusa theory of art. All the male artists have their eyes closed implying that looking at the naked female body is dangerous. The woman in the centre is also conscious of this; modestly looking away; she does not dare to disturb them. Duchamp's last sculpture, of which the image visible through a peephole is the one I am showing here (Fig. 59), is part of the same surreal fear of the Medusa that has also appeared in "The Bloody Chamber". As in Duchamp's picture above, in many of di Giorgio's *imagetexts* from *CDLP* we only have access to women's open vaginas while their heads have been removed.

For example, the eighteenth tale of *CDLP* is centred on Marcelle, a lubricious woman who has a crustacean for genitalia and repeats the motif of

decapitation from a masculine *surrealising* angle. After successive wars in wonderlands such as potato fields, a gothic city, a salty lake and several swamps, Pablo, the pretender, comes back to ask once more for Marcelle's love. When he dates her at a menhir, she comes with a long flower in between her hands, and swiftly, the story of lustful brutality unfolds:

Le abrió suavemente el batón. Ella estaba rígida, pero quizá porque separó apenas las piernas. Él vio el crustáceo rojo, de lilas y sal. Con un cuchillo la desovó de golpe. Pero ella aún proseguía sentada. Entonces, le mató la cabeza. Ella se quedó sin cabeza. Sosteniendo la flor (164). [Softly, he opened her dress. She was stiff, but maybe because she had opened her legs slightly. He saw the red crustacean, of lilies and salt. He spawned off her eggs swiftly with a knife. But she kept on being seated. Then he killed her head. She remained headless. Holding a flower]

The first image of Pablo spawning—indeed castrating—Marcelle, constitutes an act of violence towards the female force of creation contained in a woman's eggs. After stripping the female character of the possibility of motherhood, Pablo proceeds to decapitate Marcelle with a knife so that the final image is that of a headless woman, sitting open legged, with a single flower in between her hands. Consequently, her genitalia, here symbolised by a crustacean, is the only element of identity that Marcelle's disemboweled corpse possesses. The face, as a symbolic space of identity, substituted by the character's genitalia—as in Duchamp's *Étant données* (Fig. 59)—comprises another modulation on the subject of the headless woman contributing to the notion that, in *CDLP*, women are often perceived merely as sexual bodies. Consequently, the focus on women's faces is displaced towards the descriptive focus on their sexual organs. In fact, Marcelle's vagina is described with facial features: “Abrió el batón blanco en el punto grave y se vio el crustáceo haciendo maniobras como un barco. Tenía antenas e hilos. Y ojos grandes. Era un crustáceo fino, salado, puro” (*CDLP* 162). [She opened her white dress in the grave spot and the crustacean was seen maneuvering like a boat. It had antennae and threads. And big eyes. It was a fine, salty and pure crustacean]

This process of defining female identity via a sexual focus has a powerful exponent also in René Magritte's *Le Voil* (Fig. 60). In Magritte's picture, the face of a woman is substituted by her torso in a pornographic reduction of womanhood to the exposée of genitalia which is further linked to Angela

Carter's mentioned description of pornography involving "an abstraction of human intercourse in which the self is reduce to its formal elements" (*Sadeian* 4).

Fig. 60 René Magritte. *Le Viol*, 1934.²²⁷

This image has been removed by the author of this thesis for copyright reasons.

What Susan Gubar argues in her interpretation of Magritte's canvas can be put in dialogue with di Giorgio's story as Marcelle is also "simultaneously decapitated and recapitated by her sexual organs" (722). When beheaded, the absence of Marcelle's subjectivity implied in the loss of her head/face is replaced by the prominent exposure and depiction of her vagina. Gubar studies the importance of the face in the construction of subjectivity and suggests that the superimposition of genitalia over the space of the face, seems to express that "the woman is 'nothing but' a body" (722). In the overlapping of collage images that can be read as crustacean replacing vagina and vagina replacing head/face, di Giorgio participates in the surrealist rhetoric of the sexualisation of the female body by means of depersonalisation and dehumanisation. Obliterating the face by means of removing the head, and/or substituting the subjectivity symbolised by the face with the image of genitalia, constitutes an

²²⁷ A printed version of this canvas "illustrates" the cover of Breton's book *Qu'est ce-que le surrealism?* (1934). Magritte's image pictures the answer to the question.

act of male dominance that enhances the ideology of female submission and boosts the male violence that seems to invade *CDLP*.²²⁸

Shells of Aphrodite

The clichéd symbolism of the crustaceans associated with female genitalia, that we have seen in di Giorgio's eighteenth tale, has also been explored by surrealists such as Conroy Madox and Salvador Dalí.

Fig. 61 Conroy Madox. *The Cloak Secrecy*, 1940.

Fig. 62 Salvador Dalí. *Aphrodisiac of Telephone*, 1938.

These images have been removed by the author of this thesis for copyright reasons.

Dalí's *Aphrodisiac Telephone* (Fig. 62), designed so that the speaker's lips are close to the lobster's genitalia, is possibly the most paradigmatic of this surrealist game of sexual analogies between food and sex. Additionally, in the fiftieth tale of *CDLP*, a little boy is running in a dark forest chasing a butterfly when he encounters a little girl running naked, wrapped up in her own skin of caramel, amongst the tree trunks and the ivies. The portrayal of the female character is once again rooted in the depiction of her sexualised body as a metonymic expression of her womanhood:

Los senos picudos, a la vez, un poco caídos, pasaban a través de todo como flechas, como si indicaran el camino . . . el vientre era plano como de virgen. Abajo, visible, vivía la vulva—esa marisca pequeña y muy grande, y envuelta en tabaco. Él se la vio, le pareció que la había

²²⁸ One more affinity: Magritte's *Le Viol* is reproduced in the catalogue *The Arcimboldo Effect* as an Arcimboldesque painting, thus adding another layer of elliptical interests shared between Carter and di Giorgio and between Arcimboldo's art and Surrealism. See Massimo Cacciari's "Animarum Venator".

separado de ella y la tenía en la mano” (CDLP 211). [Her pointy breasts, at the same time a bit fallen, went through everything like arrows, as if they pointed the way . . . her belly was flat as a virgin’s. Down there, visible, there lived the vulva—that little and very big shellfish wrapped up in tobacco. He saw it and thought he had separated it from her and had it in his hand]

This rendering of the vulva as a shellfish, elaborates further both on the idea of the animal-human collage and on the objectification of female sex as an element that is at once desired while it longs to be eaten, engulfed and separated from the rest of female body.

Additionally, di Giorgio has explored another variant of this aquatic image in the hinged shell, a substitute for the classic shell of Aphrodite/Venus that since Botticelli’s *The Birth of Venus* (1468) is an attribute of profound female symbolism:

La virgen gorda tocó a la puerta. Al entreabrir él quedó azorado. Esperó, sin saber por qué, algo de plumas, para jugar, de pocos centigramos, una golondrina. Y en cambio vino el cetáceo, y ya, dulcemente, caminaba delante de él, y envuelto en agua . . . ¿Y dónde estaría el lugar de ella?. El punto crítico. Por algún lado, quizá arbitrario, nunca visto, habría una ostra, una boquilla, roja, húmeda, extensa, tal vez hasta con dientes, aguardando la embestida. Y tal vez hasta con una perla. Ya era todo tan raro...Tan...y tan... (CDLP 213-215). [The fat virgin knocked on the door. When he half-opened it, he stood astonished. He hoped, without knowing the reason why, for something of feathers, to play with, something of few centigrams, a swallow. Instead, the cetacean arrived, and she was already walking, sweetly, ahead of him, wrapped up in water . . . And where would her spot be? That critical point. Somewhere, maybe in an arbitrary part, never seen, there would be an oyster, a little mouth, red, wet, extensive, maybe even with teeth, waiting for the charge/onslaught. And maybe it would even have a pearl. Everything was already so strange... So...and so...]

In the quotation above, the image of excess and grotesqueness displayed in the collage figure of the female character as an aquatic mammal with an oyster for genitalia is built on a visual play of analogies (fat woman as whale) and it contributes to the animalisation and dehumanisation of women. The image of the oyster comprises several symbolic meanings. It implies the conceptualisation of the vagina as something precious (container of jewels) but, simultaneously, it refers to a motif in direct correlation to the image of the mantis as it is the topic of the *vagina dentata*. The toothed vagina is another variation on the female genitals as threatening male castrators: “tal vez hasta con dientes

aguardando la embestida” (*CDLP* 215) [maybe even with teeth, waiting for the charge/onslaught].²²⁹ Emphasising an image of female aggressiveness, both the crustacean claws and pincers that grab, and the bivalve shells that close and entrap, represent the female weapons for male castration that scare men. Paradoxically, the image of the shell also acts as an emblem of chastity as in its hard surface and encapsulating shape it functions as a chastity belt, a shield, and composes the female armour of protection against male sexuality. However, the image of the oyster as shield is in itself an image of vulnerability; because of its organic composition, bivalves are quite defenseless to the charges of masculine forces: “El que viene hará trizas tu ostra, saltarán los pedazos rosados. Ya me rompió una estrella” (*CDLP* 181) [The man that shall come will tear your oyster to shreds; the pink pieces will blow into the air. He already broke one of my stars], affirms di Giorgio in another tale from *CDLP*.

Fig. 63 Max Ernst. *USDB* (Plate nº 25), 1934.

Fig. 64 Max Ernst. *USDB* (Plate nº 40), 1934.

These images have been removed by the author of this thesis for copyright reasons.

²²⁹ In the fifteenth tale, we come across the same image once again proving its relevance in the conceptualisation of the feminine: “y el sexo era un pez con muchas dentaduras finas” (*CDLP* 157). [and her sex was a fish with many fine teeth]

Di Giorgio's interest in the relation between women and aquatic animals and in their sexual implications relates to Ernst's *USDB*'s second chapter, for which water is the primordial element and where images of women—alone in their beds surrounded by the flow of water—expose the symbolism of female fluidity. In particular, the embodiment of the feminine principle of fertility in bivalve shells can be appreciated in collage examples of the sea shell incorporated within the feminine body: shells as heads and shells as female genitalia (Figs. 63 and 64). The photomontage by Hugnet I present here (Fig. 65) and many other pictorial representations playing on the border of Surrealism, such as Georgia O'Keeffe's representation of a vagina in *Slightly Open Clam Shell* (1926), also play with the same associations.

Fig. 65 Georges Hugnet. *C'est qu'elle sait être plus jolie encore la machine infernale*, 1936.

This image has been removed by the author of this thesis for copyright reasons.

Fig. 63 represents an erotically charged scene which works on the basis of the phallic symbolism of the serpents alongside the concave, female symbolism of the shell which both suggests and substitutes the vagina. Additionally, in Fig. 64, Ernst's visual games of substitutions are once again those between the female genitals and the face via the link to shells. In Hugnet's photomontage of

a female nude (Fig. 65), the shell is also an element of metaphorical connectivity between aquatic animals and female genitals and part of the motif of the *pudica* pose that can be observed in many visual renditions of Aphrodite.

In the iconography of Aphrodite, shells cover those parts of the body that should not be exhibited either in relation to a moral dictate (the shell as a veil of prudence) or in relation to the Freudian scenario of fear (the shell as a comforting substitute for the female genitals). However, if the pasting of shells in the place of genitals covers the female attributes, at the same time, it draws immediate attention to the zone generating the typical ambiguity characteristic of nudes where the body is exposed and veiled. As in the collages above, in di Giorgio's tales, shellfish do not sublimate eroticism but, instead, they offer an erotic boost of libidinal and voyeuristic visions of women. Even when heads are not cut, eaten or vanished, the focal points of identity for female characters in *CDLP* are always represented by their sexual organs, confirming the emphasis on masculinised scopophilia and on the sexualisation of the female body.

The mystery of eggs

Ex ova omnia, all things come from the eggs
Angela Carter

According to Cirlot, eggs represent the potentiality of generation (94). They are also a representation of the female principle of fertility. Their rounded, oval shape is reminiscent of the cycles of life and, thus, their form underlines the transformational and generative concept they embody. This is why the alchemist tradition has praised the image of the egg as an arcane object, container for matter and for thought (Cirlot 94). In this respect, in the surreal world affiliated to alchemy, René Magritte's *La Clairvoyance* (Fig. 66) surveys the image the egg in relation to notions of creation and transmutation and interrogates the concept of the artist as a seer; as someone who understands and foresees mutations. Of course, his picture of *Les affinités électives* (Fig. 1) participates in the same ideas of egg-prompted affinities

Fig. 66 Renée Magrite. *La Clairvoyance*, 1936.

This image has been removed by the author of this thesis for copyright reasons.

Following the alchemic lines implied in the symbolism of eggs, Whitney Chadwick studies their importance in the marvellous pictures by Remedios Varo, Dorothea Tanning, Leonor Fini, Kay Sage and Leonora Carrington. In their visual works, eggs are mysterious elements because their presence is ineffable, inexplicable and unfathomable. Perhaps the most powerful illustrations of this characteristic are Leonora Carrington's *Who Art Thou, White Face?* (1959)—in which a mythical creature of chimerical resonance stares at the wonder of a big white egg in an indecipherable landscape—and Kay Sage's *My Room Has Two Doors* (1939)—deploying an image of a giant egg in a metaphysical and desolate landscape inherited from de Chirico.

In Ernst's *USDB*, eggs are part of many of the collage plates often occupying a secondary, relegated space, as Bravo has also noticed ("Lecturas" 145-146). Placed on the corners or in the background, eggs (usually several of them) assist with the many images of erotic violence encompassing the forces of sexual drive and fertility. As their opaque shell is not see-through, eggs are optical provocations and instigations of a flow of unconnected associations which can contain different elements: they can enclose a bird, a reptile, a crustacean, a fish, an amphibian, an insect or an out-of-the-world creature. Maybe mocking this obscurity is why Max Ernst himself has said he was born out of an egg: "Max Ernst had his first contact with the sensible world, when he came out of the egg which his mother had laid in an eagle's nest and which the bird had brooded for seven years" (*Beyond* 26).

In *CDLP*, eggs are a constant presence also. On the one hand, they are visual bearers of colour that contribute significantly to the shaping of di Giorgio's luxuriant visionary sightseeing of intense visual richness. Colour attribution invades di Giorgio's literary iconology like a rainbow; however, red chromatic is the predominant one because in these erotic narratives, red, pink and crimson tones assume the nature of blood and of sexual organs. Blood drops and blood ponds are also usually conveyed as edible, eroticised rounded pebbles, or eggs, or beads or flowers. Moreover, occupying the place of female fluids, eggs, along with garlands of pearls, are expelled from all of women's orifices. Sometimes, eggs come out of women's breasts as the counterpart of nutritious milk clearly exposing their relation to fertility and maternity: "Entonces, quité mi ropa. Me practiqué los pechos como vi que había que hacer, y de allí salieron dos huevos como dos fresas rojas, como de fulgurante vidrio" (*CDLP* 182). [Then, I took my clothes off. I pressed my breasts, as I knew I had to, and from them I expelled two eggs like two red strawberries made of brilliant glass] Eggs are, then, the material and concrete consequence of sexual arousal, the physical, immediate response to erotic feelings and, as Montañez suggested, eggs are also "signs of potential pregnancy . . . the materialisation of the sexual act, as the biological sign of the female capacity for reproduction" (153-154).

In this vein, in *CDLP* women never gestate human babies. As I have previously discussed, on one occasion, a woman gives birth to little sphinx-like, collage-woman-lionesses (*CDLP* 139); another time, to a formidably big rabbit with the face of an obscene hare (*CDLP* 241). However, most of the time, women lay eggs and most of the time, chickens hatch out of them.²³⁰ Consequently, one primordial narrative function of eggs is the fact that they stand for women's offspring: "Puse un huevo negro. Caliente, rojo, adentro de

²³⁰ In fact, this mode of procreation is not restricted to *CDLP*, conversely, it is a cornerstone image in the rest of di Giorgio's erotic narratives including *Misales* (1993) and *Rosa Mística* (2003) and of her poetics in general. Several critics: Echavarren, Montañez, Bravo and Porzecansky have noted this particularity of di Giorgio's poetry by which women seem to re-live the evolution of the species in their fecundation process: "como si genotipo y fenotipo coincidieran, como si en cada individuo se recapitulara el desarrollo de las especies vegetales y animales" (Echavarren, *Devenir* 20). [as if genotype and phenotype coincided, as if the evolution of animal and vegetable species were recapitulated in each particular individual]

los brezos. Puse otro. Se oía mi cacareo fúnebre adentro del brezal” (CDLP 146) [I laid a black egg. Hot, red, inside the heather bush. I laid another one. My mournful cluck was heard in the heather bushes]; “De pronto, desde su pequeña opertura, salió con gran trabajo, un huevo . . . Era enorme, verde, grueso. Y tenía arrugas” (CDLP 206). [Suddenly, an egg came out of her little opening . . . It was enormous, green, thick. And it had wrinkles]

On some occasions, the hatching or incubation process does not even exist. Women either lay already formed chickens immediately after intercourse—showing fertilisation, hatching and birth as overlapping and simultaneous processes—or without it, in a sort of Immaculate Conception argument: “Le pareció que un poyuelo caía, también, de su orificio íntimo, delantero, de su físico, y se iba al suelo queriendo piar. Entonces, ¿estaría dando a luz, así, vírgen?” (CDLP 204). [She thought that a little chicken was falling from the intimate, frontal, orifice of her body, and that it was falling to the ground wanting to cluck. Then, will she be giving birth, like that, being a virgin?]

The displacement of mammalian pregnancy and its substitution for avian hatching is a sign of engagement with the surreal collage tactic that praises the union of unrelated realities (woman and eggs). It also introduces a series of hybrid images around the closeness of women and animals, especially, birds. For example, the woman in the quote below does not lay eggs (as a bird would do), nor does she gestate babies (as a human would do) but she awkwardly *forms* eggs, expressing the therianthropic hybridity in the unusual choice of verb. At the same time, the term *abortion* refers to a hybrid and ambiguous zone as it does not stand for mammalian miscarriages but for avian ones: “¡A mis años formando huevos! Y se vio eran varios. Anduvo con cuidado. No quería abortar. Nunca había abortado . . . Los huevos empezaron a resbalar. Eran más bien grandes . . . Otros salieron unos días después; los incubó, los arrebujo entre sus piernas. Les pasaba la mano” (CDLP 177). [Forming eggs at my age! And one could see they were many. She was careful. She did not want to have an abortion. She had never had one . . . The eggs started to slide down. They were rather big . . . Others came out a few days later; she hatched them, she snuggled them up in between her legs. She caressed them with her hands]

Fig. 67 Leonora Carrington. *The Giantess (The Guardian of the Egg)*, 1950.

Fig. 68 Leonor Fini. *La Gardien à l'œuf Rouge*, 1955.

These images have been removed by the author of this thesis for copyright reasons.

Carrington and Fini have often played with the concept of women's intense familiarity and intimacy with birds via the figure of eggs. Like di Giorgio, Carrington made many incursions into picturing birds as women's closest avatars: *Portrait of Late Mrs. Partridge* (1947), *The Pimps of the Subsoil* (1947) and *Step-Sister's Hen* (1952) are some examples. Additionally, Carrington's *The Garden of Paracelsus* (1957), *The Guardian of the Egg* (Fig. 67) and Fini's parallel picture, *La Gardienne à l'œuf rouge* (Fig. 68), participate on a different level of intersections of women and birds, as they portray women as protectors of colourful eggs, taking care of them. In other words, Figs. 67 and 68 show women hatching eggs, gently warming them between their hands, just like di Giorgio's character in the tale quoted above.

Precisely because of the incompatible generative relation between women and birds, the inner logic of the gestation of eggs in di Giorgio's poetics is unlike natural hatching in which a being is created similar to or resembling its creator. In fact, the connections between women, eggs and birds is even more extravagant than expected, for many of the stories collected in *CDLP* concern the magical and puzzling process by which women generate offsprings from eggs in an absurd alchemic equation that reads: woman + The Angelus = egg

(*CDLP* 6); woman + man = chicken hatching out of eggs (*CDLP* 23); woman + four-winged angel = chicken hatching out of an egg (*CDLP* 52); and woman + wolf + wolf = wolf cubs hatching out of eggs (*CDLP* 8).

Di Giorgio's hatching is thus closer to pupation, as the process of generating a new life involves a cut, a rupture of the familiar link where the progenies are not deducible from their progenitors: "while hatching produces like from like, as does viviparous birthing, pupating produces something almost entirely unpredictable: the parent in this case does not ensure any recognizable feature in the offspring" (Warner, *Fantastic* 84-85). Embracing the trope of pupation (and butterflies are one of the most common *leitmotifs* and avatars of the speaker in *Los papeles salvajes*), di Giorgio implies female procreation to be a process of metamorphosis and mutation. In *CDLP's* erotic texts, this metamorphic vitality is expressed through sexual energy playing with the surreal predilection of staging a sort of cosmic libido that gravitates through all erogenous zones and moves through multiple objects of desire of the strangest nature.

Fig. 69 Salvador Dalí. *El cisne de Leda*, c 1970.

Fig. 70 Salvador Dalí. *Leda atómica*, 1949.

These images have been removed by the author of this thesis for copyright reasons.

As shown by Warner, the powerful narrative of women laying eggs starts with the Greek myth of Leda and the Swan portrayed by many visual artists who have depicted Leda amongst the broken eggs that gave birth to Helen,

Clytemnestra, Castor and Pollux.²³¹ Amongst surreal iconography, Dalí has shown the egg as a sexual symbol of fertility and transformational potential in many of his canvases for which *The Great Masturbator* (1929) is a powerful example.

In addition, Dalí has also worked visually on the discontinuity implied in the collage mating of Leda and the swan. In Fig. 69, for example, both mythological characters are contained within an egg-shaped, oval frame that symbolises their impossible coupling. *Leda atómica* (Fig. 70) constitutes another elaboration on an image of oneiric seduction portraying the process of impregnation and suggesting the discontinuity of matter in the image of the suspended broken egg (central foreground) from where the four children were born.

Fig. 71 Salvador Dalí. Detail from *Metamorphosis of Narcissus*, 1937.

This image has been removed by the author of this thesis for copyright reasons.

Incongruous mating and procreation, as presented in di Giorgio's tales through the image of eggs, also bears strong resemblance to Dalí's *Metamorphosis of Narcissus* (Fig. 71).²³² Rendering a variation on the theme of the displacement of organic continuity, this picture shows the surreality of a flower hatching out of an egg. The image is in direct relation to the myth of Narcissus who drowned

²³¹ See, for example, Renaissance depictions of the myth including this trope of hatching such as: Cesare Sesto's *Leda and the Swan* (1515-1520), Jacopo Pontormo's *Leda and the Swan* (1512-1513) and Bacchiacca (Francesco d'Ubertino) *Leda and the Swan* (n.d).

²³² Moreover, in *The Chair, Daghdha Tuatha dé Danaan* (1955), Leonora Carrington, develops an uncanny similar portrayal of a white rose popping out of white egg on top of a table.

trying to catch his reflection on the water. Playing with optic games of double readings, Dalí uses the egg to replace Narcissus's head and the flower to symbolise him as the gods immortalised Narcissus as a flower.

Beyond the establishment of affinities between surreal imagery and di Giorgio's literary iconology, I am also interested in presenting the sexual and social implications of this marvellous mode of procreation for, in the impossibility or rejection of pregnancy, di Giorgio's women dislocate the notion of motherhood. The socio-cultural implications of this particularity that excludes—with very few exceptions—mammalian pregnancy are of great importance in the study of di Giorgio's connections to surreal visuality, because they represent an alternative gender perspective that contradicts and overlaps the masculine bias I described so far in this chapter.

By displacing human motherhood, these surreal modes of incongruous procreation embraced by di Giorgio subvert traditional, domestic modes of femininity as imagined by patriarchy. Like other *surrealising* female artists, di Giorgio not only presented a negative idea of motherhood in her *imagetexts* but also, she did not have children of her own.²³³ Chadwick explains that Fini, Oppenheim, Agar and Kahlo, also manifested negative views of maternity as part of the revolt against conventional female roles (*Women* 130). If the paternal law requires the female body to be inscribed in terms of reproductive functions, di Giorgio's model of emancipatory sexual politics shows a different story. By declining motherhood, di Giorgio places desire and sexual pleasure outside the symbolic context of procreation. In this sense, Montañez stated that di Giorgio's female characters' persistent inability to get pregnant can be read as: "a denial of the social and religious procreative impositions applied to women's sexuality . . . showing the tension between women's own desire and social prejudices" (154). In this context, di Giorgio's connection with surreal versions of hatching destabilises the image of a woman trapped in patriarchal perspectives that I

²³³ Like Fini, di Giorgio spoke of how her detachment from traditional female roles made possible her artistic career: "¿Te hubiera gustado tener hijos? Los poemas son como mis hijos. Me volqué con tanto fervor a ellos...No se puede hacer bien, a la vez, dos cosas" (Espina, "Reina" 60). [Would you have liked to have children? The poems are like my children. I put myself so fervently into them...One cannot do two things well at the same time]

developed earlier, proving that her gender positions are complex and that, like Carter's, they involve contradictions.

Within the frame of surreal affinities, Breton's admiration for Sade's defense of free sexuality in women is the origin of the surreal abolition of women's maternal role (Chadwick, *Women* 107). Furthermore, the disregard for the conventional role of the mother is a projection of the surreal notion of the *femme-enfant* which di Giorgio also perpetuated: "Soy siempre la misma niña a la sombra de los durazneros de mi padre" (*Los papeles* 97). [I am always the same little girl standing under the shadow of my father's peach trees] The surrealist archetype of *la femme-enfant* is paralleled to what Bravo calls the motif of "la novia eterna"; that eternal bride who defines di Giorgio's female protagonists as a variation of a virgin or child, who, once deflowered or raped becomes an infantilised virgin all over again ("Marosa" 75). The model of the sexually active child, who outside the laws of time never ages and who is also a virginal, sacred presence, embodies another edge of the paradoxical imagery of women created by di Giorgio in *CDLP*. To keep on being *surrealising femmes-enfants*, di Giorgio's women cannot become mothers and if they do, they should kill their children, either by eating them or by aborting them. Then, abortion and the devouring of one's offspring—recurrent images in this collection of stories—are additional strategies of subversion of the domesticated role of women that di Giorgio embraces in her erotic narratives. In fact, the interplay with eggs that are to be eaten portrays a rather perverse idea of maternity and a violent attack on the institution of family that is part of the surreal prerogative of *épater le bourgeois*. For example, the female character in the twenty-third tale has sexual intercourse with a man and immediately afterwards lays eggs from which chickens hatch:

Un día de primavera se oyeron picotazos, el pío-pío alucinante; se abrían los huevos, salve, salieron los pollos, desamparados, contentos, con pequeñas alas. Les dio de comer, los ayudó . . . Un día, a la mañana, sin pensarlo mucho, así, casi de golpe, se le ocurrió matarlos. Les dio fin, les sacó las plumas, los preparó. Ensopado de pollo. Con salsa de ají. Sirvió vino y se sentó a comer (*CDLP* 177-178). [One spring day the pecks were heard, the awesome tweet-tweet; the eggs opened, *Salve*, the chicken hatched, helpless, happy, with small wings. She fed them, she helped them . . . One morning, without thinking it too much, almost all of a sudden, she thought about killing them. She finished them,

she stripped them off their feathers, she prepared them. Chicken stew. With pepper sauce. She poured some wine and sat down to eat]

The connection between images of eggs, chickens and food that di Giorgio establishes in this tale is reminiscent of Leonora Carrington's oil paintings of radiant eggs placed on tables such as *The Chair*, *Daghda Tuatha dé Danaan* (1955) and *AB EO QUAD* (Fig. 72). In *AB EO QUAD* a very big egg is surrounded by spices and wine whilst butterflies or moths fly around in direct allusion to the metamorphosis that the act of cooking, the act of hatching and the very notion of eggs involve. Furthermore, in *The House Opposite* (Fig. 73), observe the two egg-looking chickens that loom in the kitchen while three female creatures engage in the preparation of a soup or potion.

Fig. 72 Leonora Carrington. *AB EO QUOD*, 1956.

Fig. 73 Leonora Carrington. Detail from *The House Opposite*, 1945.

These images have been removed by the author of this thesis for copyright reasons.

Infanticide is, together with the figures of incongruous hatching and abortion, another strategy to discredit maternal instincts assumed—by essentialist and determinist perspectives—to be natural, normal and expected of women. However, this infanticidal character of di Giorgio's tale quoted above, is not precisely the expected stereotype of the sexually alluring *femme fatale* who rejects the maternal role as a means of asserting some sort of narcissistic programme of feminine sexual independence. On the contrary, this infanticidal figure is a decrepit old woman (one of the few elderly females in *CDLP*) who,

nevertheless, strives for self-sufficiency and for pleasing herself, enjoying sex in a response to the conventionally asexual idea of motherhood and old age. In addition, the act of infanticide inscribed in the image of a woman eating her own chicken/children, is interlocked with other images of human devourment within this collection of stories and it constitutes a counter-action to that of the male lion eating the female head.

Therefore, the juxtaposition of different attitudes as the decapitated who, nevertheless, enjoys and is sexually fulfilled by violence, the castrator with a *vagina dentata*, the spawned, castrated victim, the rebellious animal-human collage anti-mother and the infanticidal figure produce a great instability of subject positions and of gender meaning. In *The Sadeian Woman* (1979), Angela Carter debated on how “[A]ll the mythic versions of women . . . are consolatory nonsense”, dealing in “false universals” (5). In consonance with Carter’s essay, *CDLP* denies any fixed myth of femininity, the positives as much as the negatives. Di Giorgio’s approach to female gender is utterly ambivalent, shifting between representations of women as prey, or victims, and self-assured, confident and free women, who access sexual and personal fulfilment. The dissolution of human identity in favour of mutations and hybrids expresses di Giorgio “non-normative sexual practices” (Butler xi), involving animals and wonderful creatures, and also contributes to the re-elaborations of gender stereotypes, breaking of taboos and opening up for diversity of desire and to the destabilisation of the idea of female gender. This is particularly striking because, in the *surrealising collage imagetextual* strategy, the notion of identitarian coherence is brought into question. Therefore, I believe that it is pertinent to embrace the contradictions produced by di Giorgio’s affinity with surreal iconology as a way to expose and mitigate the misogynistic effects that are also present in her *imagetexts*.

In this sense, when studying female surrealists, Susan Rubin Suleiman has developed a dialogical logic she calls “Yes, but”. Suleiman’s dynamic for understanding Surrealism by women, is “both affirmative and critical, a response that involves talking back as well as talking with [misogyny]” (312). Perhaps, a plural and shifting logic like Suleiman’s will help us to interpret di Giorgio’s complex and borderline writings more meaningfully, so that we can appreciate that, “Yes”, there are misogynist features in the images of women

conveyed that relate to surreal works of the same patriarchal kind “but”, like Surrealism, whose attitude towards women is complex and contradictory, di Giorgio has shown an ambiguous presentation of sex and gender that subvert stable meanings.

* * *

Through the interplay with images I have shown that both Carter’s and di Giorgio’s female characters studied in Part III are targeted for sexual aggressiveness, perceived as the correlate of male fantasies of brutal erotic assault. However, in Carter’s feminist approach, male alienation of women by means of voyeurism is only an *imagetextual* ingredient of her story in order to develop the learning curve of the narrator-protagonist who finally escapes danger. Following Manley’s premise of “the woman in process”, I hope to have demonstrated how Western ideas of vision as expressed in eroticised art involving the notions of the male voyeur and the female object are presented critically, as part of the education of the narrator-protagonist, who ends up being a free and loving woman whose sexual desire is both respected and encouraged. Carter pictures femininity as a complex process and not as a pre-given monolithic corpus. As a process, it implies movement through different positions from the alignment with oppression codes, to the inversion of that order, to the escape into alternative gender relationships, in which the woman is the bearer of the gaze without being masculinised.

As Hennard Dutheil explains, Carter questions the models proposed by Berger (and Mulvey) regarding visual representations and gendered power and does not present the gaze as only masculine: “While the story lends itself to a feminist reading as an allegory of the murderous effects of the male gaze and a critique of the misogynist implications of visual culture and decadent art, its generic affiliations, narrative mode and writing style complicates its significance” (206). As I hope to have shown in the case of Carter’s presentation of Frida Kahlo, even though Carter stages womanhood as image, attaching the connotations of the idea of the image to the concept of female artists, she reads in Kahlo a version of the visual feminine that is neither passive nor objectified. Carter interprets Kahlo’s self-portraits as showing the painter refusing to be contemplated by anyone but herself. In this light, in “The Bloody Chamber”,

Carter offers a critical review of male objectification of women as visual objects and opens the door for women as active onlookers of themselves and others.

In terms of the rhetoric of *imagetextual* poetics, I analysed “The Bloody Chamber” as questioning Mitchell’s appreciation of the *ekphrastic ambivalence*. I developed the idea that because Carter’s internal focaliser is a female narrator-protagonist, describing her contemplation of different images, Carter ruptures the implicit understanding that ekphrastic texts are both produced by men and offered to male readers (having the feminised image only as an object of exchange between male gazes) thus disrupting the *imagetextual* dialogues and modifying the *ekphrastic ambivalence*. On the one hand, because the narrator is both the I and the eye of the text and because, often, the images she confronts are her own reflections in the mirror, she is limited neither to the love nor to the fear of the image, but experiences a rather contradictory mix of feelings towards the visual that also includes shock as a result of her awareness of her alienation.

On the other hand, Carter repeated in the “The Bloody Chamber” a parodical and challenging presentation of ekphrasis that I have already studied with respect to the elaboration of Summer as an *image/textual character* in chapter 3. In this sense, in terms of literary iconology, I proposed that, on the one hand, Carter refers to ambiguous (titles of works of art which have many visual referents) and misleading (notional or inexistent visual works of art) visual references in order to create a humorous and teasing relationship with the reader. Additionally, I suggested that, by so doing, Carter is rhetorically affirming the instability of the definition of imagery—and, consequently, of textuality—by means of pointing out to the porosity of the borders between graphic and verbal images, in a way that matches Mitchell’s radical re-definition of the idea of representation as *imagetextual*. By means of this textual construction of unstable images, Carter not only exposed the *paragone* of words and images—staging a contest between intra-diegetic gazing and textual description—but also undermined the associations between stillness, femininity and image.

In di Giorgio’s *CDLP*, the majority of women are mutilated and killed. In this sense, I argued that like many surrealist, and *surrealising* women artists, di Giorgio *imagetextual* visions of women seem to be locked into the male lexicon

of representation as she mostly wrote from a male, dominant gaze through which women are either threats or prey. Whitney Chadwick explained that deprived of a collective erotic and surreal language of their own, many surrealist women artists “were forced to adopt the themes and motifs of male Surrealists” (*Women* 140), imitating the modes of femininity men create. Similarly, in “The Alchemy of the Word”, Angela Carter details her fascination for Surrealism but comments: “The surrealists were not good with women. That is why, although I thought they were wonderful, I had to give them up in the end . . . they told me that I was the source of all mystery, beauty and otherness, because I was a woman—and I knew that was not true ” (512).

The issue of misogyny in Surrealism is still largely debated and many (Angela Carter, Simone de Beauvoir, Rossalind Kraus, Mary Ann Caws) have suggested Surrealism’s anti-feminist and negative depiction of women either as disturbing monsters, dreadful Medusas or servile muses. However, in spite of the fact that misogyny and gendered violence are part of the surrealist attitude, Katherine Conley argued that Surrealism was not “unremittingly misogynist” (*Automatic* 3), and suggested that parody is a way out of it. This is the interpretative route that, for example, Soledad Montañez has followed when reading for di Giorgio’s subversion of patriarchy in the irony of the hyperbolically artificial construction of gender, presenting di Giorgio’s gender performance as a “perverse comedy” (157). Bruña Bragado argues along similar lines for di Giorgio’s *queer* writings in the key of parody of gender, hyperbole and fictionalisation of identity (“Maneras” 6). Personally, I am not so convinced about the presence of parody in di Giorgio’s writings and I have explained why I prefer to describe her *imagetextual* links as pastiche instead. However, I cannot ignore the multi-edged, ambivalent relationship to women’s status represented in di Giorgio’s *imagetexts* either, and, certainly, hyperbole of stereotypes and artificialisation are important components of di Giorgio’s gender performance.

Like “The Bloody Chamber”, *CDLP* undermines patriarchal standards by means of introducing erotic dream-like tableaux in which femininity is irreducible to a monolithic explanation; it is heterogeneous and indefinable. Di Giorgio documented alternative female sexual fantasies (even if these include rape fantasies or death-tinged fantasies or abusive fantasies) that have often been repressed in dominant female representations of female eroticism. For example,

CDLP offers a portrayal of love as sex in a direct displacement of romantic idealised fantasies which, on the other hand, are present in “The Bloody Chamber”, a short story in which the raw sexual components of female desire are not explicitly explored. In this respect, di Giorgio has not only acknowledged the existence of female desire, she has also given words to animalistic and bestial desire which both Carter and di Giorgio develop in other writings and I will explore in chapter 7.

The category of woman is “a site of contested meanings” (21) argues Judith Butler in *Gender Trouble* (1990), using the same vocabulary with which Mitchell and Mignolo described the *imagetext* and the geo-political-cultural border, respectively. Butler continues: “[G]ender is a complexity whose totality is permanently deferred . . . An open coalition . . . an open assemblage that permits of multiple convergences and divergences without obedience to a normative telos of definitional closure” (22). Carter has expressed this *work in progress* that the female gender implies via the image of ontological movement; her character is, as Simone Beauvoir would say, not born a woman, but becomes one. On the other hand, di Giorgio expressed the anti-univocal and anti-stable idea of gender, in the image of the overlapped contradiction and in the notion of collage-discontinuity of bodies and of identities.

One political assumption that Butler sets out to prove incorrect is that of the universal basis of feminism. The strategies for dealing with female characters in Carter’s and di Giorgio’s *imagetexts* are different, firstly, because the cultural politics at stake in their writings are different. Feminism implies a politics of representation (Butler 8), and Carter wants to specifically convey the possibility of alternative ways of conceiving women outside of patriarchy, whereas di Giorgio did not have an explicit political nor a sexual agenda. Similarly, whereas in “The Bloody Chamber”, Angela Carter calls the presence of images—real or notional—to her pages in order to interact with psychosexual dynamics and in order to make a statement on the intermedial bonds via the use of ekphrasis, Marosa di Giorgio feeds on surrealist imagery to build her portrayal of erotic encounters, but there is no call, there is no ekphrasis and no meta-representative statement either. Nevertheless, as I hope to have demonstrated, the incredibly strong connection to the surreal images by Ernst, Duchamps, Magritte, Dalí, Carrington, Varo and Fini expressed in di Giorgio’s

literary iconology is utterly relevant for the development of her erotic tales and for her at the same time morbid and sexually alluring mimetic proposal. Di Giorgio's verbal imagery is intersected by the surrealist imagery evoked in her texts not as supplement or provocation, but integrated into di Giorgio's *imagetextual* poetics as site of hybrid significance. In this manner, I believe that there is transference of designs, patterns and ideological framework from Surrealism to di Giorgio's writing as if her texts were the product of an unconscious *frottage* from the vast repertoire of visual creations of surrealist vein; the indirect product of the "rubbing" of surreal visual designs placed "beneath" the texts.

Finally, I showed how Kahlo is an important referent for Carter's idea of the female gaze. Simultaneously, Kahlo's rejection of her surrealist identity and her negative relation to maternity are also relevant ingredients for di Giorgio's *surrealising* literary iconology. Both Kahlo and Lautréamont, another shared and influential artist, symbolically represent the border between Europe and the Americas as hybrid. Through the link with these two artists, Carter and di Giorgio knit a net of transatlantic connectivity that brings them together on the topic of visions of women and Surrealism.

Part IV

7

Love of the Wolf

Il faut hurler avec les loups
French Proverb

In this chapter, I propose to study one last affinity zone that emerges from this elliptical project: both writers' engagement with lupine erotics in the context of the tale of "Little Red Riding Hood". In order to do so, I put Carter's and di Giorgio's wolfish texts in conversation with films, "illustrations" and pictures that participate in the idea of "the love of the wolf". In this sense, this chapter is not only about texts whose literary iconology is affiliated to visual images, or about visual imagery embedded—or referred to—in Carter's and di Giorgio's writing, but also about visual representations that have been created as responses to their textual productions. For example, I will examine *The Company of Wolves* (1984, dir. Neil Jordan) and *Lobo* (1990, dir. Eduardo Casanova), two film adaptations of texts by Carter and di Giorgio, respectively.

The tale of "Little Red Riding Hood" is an important reference with which to articulate different textual and visual negotiations of the paradigmatic encounter between girl and wolf. Jack Zipes defined it as a "literary tale of rape and violence" (1) and spoke of the "Red Riding Hood syndrome", as a "cultural configuration of legalized terror" (74) which has endured strongly and has come "to reinforce socially accepted ways of viewing women, sexuality and nature" (74). Consequently, by means of re-writing this tale in provocative ways, Carter and di Giorgio challenge the forms in which it has been received, both as a cautionary story of the dangers of sexuality and as a portrayal of the sexual guilt of those women who, transgressing socially established rules, are to be punished for going astray.

In "Love of the Wolf" (1994), Hélène Cixous draws a conceptual map in which love and danger are identifiable and inseparable forces. Her coined phrase, "love of the wolf", which I have employed as the title of this chapter, thus rests on "[T]he danger from the inside [is] that complicated thing, the love of the wolf, the complicity that attaches us to that which threatens us" (114). The female characters in Carter's and di Giorgio's *imagetexts* are in love with

wolves, curious and allured by them, and overcome their fear of the wolf even if it represents a lethal threat. So, what is the wolf these girls love *but* do not fear? As Carter and Jordan put it in the film script they wrote together, in a manner that is reminiscent of Cixous's wolfish essay, "[I]f there's a beast in men it meets its match in women too" (205). From my perspective, beyond the classic perception of the wolf as the male seducer, in Carter's and di Giorgio's creations, the wolf also functions as an avatar of the female characters who, joining the wild forces of nature, oppose domesticity by straying away from stereotyped portrayals of femininity.²³⁴ Carter's and di Giorgio's female characters' encounters with the wolf help them to affirm their own identity. As Zipes states, it is possible to read Little Red Riding Hood's desire for the wolf as "a general quest for self-identification . . . By recognising the wolf outside of her as part of herself, just as the wolf seeks the female in himself, she can become at one with herself" (361). Desire, affinity and attachment have replaced fear and, led by passion and lust, Carter's and di Giorgio's female characters "become at one with" themselves by becoming-wolves—as I will explain later with reference to Deleuze and Guattari's development of the idea of becoming-animal in *A Thousand Plateaus*. By so doing, they express a posthumanist destabilisation of identity that is important for the exploration of their provocative gender strategies, and which is one of the most noticeable transgressions to the social order that their creations propose.

Zipes considers that there exist three classic versions of "Little Red Riding Hood" which inaugurate three different traditions of the tale: the folkloric one, recorded by Paul Delarue in 1885, "The Story of Grandmother" ["Conte de la mère grand"]; Perrault's "Little Red Riding Hood" ["Le petite chaperon rouge"] (1697) and the Grimms' "Little Red Cap" ["Rotkäppchen"] (1812).²³⁵ Because neither Carter nor di Giorgio wrote the texts I analyse here for children, nor were

²³⁴ For a reading of the symbolism of the wolf in Perrault's and the Grimms' stories as a metaphor of the dangers that male sexuality poses for girls and as a representative of the animalistic tendencies in ourselves, see Bettelheim's "Little Red Riding Hood".

²³⁵ "Story of Grandmother", recorded by Delarue in Nivernais and published in 1885 in *Le conte populaire français*, is one of the many versions of the oral folk tale. However, Zipes maintains that Delarue considered it as "probably the most typical, because folk tales with happy endings are more prevalent in the oral tradition" (4).

they committed to reproducing the values of the establishment, their proposals are not focused on exposing a bourgeois discourse on *civilité*, or in providing a literary codification of sexual conduct in a socially acceptable key, as Perrault, and later, the Grimms were.²³⁶ Consequently, although their approaches differ noticeably, Carter and di Giorgio are in dialogue with this tale through the heritage of the folkloric version (Delarue's "Story of Grandmother") which represents "not just a wandering tale, but also a celebration of a young girl's coming of age" (Zipes 24). In consonance with the oral folkloric tradition, in Carter's and di Giorgio's *imagetexts* there are no heroic male figures, no woodcutter/huntsman to save the girl (as in the Grimms' version) and no guilty portrayal of "this is what might happen to you if you are careless" à la Perrault either. Contrarily, the confident and assertive role of women is highlighted as the writers are committed to the expression of female openness towards wilderness, even when it means self-extinction. Carter's heroines survive the alleged threat of the wolf and escape domesticity by running away with them, embracing their own indomitable identity by means of choosing the company of wolves. Alternatively, di Giorgio's heroines often killed by wolves, their bodies mutilated and devoured by them. However, as I will try to demonstrate, death by mutilation is conveyed as their desired choice nonetheless, presented as a fulfilling experience of self-reaffirmation.

On the other hand, in this chapter I will especially focus on the *image-textual* dynamics negotiated within films. In Part I, I discussed the relevance of the imagery of the films of Švankmajer and the Brothers Quay but, because all the films studied were non-verbal, I did not address the issue of the word and image contest staged between dialogues, or voice-overs, and the moving images as I will do here.

²³⁶ In an essay, suggestively called "The Better to Eat You With", Carter proposes that the function of the classic fairy tale is to instigate "fear, trembling and the sickness unto death into the existential virgin" (452) and speaks of the fairy tale as an unfashionable "vehicle for moral instruction" (452). Therefore, she wrote against the grain of Perrault and the Grimms as much as she wrote contesting Bettelheim who praised the sociological and psychological lessons derived from their tales (Crofts 45). Moreover, in the interview with Haffenden she explains she does not subscribe to Bettelheim's interpretation of fairy tales: "I'm not sure that fairy tales are as consoling as he suggests . . . some of the stories in *The Bloody Chamber* are the result of quarreling furiously with Bettelheim" (82-83).

According to Mitchell, even if most films are obvious exponents of the *imagetextual* hybrid, examples of the erosion of media frontiers in which words and images merge, they still project a version of the *image/textual paragone*: “[f]ilm theory invariably confronts some version of the image/text problem whenever it attempts to specify the nature of ‘film language’ . . . The relative value, location and the very *identity* of ‘the verbal’ and ‘the visual’ is exactly what is in question” (*Picture* 90). Furthermore, as I mentioned, both *The Company of Wolves* and *Lobo* are adaptations of a multiplicity of texts by Carter and di Giorgio and this intermedial feature intensifies the *image/textual* quality of these films. However, in the same manner that I stress the non-derivative status of “illustrations” for texts, I avoid considering ideas of “fidelity” and/or “infidelity” when referring to films. Nevertheless, I want to study the representational place of images in relation to words and to explore the artistic and social consequences of the dialectics of words and images. I want to describe the power issues affecting the *image-textual* links and to show the borderline porosity amongst this net of representations. Additionally, let us consider that Carter’s and di Giorgio’s texts, later adapted into films, are already adaptations of folk and fairy tales and myths surrounding lycanthropy themselves and they are related, also, to the set of pictures and “illustrations” that helped to shape those stories.²³⁷ As Hutcheon proposes, an adaptation is a “work that is second without being secondary” (9); “stories adapt just as they are adapted” (31). Then, the rhetorical question when studying *The Company of Wolves* and *Lobo* as *imagetexts* is not circumscribed only to the resemblances and dissimilarities between the words and the images, within films and between these films and Carter’s and di Giorgio’s texts, but “what difference do the differences (and similarities) make?” (Mitchell, *Picture* 91). It is in the light of these premises that I proceed with my comparative elliptical study.

²³⁷ For adaptation issues surrounding *The Company of Wolves*, see Lorna Jowett’s “Between the Paws of the Tender Wolf: Authorship, Adaptation and Audience”.

The Better to Eat You With

Marosa di Giorgio has several writings dealing with the encounter between a girl and a wolf that are framed within the aura of influence of the tale of “Little Red Riding Hood”: the fourth text included in “Poemas” (1953), two pieces from “La falena” (1987)—starting with the lines: “Por el bosque, inmensurable...” and “Cuando nació apareció el lobo...”—and a text from “Membrillo de Lusana” (1989): “Me voy a disfrazar de lobo . . .”. I will call this group of texts “di Giorgio’s lupine corpus”.²³⁸ Additionally, there is the mentioned short-film, *Lobo*, related to this lupine corpus and a film in which di Giorgio participated as an actress. According to Eduardo Casanova, the film’s director, di Giorgio chose the poem from “Poemas”, “Cuando nació apareció el lobo...”, to be the central text of the film (Font 71). Casanova continues: “[i]ncorporamos la voz de Marosa y la presencia de Marosa, nada menos, o sea que fue un trabajo *con* ella. Ella se confió en mi en el sentido de que íbamos a llegar juntos a un producto colectivo” (Font 73-74, emphasis added). [we incorporated no less than Marosa’s voice and Marosa’s presence into the film, therefore, it was a work done *with* her. She trusted in me in the sense that we were going to create a collective product] Beyond the well-studied shared authorship of films as collective products, which contributes greatly to the understanding of the *imagetext* as a collaborative negotiation, what I want to stress here is that the process towards the enhancement of the visual that goes from text to film is even more pronounced in *Lobo* by the additional meta-fictional pleat conferred by di Giorgio being the author of the texts on which the film is based and an actress in that very same film; the poet is visualised. Furthermore, I also want to highlight the provocative place of words in the film spoken by the voice of the poet.

The visual presence of di Giorgio in *Lobo* is one of the reasons why, in spite of not having been broadcast commercially, *Lobo* is a cult film in Uruguay

²³⁸ There are other texts dealing with lupine encounters in di Giorgio’s profuse writing. However, I circumscribe my study to these ones, because I consider them to be the most interesting in terms of my research focus which is related to the iconology of “Little Red Riding Hood”. Nevertheless, the figure of the wolf is a constant in her repertoire of male-beasts which also involves pumas and lions.

and a reference for the Uruguayan history of art-videos. The audience who watches *Lobo* is, generally speaking, not concerned with the singularity of the short-film as an audiovisual adaptation of a classic fairy tale, but with participating in that complex of feelings of admiration and nostalgia that is the “Marosa di Giorgio experience”. The powerful presence of Marosa di Giorgio the muse, her voice, her red hair, her feline sunglasses, her manners and colours, have turned this art-video into a point of access into di Giorgio’s own poetic world. Casanova himself succumbed to the visual magic of the poet and is partially responsible for this cult phenomenon as he affirms that di Giorgio’s “strangeness” and uniqueness prompted his interest in developing this short-film in the first place (Font 71).²³⁹

Additionally, the image of di Giorgio in *Lobo* is crucial for the exploration of the dynamics of sign-conflict that run between poetic texts, script and film, and for the study of this art-video as a dialogical *imagetext*.²⁴⁰ Neither the poems on which the film is based nor the script (co-written by Casanova and Roberto Mascaró) include the character performed by di Giorgio in the film.²⁴¹

²³⁹ As a “cult object”, *Lobo* has been shown in several homage acts to the poet. For example, in 2005, it was shown during the conference “Marosa di Giorgio en la Biblioteca Nacional” (15th to 19th August 2005, Montevideo) and in another memorial act held in Salto (Garet, *El milagro* 108).

²⁴⁰ The links between di Giorgio and audio-visual creations extends out of the frontiers of this art-video and are extensively related to her passion for acting and her theatrical background (Garet, *El milagro*, 48-62). In particular, she collaborated with Casanova again, acting as a poeticised usher, reciting Dante’s door of Hell’s inscription in his documentary *Guarda e passa* (1998). Previously she had acted for another film in France and, in 1994, she participated in Hermes Millán Redín’s film: *Montevideoproust* (1994) (Garet, *El milagro* 62). In *Montevideoproust*, the hill of Montevideo turns out to be a sleeping volcano which eventually erupts and destroys the city: only the artists are left alive. When Marcel Proust arrives in the Uruguayan capital, di Giorgio is portrayed reciting one of her poems in a sort of mad poetical monologue, on the front steps of an old house: “Allí volví a interpretarme. Hago de Marosa” (Machado) [There I played myself once again, I play Marosa], she explained in interview.

²⁴¹ In the script, there is only one brief mention of di Giorgio suggesting that the original idea was to have the poet not as a character, but as a marginal, peripheral or decorative witness in the party scene: “Hombre tocando el acordeón, hombres tomando vino, detalles lobunos (huevos en lugar de peras [sic], perlas en lugar de uvas, un hombre con máscara infernal, (el cura), marosa [sic] estática, arreglos florales y platos de frutas)” (4) [Man playing the accordion, men drinking wine, wolfish details (eggs replacing pears [sic], pearls

Therefore, the plot's design, as expressed in poems and script, is considerably different from the dual narrative and imagery *Lobo* exposes. That is, the choice of incorporating the image of the poet as part of *Lobo's* visual narrative has important consequences for the development of the structure of the film.

Lobo has a dream-like quality, interpolating images from the main narrative—the story conveyed in “Cuando nació apareció el lobo...”, and amplified by di Giorgio's lupine corpus, which is read/recited by the poet—and from an overlapping, almost biographical portrayal, of Giorgio's own life. These pseudo-biographical scenes are triggered by some lines in “Cuando nació apareció el lobo...” that are likely to be read with reference to di Giorgio's solitary and poeticised spinsterhood, which the poet related to Emily Brontë's life, as I suggested in the Introduction: “Las amigas se casaban; unas tras otras; fue a las grandes fiestas; asistió al nacimiento de los niños de cada una. Y los años pasaron y volaron, y ella en su extrañeza. Un día se volvió y dijo a alguien: Es el lobo” (493). [The girlfriends got married, one after the other. She went to the big parties; she attended the births of all of the children of each one of them. And the years went by, and flew by, and she in her strangeness. One day she turned around and told somebody: It is the wolf] In *Lobo*, these episodes are quite sinister and phantasmagorical. Di Giorgio is shown sitting in the emblematic Café Sorocabana and wandering around Montevideo under the tune of Bach, disorientated, bloody-handed, her gaze hidden behind dark glasses, herself a lone wolf (Fig. 74). In this sense, di Giorgio repeats the poetical gesture she attributed to Emily Brontë; that is, she too got to live passions through her own fiction (di Giorgio, “Emily” 158).

replacing grapes, a man wearing an infernal mask (the priest), marosa [sic] static, flower bouquets and fruit platters)].



Fig. 74 from *Lobo*, 1990.



Fig. 75 from *Lobo*, 1990.

© Images reproduced courtesy of Eduardo Casanova.

I would argue that di Giorgio's film persona in *Lobo* (Fig. 74) functions not only as an alter ego of Marosa di Giorgio herself, but also as an uncanny witness or surviving alter ego of the younger female character (Red Riding Hood), the protagonist of her own poem, the young girl who loves the wolf and is loved by it (Fig. 75). The accentuated white facial makeup and the similarities in the clothing of both women (di Giorgio and Little Red Riding Hood) confirm the notion that these characters are bonded.

Informed by Mitchell's comments on *Sunset Boulevard* (Dir. Billy Wilder, 1950) in "Going Too Far with the Sister Arts", I intend to offer critical insight into the warfare of signs suggested in *Lobo*. As I suggested, one of the reasons why the idea of mixed media is all the more appropriate to describe films is rooted in the co-existence of words and images as expressed in the dialogues between the characters (and, possibly, the lyrics of soundtracks) juxtaposed to the moving images. However, like *Sunset Boulevard*, *Lobo* is a voiced-over film in which there are no dialogues. Therefore, there is no correspondence between words and images.²⁴² The only voice we hear is di Giorgio's reading/reciting her prose poem. Even if we see her performing as well, her voice-over is, nevertheless, disembodied because her acting is mute. Her speech is not synchronised with her image and, thus, much like *Sunset Boulevard's* Norma Desmond, di Giorgio plays an aged silent actress. Consequently, the visual

²⁴² *Sunset Boulevard* presents dialogues, of course, but they are framed by Joe Gillis's voice-over narration, which stages a clear competition with Norma Desmond's profession as a silent film actress. Mitchell considers this film as a paradigmatic example of voiced-over films. See "Going Too Far With the Sister Arts".

presence of di Giorgio, the poet, in the film adds an *image-textual* layer to the rhetoric of Casanova's film.

The presence of the text in the film through the voice of the poet enriches the ever-conflicting dialogues between words and images but, because di Giorgio's voice-over is unsynchronised with her visualisation, it represents a disruptive verbal presence intersecting the images of the film, making one focus on hearing and understanding linguistically instead of on seeing (Hutcheon 53-54). Accordingly, it seems as if the film, which is precisely a hybrid product expressing the desire to dissolve the barriers between the arts, paradoxically reframes the conflict between words and images within its own constitution (Mitchell, "Going" 8).

Furthermore, this representational *paragone* is underscored by the alternation between scenes in which the poem is read/recited—inviting the questions: are the words indicating how to read the images? or are the images interpreting the words?—with others in which the verbal is utterly suppressed in order to give space to the exclusively non-verbal auditory and visual. For example, in direct opposition to the verbal-centred scenes in which the poem is voiced-over, *Lobo* also offers an extremely visual filmic strategy as contrast: that which consists of the camera used for "first-person narration" focalising on the perspective of the wolf deprived of all verbal interference.²⁴³

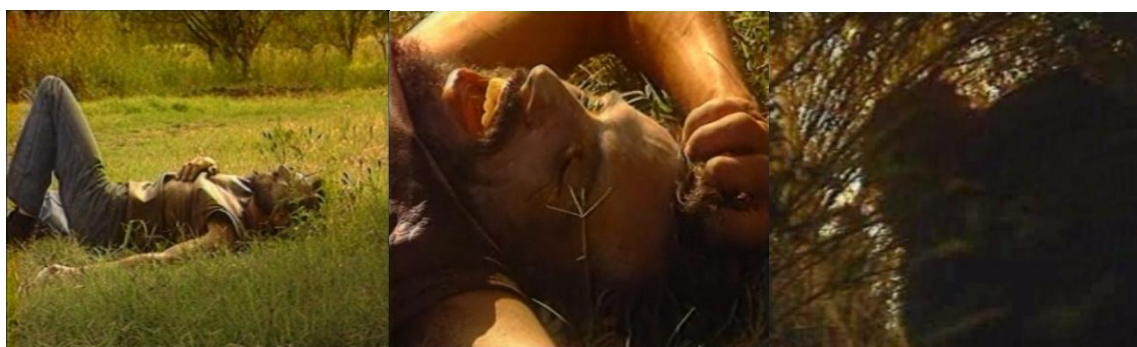


Fig. 76 from *Lobo*, 1990. Fig. 77 from *Lobo*, 1990. Fig. 78 from *Lobo*, 1990.
© Images reproduced courtesy of Eduardo Casanova.

In the scenes shown in Figs. 76, 77 and 78, the voice-over has stopped and, from the depiction of the werewolf lying on the ground in distress (Fig. 76 and

²⁴³ François Jost's notion of "internal ocularisation" (74) is widely employed in Film Studies to refer to this type of focalisation when the camera assumes the position of a character.

77), the visual focus changes to a “first person-narration” camera that travels low, at ground level, crossing desolated fields at high speed and chasing the girl, gazing at her from behind and from below, as a four-legged wolf would do (Fig. 78). Only the non-verbal sound effects composed by Daniel Maggiolo accompany the camera in this high speed run. I believe then, that by shifting between voice-overs (emphasis on words) and utterly non-verbal scenes (emphasis on images in motion) and by giving no space to hybrid dialogues, *Lobo* particularly symbolises issues of sign contest between the images and words.

By means of the ideologically charged opposition between women/images vs. men/words, which I have critically examined throughout this thesis, Mitchell advocates the pattern of the media struggle in *Sunset Boulevard* as a revision of sexual politics. Mitchell works with the idea that the film confirms the “triumph of the female image” (represented by Norma, the Hollywood actress of yesteryear) because it does not allow for the male eloquence of the screenwriter, Joe Gillis, to have the last word (“Going” 9).²⁴⁴ However, *Lobo* overlaps opposing perspectives, dramatising that very same conflictive dialectic of media mixture that the notion of the *imagetext* supposes. It is a film that celebrates neither iconoclasm nor iconophilia, because there is no clear link between images/women and words/men as is the case in *Sunset Boulevard*. Contrarily, *Lobo* is a very contrapuntal proposal alternating between opposing perspectives. On the one hand, whereas it is true that in *Lobo* di Giorgio embodies a silent actress, unlike *Sunset Boulevard*’s Desmond, it is her (female) voice which performs the voice over and complicates the relationship between femininity and silent imagery argued by Mitchell. Moreover, the idea of an unsynchronised, disembodied female voice reading/reciting her own poem contributes to an anti-misogynist programme in which the extra-diegetic voice represents a site of female authority (Silverman 310). However, most of the film structure relies on the male gaze, both by the use of the camera for “first-person narration”, adopting the perspective of the male wolf, and by the presence of voyeuristic scenes focused on the female body. For instance, by the end of the video, Casanova shows the girl protagonist in a preparatory auto-

²⁴⁴ Gillis is killed by Desmond and the final scene shows a caricaturised image of Desmond’s face, no words, duplicating the style of silent films.

erotic scene that rests on ideas of male vision. Whilst her family is reunited in a party, she has run away from the social realm and waits for the wolf on a terrace (Fig. 75). She is shown in an eroticised dance/trance, getting ready to meet her wild lover and the film interplays with the poem's implication that the wolf is always spying on her, hidden as a voyeur. In this manner, this scene contributes to a male specular regime focused on the visuality of the female silent body (Silverman 311).

Additionally, another aspect that perpetuates the unstable warfare of words and images comes from the fact that, not only is *Lobo's* imagery strongly nourished by di Giorgio's literary iconology, but also, di Giorgio's poetical images written after *Lobo* are linked to the film, thus complicating the final outcome of whether it is verbal or visual triumphalism that prevails.²⁴⁵ On the other hand, even though the short-film's title reads "Poema/ Marosa di Giorgio" [Poem/Marosa di Giorgio], suggesting that it is based on, or adapted from, only one poem, "Cuando nació apareció el lobo...", that di Giorgio recites/reads; the first introductory *paratext* of the unpublished script reads "Video ficción basado en *textos* de Marosa di Giorgio Medicis" (1, emphasis added). [Art-Video based on *texts* by Marosa di Giorgio Medicis] Therefore, the script points back to the poetics of di Giorgio and does not restrict us to a singular poem. In fact, the imagery and narrative of the film depend on our knowledge of other textual encounters between wolf and girl and on the understanding of di Giorgio's poetics as a whole.

One aspect that connects the tradition of the tale of "Little Red Riding Hood" with di Giorgio's poetics and Casanova's film is the figure of the grandmother. The character of the grandmother is not a character of the poem recited in the film, "Cuando nació apareció el lobo...", but one present in the fourth text from "Poemas"; a prose poem also in dialogue with the folk tale of wolf and girl. In this text, the little girl, Campánula, is asked by her grandmother to go to the forest, at dawn, to collect some red eggs for cooking: "Necesito [abuela] más huevos rojos . . . Tendrás que ir al bosque. Sale. Toma el sendero

²⁴⁵ In particular, the eighth tale of *Camino de las pedrerías* concerns the erotic narration of zoophile affairs between a young woman and two hybrid anthropomorphised wolves. *Reina Amelia* also offers interesting episodes with wolves and she-wolves.

que parte en dos la huerta” (21). [I [grandmother] need more red eggs. . . . You'll have to go to the forest. Get out. Take the path that breaks the orchard in two] Because the eggs are requested by the grandmother, the text leads us to believe that it is a mysterious plan of the grandmother that causes the encounter between the child and the wolf and which prompts her death. In spite of granny's horrific scream of surprise and impotence at the sight of the wolf, she wants the child to meet the wolf as part of the coming-of-age format of the text.

As Bacchilega suggests, the fusion of mother and grandmother in one figure is typical of the French oral traditions of the tale (*Postmodern* 56), and di Giorgio appears to have drawn on this resonance here. The character who we identify as the grandmother combines both the warning function that the mother usually embodies in the classic versions of the fairy tale—establishing what should be done and what shouldn't—with the function of the grandmother, the one who needs to be helped and who embodies the wisdom necessary to recognise a wolf for what it represents in terms of threat and danger. Moreover, Casanova has envisaged di Giorgio's poetical strategy and, in spite of having a mother and a grandmother as characters in his script, in *Lobo* he also fuses the two motherly identities into one elderly and ambiguous maternal figure and, like di Giorgio, he also keeps her alive.²⁴⁶

As the pattern of “Little Red Riding Hood” indicates, in spite of the instructions of the hybrid maternal figure, the girl strays away from the path, choosing a more difficult way to the forest, in which branches hurt her and the wolf comes her way. When she finally gets to the pine forest and climbs up a tree, her hair gets entangled amongst the branches, and she finds a bird's nest guarded by two black doves which lay red eggs (“Poemas” 21-22). The red,

²⁴⁶ However, in the folkloric oral tradition, and in Perrault's version, the grandmother is doomed. In Delarue's version, she is killed by the wolf and eaten by the child as an act of reaffirmation of a social place: “[B]y eating the flesh and drinking the blood, the young girl incorporates the grandmother's knowledge and takes her place. This involuntary and sympathetic cannibalism requires the older woman's sacrifice” (Bacchilega, *Postmodern* 56). Sometimes, di Giorgio's maternal figures are eaten by the girl as well, as in the case of the poem “Me voy a disfrazar de lobo...” but, other times, the sacrifice is inverted, and it is the girl who faces voluntary death, conveying a provocative image of absolute rejection of the domestic female role. I will come back to this idea.

passionate and bloody eggs, overtly charged with sexual and transgressive symbolism, make the interplay between *Lobo* and di Giorgio's lupine corpus even stronger. As chapter 6 proved, eggs are a prominent connective element that can be traced to di Giorgio's entire *œuvre*. In *Lobo*'s script, the red eggs are spread onto the green grass in the scene where girls are pretending to be angels (3); they are present also at the family party (4) where, in the film, they are transmuted into red semi-precious stones and fruits which are closely focused on during the party scene.

Of interest in terms of visual elective affinities, the film *The Company of Wolves*, portrays an uncannily similar scene, in which Rosaleen strays away from the path, climbs up a tree and finds eggs (these are blueish) in a bird's nest, together with a mirror which reflects the redness of her lips (Fig. 79). When the eggs break, baby figurines hatch out of them, symbolising that Rosaleen is sexually mature, ready to "lay" children (Carter and Jordan 215).²⁴⁷ Following the egg-female dynamics established in chapter 6, it is arguable that, even if, literally, the eggs represents Carter's and di Giorgio's girls' maturity, metaphorically, the image of the egg symbolises, also, the idea of incongruous gestation; that is, they symbolise the becoming-animal of the girl, as I will show.

Fig. 79 from *The Company of Wolves*, 1984.

This image has been removed by the author of this thesis for copyright reasons.

If *The Company of Wolves* is widely recognised by its special effects, specifically, by the use of the—at the time—state-of-the-art animatronics that created the metamorphosis scenes, *Lobo* suppressed blatant exhibition of the

²⁴⁷ Additionally, in Carter's story, "The Company of Wolves", the girl is compared to an egg: "She is an unbroken egg; she is a sealed vessel" (215). The same is valid for the homonymous radio-play which presents her as "an egg that holds its own future in it" (61).

metamorphosis of the wolf altogether. There are obvious economic factors involved in this structural decision: *Lobo*'s budget was only USD 15,000 in comparison with *The Company of Wolves*' USD 2,000,000 budget. However, it is also true that the repression of the moment of transformation has other aesthetic foundations and other representational consequences. In the text di Giorgio recites in the film, the wolf is an elusive figure: "El lobo no se veía; sólo asomaban sus orejas puntiagudas entre las cosas" ("La falena" 493). [The wolf was not seen, only his pointy ears appeared amongst things] It is also anthropomorphised and it appears as a boyfriend, speaking in low and convincing tones, like a man (493). He is a humanised and sexualised pretender, chasing the girl, spying on her and killing the other potential boyfriends: "Pero los novios desaparecieron sin que nadie supiese por qué" (493) [But the boyfriends disappeared without anyone knowing the reason why] Similarly, in *Lobo*, the wolf is also an anthropomorphised creature played by a male actor. In fact, in the final scene, when the wolf meets the girl, he is presented as a hybrid therianthropic creature with the face of a wolf and the body of a man, his cape and gentleman garments emphasising his groom quality, contrasting with the white dress of the young woman who represents the bride (Fig. 84). What is interesting is that the hybrid therianthropic creature in-between wolf and man that di Giorgio offers in her lupine corpus (as opposed to the most popular version of the transformational werewolf), and that Casanova continues in *Lobo*, interrelates to the visual imagery of the Uruguayan painter Luis Alberto Solari.

In Uruguay, Argentina, Paraguay and Brazil, there exists the legend of the *lobisón* (or *lobizón*); the South American transculturated (*colonial semiosis*) version of the European werewolf. The figure of the *lobisón* is one of the most popular folk creatures of Uruguayan rural supernatural lore and, even if it did not originate there, it has its own local tradition for, as we know, in cases of *colonial semiosis*, understood as a process of adaptation, the context of reception is a crucial element.²⁴⁸ In the literary and oral traditions, the *lobisón* is, like most versions of the European werewolf, a lycanthrope: the seventh son of a couple, who transforms into a dreadful beast on a full-moon night. In this

²⁴⁸ See Eduardo Faget's *Folklore mágico del Uruguay*.

respect, in “Cuando nació apareció el lobo...”, the wolf’s apparition is triggered by “una noche extraordinaria” (493) [an extraordinary night] which parallels “The Company of Wolves”’s magical and feared night of the solstice.

However, the iconography of the *lobisón* as a hybrid is characteristic of Solari’s pictures. Alicia Haber suggests that it was Solari who introduced the figure of the *lobisón* to the Uruguayan scene of visual arts—with Carlos Casino González’s woodcuts as sole previous referent (*Solari* 167)—and adds: “Aunque el lobisón que alimenta la fantasía uruguaya es de origen europeo . . . [E]l artista fraybentino [Solari] creó sus propios lobisones e hizo sus versiones del personaje más popular de los cuentos de horror del campo uruguayo” (*Solari* 167). [Even though the werewolf who feeds the Uruguayan fantasy originated in Europe . . . the artist from Fray Bentos [Solari] created his own werewolves and created his own versions of the most popular figure of the horror tales of Uruguayan peasant culture] From my perspective, one of Solari’s important contributions to the legendary creature, in terms of its visual expression, is its portrayal as a composite hybrid, and it is this aspect with which I project an affinity with di Giorgio’s literary iconology. For example, Fig. 80 shows a therianthrope creature that although resembling a wolf, is a biped wearing shoes. Fig. 81 is again a portrait of a hybrid man-wolf-goat wearing a suit.

Fig. 80 Luis Solari. *La ronda y lobisón*, 1964.

Fig. 81 Luis Solari. *Lobisón cabrón*, 1963.

These images have been removed by the author of this thesis for copyright reasons.

As Caroline Walker Bynum discusses in her study of werewolves, *Metamorphoses and Identity* (2005), there exist two variations on the concept of change this creature represents (28-33). Some legends and stories, like

Carter's, emphasise the metamorphosis from human into beast. Others like di Giorgio's, focus on the hybrid or borderline identity of the creature. Both metamorphic and hybrid werewolves are present in European and South American traditions but, the metamorphic line coming from Pliny, Ovid, Petronius and Gervaise of Tilbury is particularly popular (Walker Bynum 94). In this manner, against the most popular version of the *lobisón* as a transformer, Solari's, di Giorgio's and Casanova's *lobisón* imagery share the conceptualisation of the creature as mix, as two-in-one, a compositional strategy which echoes di Giorgio's Arcimboldeque ensembles and surreal-inspired collages comprising a central stylistic feature of di Giorgio's literary iconology.²⁴⁹

Walker Bynum develops the idea that "hybridity and metamorphosis are fundamentally different images and occur in different cultural contexts. They express different rhetorical strategies and different ontological visions" (29). She proposes that, as metamorphosis is a process, it therefore deploys a rather narrative rhetoric, whereas the werewolf as hybrid, as a "double being", constitutes "an inherently visual form" (Walker Bynum 30), expressed in the "simultaneity of two-ness" (Walker Bynum 31). Even though, for di Giorgio, the notion of metamorphosis is a key strategy and rhetorical component of her poetics, when dealing with the literary iconology of the *lobisón*, the process of *mutatio* is absent. Therefore, the conflicting dialectic between the verbal and the visual that I study in Carter's and di Giorgio's *imagetexts* finds another layer in the distinctive designs of the figure of the werewolf they offer: a hybrid (visual) proposal in di Giorgio's *imagetexts* and a transformational (narrative) proposal in Carter's. This adds another stratum of representational battle to the elliptical affair of words and images these two writers conform.²⁵⁰

²⁴⁹ As for European hybrid werewolves, Walker Bynum discusses the relevance of the imagery created by Gerald of Wales (29). On the other hand, although uncommon, Faget documents that there are legends in Uruguay in which the *lobisón* is a hybrid instead of a lycanthrope: "un hombre-animal, mezcla en la que casi siempre predomina este último" (60) [a man-animal, a mix in which the animal component is almost always predominant] and refers, specifically, to the figure of the man-animal wearing man's shoes (60), which coincidentally relates to Solari's *La ronda y lobisón* (Fig. 80).

²⁵⁰ This reasoning does not imply an essentialising of the verbal and the visual media. On the contrary, following Walker Bynum, I bring to the fore the idea that

Additionally, Solari, di Giorgio and Casanova bear another common affinity which is characteristic of the Uruguayan *lobisón*: the paradoxical notion that the *lobisón* is not always affected by the identity of the wolf, but can be created in conjunction with other animals. For example, in *Lobisón cabrón* (Fig. 81) and *Lobisona cabra* (Fig. 82) Solari offers goat hybrid *lobisones*. Probably influenced by the fact that there are no wolves in the territory of Uruguay, the wolf is not a crucial reference for the elaboration of the *lobisón*. In fact, as a dreadful and cannibal beast, the *lobisón* can assume the shape of dogs, foxes, goats or pigs, always with supernatural signs imprinted on them, so that Faget affirms that “originalmente licántropo, [en Uruguay] el lobisón debió prosperar como zoántropo” (60) [even if originally a lycanthrope, [in Uruguay] the werewolf had to prosper as a zooanthrope].²⁵¹ In the fourth poem of “Poemas”, for example, di Giorgio’s *lobisón* appears as a hybrid dog-wolf. The girl perceives the dog qualities in it: “Entonces, sale de entre los árboles, un perro . . . Es un perro grande, castaño, alto. La dentadura fina, hermosa, le relampaguea” (22). [Then a big dog comes out of the trees. . . It is a big,

the narrativity implied in the notion of “process/mutation” can be expressed both visually and verbally; in Carter’s texts as well as in Jordan’s film. Similarly, the visuality that the idea of “hybridisation” suggests is also both a verbal and a graphic ingredient of di Giorgio’s texts, Casanova’s film and Solari’s pictures.

²⁵¹ As I observed, the South American *lobisón* is, most commonly, a transformer, but not necessarily a wolf-transformer: “hay cierta predilección del hombre en transformarse en chancho. El lobisón se transforma generalmente en el animal que se va a pasar primero [sic], pero siempre raro. Se transforma a voluntad en zorro, perro, etc., pero siempre con un signo sobrenatural, por ejemplo: perro con lengua azul y ojos colorados, con dos o tres colas, en animal al que no le entran las balas ni el cuchillo” (Bouton 71-72). [there is a certain predilection for the man to be transformed into pig. But generally speaking, the werewolf transforms into the first animal that comes its way. It transforms, at will, into fox, dog, etc. but always with a supernatural sign imprinted on it, for example: a dog with blue tongue and red eyes, with two or three tails, or into an animal that neither bullets nor knives can go through] Many Uruguayan writers have explored this popular transculturated legend surrounded by issues of violence, death and cannibalism. For example, in his famous short story, “El Lobisón”, Horacio Quiroga’s *lobisón* assumes the shape of a giant pig who kills and devours his bride on their wedding day. He defines the creature in this manner: “en el Uruguay se llamaba así a un individuo que de noche se transforma en perro o cualquier bestia terrible, con ideas de muerte” (50). [In Uruguay the name was given to the person who, at night, transformed into dog or any other terrible beast with ideas of death]

chestnut-brown, tall dog. The fine teeth, the beautiful teeth, shine on him] The grandmother, however, picks out the wolfish aspect of the hybrid: “Y la abuela da un grito horrible. La palabra ‘lobo’ rompe los oídos de la niña” (23). [The grandmother gives a horrific scream. The word ‘wolf’ pierces the girl’s ears] In parallel, in *Lobo*, Casanova follows the same dual pattern by culminating the final scene of his script with the image of a dog-wolf: “Una niña come fruta y un hilo de sangre le corre por la comisura. Un *perro lobo* muerde una presa. Una mujer muerde un huevo rojo” (9, emphasis added). [A girl eats a fruit and a thread of blood goes down her chin. A *dog-wolf* bites a prey. A woman bites a red egg]

Sometimes di Giorgio’s hybrid *lobisones* are portrayed as humans covered in wolves’ pelts, as in the example of “Membrillo de Lusana”, in which a girl decides to dress up as a wolf, to become the hybrid: “Me voy a disfrazar de lobo. Ese hocico tan largo, los ojos oblicuos, el saco peludo y parado. Me pongo zapatos de plata” (550). [I am going to dress up as a wolf. Long muzzle, oblique eyes, hairy and pointy pelt. I am putting on silver shoes] It is winter and the snow is falling, when other girls, the domesticated and scared ones, see her, they act in panic: “¡Anda un lobo! . . . Me doy vuelta y veo a mi madre que siempre está allí. De una dentellada le saco una mano. Ensangrentada dice:...Pero, ¿es verdad?!!” (550). [There is a wolf! . . . I (speaker) turn around and see my mother who is always there. With a bite I remove one of her arms. Bleeding she says:...But, is it true?!!] It is possible that this idea of the costume, of “wearing” the identity of the wolf, represents another reason why, in *Lobo*, the wolf is a hybrid man in disguise. And, precisely, wearing the mask or the costume of the wolf is another point of contact with Solari’s repertoire of images, as the carnivalesque mask is decidedly the most distinctive feature of Solari’s pictorial style.²⁵² On the other hand, di Giorgio’s “Me voy a disfrazar de lobo...” is interesting because it offers the conjunction of girl and wolf creating a hybrid she-wolf (*lobisona*), a hybrid form that Solari has also portrayed visually, for example, in his *Lobisona cabra* (Fig. 82).

²⁵² For a study of carnival and masks in Solari, see Alicia Haber’s *Luis Alberto Solari: Máscaras todo el año*.

Fig. 82 Luis Solari. *Lobisona cabra*, 1975.

This image has been removed by the author of this thesis for copyright reasons.

Therefore, apart from the figures of the werewolf and the *lobisón*, and apart from their possible portrayals either as transformers or hybrids, in this chapter I am interested in focusing on the contrapuntal figure of Little Red Riding Hood as someone who becomes the wolf.

In di Giorgio's poem above, the becoming-wolf of the girl is a masquerade, from playing the wolf, imitating the wolf, to being the wolf; it is a performance that goes from analogy to identification. But this becoming-wolf of the girl is not only expressed by the costume, but by the fact that she mutilates her mother as a sign of rebelliousness against family and social institutions, underscoring the dismissal of all things domestic.²⁵³

In *A Thousand Plateaus* (1980), Deleuze and Guattari are careful to specify that, in the process of becoming imitation is important but not definitive (304). Becoming-animal is not only a matter of comparison of structural similarities, or resemblance, and is not only about transforming into a wolf or looking like a wolf, but is a matter of becoming as "contagion" and as

²⁵³ Roberto Echavarren proposes that the process of what he calls "becoming intense" is precisely an attack and an act of rebelliousness against social institutions: "Al devenir animal o planta, el relator se libera de la culpa paralizante que infligen las instituciones, la familia en particular" (*Devenir* 11-12). [When becoming-animal or becoming-plant, the speaker liberates from the paralysis of guilt inflicted upon her or him by the social institutions, family in particular]

“deterritorialization” of the identity of human girl and an approachment to the identity of the wolf (35-36).²⁵⁴

Unlike Angela Carter, in most of di Giorgio’s lupine *imagetextual* corpus, the becoming-wolf of the female characters is not based on metamorphosis and not necessarily based on mimesis either (as it is, indeed, in the text from “Membrillo de Lusana” I quoted above), but on the fact that to become-wolf is to become multiple, “to escape the abstract opposition between the multiple and the one, to escape dialectics” (Deleuze and Guattari, *Thousand* 36). The very notion of the *lobisón* as hybrid that di Giorgio, Solari and Casanova perpetuate reveals this idea of becoming-animal which is to be one and multiple at the same time.

Deleuze and Guattari highlight that the goal of becoming is to become imperceptible (*Thousand* 277-278), to be dissolved in an alien molecular multiplicity, by proximity, by contagion. Di Giorgio’s strategy to show her Little Red Riding Hoods as becoming a hybrid heterogeneous multiplicity, and to break the dialectic between being one and being a couple, for example, is to become part of the wolf. In the poem read/recited in *Lobo*, di Giorgio conveys this notion by means of eroticised anthropophagy:

Ella [girl protagonist] se arrodilló; él [*lobisón*] se arrodilló. Estiró su grande lengua y la lamió. Le dijo: ¿Cómo quieres? Ella no respondía. Era una reina . . . Él le sacó una mano, y la otra mano; un pie, el otro pie; la contempló un instante así. Luego le sacó la cabeza; los ojos, (puso uno a cada lado); le sacó las costillas y todo. Pero, por sobre todo, devoró la sangre, con rapidez, maestría y gran virilidad (“La falena” 493). [She [girl protagonist] kneeled; he [*lobisón*] kneeled. He stretched his big tongue and licked her. He said. How would you like it? She did not answer. She was a queen . . . He took off a hand and the other hand; a foot, the other foot and he contemplated her like that for an instant. Then he took off the head; the eyes (put one of them on each side) and the ribs and everything. But, above all, he devoured the blood with swiftness, mastery and great virility]

The logic of the “Yes, but”, as described by Suleiman, is persistent in di Giorgio’s writings and there is a strong continuity between the statements on gender developed in chapter 6 and the ones presented here. Yes, the elements

²⁵⁴ Although I am not offering a Deleuze and Guattarian reading of Carter’s and di Giorgio’s works, I have found their ideas on becoming-animal instructive for my project, as they express a particular concern with dissolving binomial oppositions which is crucial for my thinking.

of masculine subjugation are present: the voyeuristic gaze towards the naked and mutilated female body, the silent and submissive female figure, the femicide committed by a virile subject. *But*, although di Giorgio's visceral imagery appears to support this argument, poem and film make it evident that the girl wants to meet the *lobisón*, unafraid. She wants to be sexually assaulted and killed by the *lobisón* so that she can become-wolf. The anthropophagic strategy contained in "Little Red Riding Hood"'s "the better to eat you with", is perpetuated in di Giorgio's *imagetexts* as an expression of the fusion of discontinuous identities and hybridity that the becoming-animal of her version of the character of Little Red Riding Hood implies. Death by eating is the main element of di Giorgio's proposal of femininity, precisely, as a way to cancel individuality (Bataille 20).

In my perspective, di Giorgio's proposal disturbs the patriarchal symbology by means of the image of the hybrid human-animal as a postgender body. I concede that the scene quoted above might be read as a warlike appropriation of the female body by a male *lobisón*. Nonetheless, informed by Deleuze and Guattari, Bataille, Suleiman, Cixous and Haraway, I believe that the hybrid product of the becoming-animal implied in the willing embrace of the sexualised anthropophagic affair expresses that there is no fear and no rejection of kinship of opposites—or of losing one's identity—but a continuation of the holistic organic networking I studied in chapter 4 and which di Giorgio related to Emily Brontë, as shown in the Introduction. As in *Wuthering Heights* Kate claims to be fused with her lover, "I am Heathcliff", eroticism is conveyed in di Giorgio's lupine corpus as a wild force of dissolution in which the female seeks to become the lover, to become-multiple. As Bataille argued, there is a parallelism between a "dissolute life" and dissolving into a new being (17), and di Giorgio's predominant wild Eros follows this lead.²⁵⁵ In this manner, her lupine corpus does not denounce violence as gendered violence inflicted upon the female subject, like Carter does. Instead, she embraces it as a strategy for the transformation of the human into a hybrid.

One ontological value of the becoming-wolf of the girl is the destabilisation of gender as part of the posthumanist fantasy of dissolving

²⁵⁵ See also Ana Llorba's essay on the link between eroticism and becoming-animal in di Giorgio's poetics, "El erotismo en la narrativa de Marosa di Giorgio".

dualities. It can be argued that, the hybrids—the *lobisones* and the girls who become-wolves—are pursued as a way to diminish the human and its inherent male/female divisions. Therefore, by means of becoming-animal the girls break free from the essentialist binary oppositions that affect gender, media and geographies alike. Then, the figure of the *lobisón* is not a threat, but provides an opportunity to re-think dualism (male/female and human/animal) from a *border thinking* perspective. Thus, it constitutes an alternative way of postulating the feminine as that which is outside of the binary codification, in a manner that recalls two important referents for feminine thinking: Donna Haraway and Hélène Cixous. In “A Cyborg Manifesto” (1985), Haraway presents a posthumanist and postgender conceptualisation of sexuality that, like di Giorgio’s, emphasises the non-differentiation between animals and humans and discusses its positive repercussion for the devaluation of patriarchy: “there is pleasure in the confusion of boundaries . . . many branches of feminist culture affirm the pleasure of connection between human and animal” (150-152). Haraway’s conceptualisation of the cyborg as the metaphor of the hybrid, as a condensed image of biopolitics that helps to destroy boundaries of gender, inherits a great deal from Cixous’s codification of femininity as plural and multiple:

If there is a ‘property of woman,’ it is paradoxically her capacity to deappropriate unselfishly: body without end. . . . limitlessly changing ensemble, a cosmos tirelessly traversed by Eros, an immense astral space not organized around any one sun that’s any more of a star than the others. (“Laugh” 889)

Consequently, the most important element of di Giorgio’s undomesticated construction of gender is that she embraces violence to codify the space of the feminine as multiple and affected by beastliness. This represents a strong affinity with Cixous’s perception of the wolf and the feminine: “[T]he wolf is the truth of love, its cruelty, its fangs, its claws, our aptitude for ferocity. Love is when you suddenly wake up as a cannibal . . . or else wake up destined for devourment” (“Love” 123). In these plural terms, as we have observed in the previous example of “Me voy a disfrazar de lobo...”, the girl can also act as a mutilator, engulfing others in her own multiplicity, thus recalling Carter and Jordan’s statement that “if there’s a beast in men it meets its match in women too” (205).

Coming back to *Lobo*, that scene of anthropophagic erotica which constitutes the becoming-wolf of the heroine who is dismembered, chewed and engulfed by the hybrid *lobisón* (with a human body and the face of a wolf), is depicted as a deadly and sensual dance. This lethal embrace (Fig. 84) is interesting insofar as it is affiliated to other text from di Giorgio's lupine poems also from "La falena", "Por el bosque inmensurable . . .", in which the animal-human union is framed in a similar ritualistic atmosphere: "Y la misma comedia, cada día, el mismo rito. Rosa y el lobo. Mitad y mitad" (431). [and the same old comedy, everyday, the same old rite. Rosa and the wolf. Half and half] The verbal expression "mitad y mitad" [half and half] suggesting the union of girl and wolf as balanced and equal, together with the visual component of the dance as a collaborative performance, implies that both textual and cinematic images do not stress the idea of unidirectional violence from male to female. Contrarily, texts and film suggest that the erotic vortex of voluptuous criminality is shared between girl and *lobisón*, that, in fact, it takes two to tango: "Ahora arriba bailan el lobo y ella, en forma de tango. Un tango torpe y expresionista, afectado, diabólico, exagerado" (7) [Now, up there, girl and wolf dance a tango. It is a clumsy and expressionist tango, diabolic, exaggerated], wrote Casanova and Mascaró in their script, referring to the scene depicted in Fig. 84. In the light of this visual scene and conceptual interpretations, it is clear that the girl does not obey the *lobisón* out of female victimhood or out of fear but out of desired dissolution into the body of the wolf; becoming-animal. There is complicity in death which is praised as a threshold of liberation from gender stereotypes and from any homogeneous ontological proposal.



Fig. 83 from *Lobo*, 1990.



Fig. 84 from *Lobo*, 1990.

© Images reproduced courtesy of Eduardo Casanova.

Finally, in the film, this deadly and sexualised dance of girl and *lobisón* (Fig. 84) is mirrored by another expressive dance performed by the heroine's father and the figure of the mother/grandmother (Fig. 83) in which the father is a transvestite Red Riding Hood. When incorporating this male Red Riding Hood into the party, red shawl, red lips and all, *Lobo* mirrors di Giorgio's provocative gender strategies. By the presence of this almost parodical, sexually ambiguous aged Red Riding Hood, Casanova is additionally interplaying with the folkloric, oral versions of the tale in which, as Bacchilega explains, it is not strictly clear whether it was a girl or boy wearing *le chaperon* (*Postmodern* 158). This represents another way in which *Lobo* detaches from the format of the literary tales (Perrault's and the Grimms'), from their meaning and messages, and appears, instead, as a borderline visual transculturation (*colonial semiosis*) of the folk tale in di Giorgio's and Solari's key.

I Am Nobody's Meat, Not I

The film *The Company of Wolves* is also the product of an intricate multimedia palimpsest involving a script co-written by Jordan and Carter, a homonymous radio-play written by Carter and the short-stories "The Company of Wolves", "The Werewolf" and "Wolf-Alice" from *The Bloody Chamber and Other Stories*.²⁵⁶ Furthermore, there is the translation of Perrault's "Little Red Riding Hood" that Carter published on three occasions with different visual

²⁵⁶ Like di Giorgio, Carter participated in other films throughout her career. She wrote the script for the film adaptation of her novel *The Magic Toyshop* (Dir. David Wheatley, 1986) and for the TV productions *The Holy Family Album* (Dir. Jo Ann Kaplan, 1991). The latter is of particular interest to me because the plot is based on the exploration of religious paintings. See Croft's *Anagrams of Desire*. Additionally, the section "Screen and Dream" of *Shaking a Leg* contains many articles on the culture of spectatorship and reviews of films and filmmakers such as Godard, Bertolucci, Greenaway and Oshima, amongst others. Carter contributed to *Visions*, Channel 4's cinema magazine and cinema references appear in most of her fictions. Michael Wood affirms that Carter is famous for having expressed her love of old films with the phrase "I like anything that flickers" (129), and elaborates on how "[F]ilms and photographs are recurring images in these [the so-called Bristol trilogy] novels" (131).

collaborators: Martin Ware, Michael Foreman and Corinna Sargood. Again, I will call this net of *imagetexts* “Carter’s lupine corpus”.²⁵⁷

Whereas Marosa di Giorgio’s *imagetextual* lupine corpus bases its rebellious attack on the patriarchal symbology of “Little Red Riding Hood” on the controversial idea of “the better to eat you with” as a means of becoming-wolf and thus dissolving gender and identitarian dichotomies, Carter’s female characters refuse to be eaten by wolves: “I am nobody’s meat, not I!” (Carter and Jordan 241), affirms Rosaleen when facing the imminent violence of her animalistic lover. However, Carter’s strategy is not categorically opposite to di Giorgio’s as, in interview with Haffenden, she maintains that her character is, indeed, a devourer: “JH: *The Bloody Chamber* has it that the girl is not scared and lies down with the wolf: it does offer a sort of Blakean solace. AC: She eats the wolf, in effect” (83). Although, like di Giorgio, Carter also embraced the notion of becoming-animal by means of re-inscribing “Little Red Riding Hood” as a story of feminine identification with the wolf and of becoming-wild, the expression of devourment in her *imagetexts* is metaphorical: the female character sexually “devours” her werewolf-lover. Then, what both writers share is the distinctive mark of enhancing the becoming-wolf of the girl as a means of conveying the unrestrained idea of the feminine.

In the Preface to the Bloodaxe edition of her radio-plays, Carter affirmed: “The transformation of a man into werewolf is, of course, the work of a moment on radio and no werewolf make-up in the world can equal the werewolf you see in your mind’s eye” (11). As I have showed in chapter 2, Carter supposed radio to be an ideal medium for *imagetextual* story-telling paradoxically because it is not visual, thus embracing the hybrid notion of verbal imagery. Consequently, Carter maintains that radio can express the idea of bodily metamorphoses better and beyond the means of film-making, for “the eye takes longer to register changing images than does the ear” (“Preface” 7). After this insistence on the discursive, verbal, quality of the notion of transformation and her resistance to the communicative power of graphic images to express mutation,

²⁵⁷ As it was in di Giorgio’s case, there are other lupine texts written by Carter, such as the short story “Peter and the Wolf”, that involve wolfish elements that will not be considered here because they are not directly linked to “Little Red Riding Hood”.

it is surprising to verify the intensity and relevance given to the moments of transformation, which are certainly one of the most distinctive features of the film *The Company of Wolves*. Although paradoxical, Carter's resistance to, or underestimation of, the graphic quality of transformations, confirms my reading—informed by Walker Bynum's study of werewolves—in relation to the fact that even when filmic, Carter's werewolves are rhetorically narrative. They develop in sequences, in episodes that occur one after the other, like the photograph after photograph that the film proposes (Figs. 85, 86 and 87). Of course, this concept of lycanthropic transition that the creature of the werewolf thus conceived implies, mirrors the flux of information and signs that develops from one medium to the other (Crofts 108), from texts into images in motion. Moreover, similarly to the case of the di Giorgio/Casanova duet, these media metamorphoses imply a movement from female writing to male imagery.

Fig. 85 from the *Company of Wolves*, 1984.

Fig. 86 from the *Company of Wolves*, 1984.

Fig. 87 from the *Company of Wolves*, 1984.

These images have been removed by the author of this thesis for copyright reasons.

Carter's remarks on the superiority of radio transformations over visual ones are also ironic, as she has co-written some of the transformations precisely to be represented visually. The goriest and most horrifying transformation in the film refers to the story of the gone and returned groom who transforms from man into wolf in front of his former bride and her children (Figs. 85, 86 and 87). In *Anagrams of Desire*, Charlotte Crofts noted that the rendition of this metamorphosis of the werewolf is absent in the short story which present it as a magical spell (111): "I wish I were a wolf again, to teach this whore a lesson! So a wolf he instantly became" (Carter, "Company" 214). However, contesting Crofts, who defends that the radio-play is already embedded in the horror that is later reproduced in the film: "[T]he film's origination in the radio adaptation goes some way towards explaining the shift in emphasis towards horror in the film"

(113), I would suggest that, in the radio-play, this metamorphosis is also presented obliquely; the bride tells us: “a wolf...he instantly...became” (67). Contrarily, this transformation is carefully and dramatically depicted in the script and conveyed visually in the film. That is, the goriest of all the transformations has been exclusively written to be depicted visually:

He [Groom] strips off his jerkin as he advances towards her [wife]. His body beneath it is hairy and muscular . . . Hair sprouts form his scalded skin. His cheeks ripple, as if they are transforming. He stretches a hand out towards her, and the skin on it is bulging, as if from thrusting muscles underneath . . . The skin is peeling off from his face to reveal the head, now of a wolf”. (Carter and Jordan 200)

Crofts studied the connotations implied in the differences of approach between media, and presented a critique of those perspectives which understand that Jordan’s film, as a product of mainstream culture, destroys all attempts at feminist agendas and opposes Carter’s textual goals of female liberation (116).²⁵⁸ Arguing against the idea that the images in the film contradict the texts by means of exposing female victimhood and male aggressiveness, Crofts proposes that the “body horror” strategy of showing a precise and detailed rendering of the werewolf mutation in the film does not necessarily re-inscribe patriarchal parameters onto the plot, but “can [therefore] be read in a feminist light” (120). She maintains that the peeling of the skin and the profuse layers of muscles and blood that the animatronic puppets deploy, combined with the birth symbolism contained in the image in which the wolf is coming out of the orifice of the human’s mouth, resembling a vaginal birth (Fig. 88), create a space for the destabilisation of the gendered categories bringing out “the fragility of the culturally constructed gender roles” (120). In so doing, Crofts reads the film precisely as problematising the idea of male voyeurism vs. female victimhood that has dominated some of the debates around the film (109-121). However, I will show that the *image-textual* bonds within the structure of the film, and between film and source texts, complicate a definite argument in favour of or against the subversive gender implications of the film.

²⁵⁸ For example, Maggie Anwell’s main argument is that Carter’s feminist approach does not survive the market forces operating in popular culture and that the film transposition functions against Carter’s texts’ anti-patriarchal ideology. See “Lolita Meets the Werewolf: *The Company of Wolves*”.

Fig. 88 from *The Company of Wolves*, 1990.

This image has been removed by the author of this thesis for copyright reasons.

Firstly, I want to concentrate on the fact that, as Crofts has mentioned, the visually disturbing and violent transformation of the groom (Figs. 85, 86 and 87), corresponds to one story that Granny—the embodiment of patriarchal values—tells to her grandchild in order to generate fear towards the masculine and to prevent her from exploring her sexuality (Crofts 112). By contrast, other metamorphoses not told by Granny are not as provocative or repulsive in the film. If Granny's storytelling represents a certain female acculturation, along the line of the male literary versions of "Little Red Riding Hood" studied by Zipes, then, the stories Rosaleen tells in the filmic dramatisation antagonise Granny's cautionary and mystifying discourse and talk back to her narrative; she is not afraid, we hear her repeat pervasively.²⁵⁹

For instance, as a direct product of this change in the story-teller, in the film, the embedded story about the wedding party being transmuted into wolves does not deploy the same horrific and bloody images because it is told by Rosaleen to her mother and Rosaleen does not want to scare her mother, but to show her that liberation from social constraints is possible. Additionally, the two stories Rosaleen tells as empowered story-teller who has found a voice (one to her mother, and one to her wolf-lover) are voiced-over, having Rosaleen's voice intersecting with the images in a manner similar to the

²⁵⁹ In the story "The Company of Wolves" she rapidly masters her fear and voluntarily strips in front of the wolf: "since her fear did her no good, she ceased to be afraid. What shall I do with my shawl?" (219). In the radio-play, Red Riding Hood says: "But I'm not scared of anything . . . There's nothing in the wood can harm *me*" (60). In the script, when the huntsman about to undress her asks "Are you very much afraid?" (238), she answers: "It wouldn't do me much good to be afraid" (238). Michael Wood proposes that Carter's explores the "irrelevance of fear, the possibility that fear is the cause of the problem not a reaction to it" (136).

dynamics of representation I described for *Lobo*. In this case, the female voice-overs are even more effective because we are allowed to hear Rosaleen but not see her. She is completely outside of the control of the male gaze and released from the obligations and conceptualisation it implies (Silverman 313). It is in this manner that, in her study, Crofts considers that the visual images of the film parallel Carter's feminist strategies: "by giving the female main protagonist a more vocal role, the film could be seen to offer a greater space for the articulation of female subjectivity and desire that is available in the short story" (125). Additionally, Rosaleen's disruptive, disembodied story-telling proposes two stories of human-animal alliance which contribute to the destabilisation of gender in a posthumanist key.

For the same reason, because the film does not want to portray the werewolf as scaring Rosaleen, the transformation of the werewolf-huntsman into wolf is not violently portrayed in the film either. This metamorphosis is not even depicted in the short story or the radio-play and there is no description of the transformation in the script either—"Now his head and torso are those of a wolf" (Carter and Jordan 241). Its filmic counterpart is shocking (Fig. 88) but there is no blood, no peeling of the skin, no horror. Furthermore, in a sympathetic tone we appreciate Rosaleen's attachment to and understanding of the wolf: "His hands are clawing at his face, as if to stop the transformation. He howls, piteously this time . . . I [Rosaleen] never knew a wolf could cry" (Carter and Jordan 241). In parallel, in the film scene, which focalises on Rosaleen's tearful face, we empathise with her perspective, and like her, we feel sorry for the wolf rather than horrified, as we believe he is suffering in despair. In this sense, Jowett affirms that in the film, this transformation scene does not foreground female terror, but emphasises the idea that "the werewolf is an object of pathos as well as of horror" (37).

Within this frame, it is relevant to notice that there are two transformations which are neither shown in the film nor described textually but presented elliptically both visually and textually: the transformation of the she-wolf who comes out of the well and the transformation of Rosaleen into wolf.²⁶⁰ These mutations are also important to explore issues of feminine empowering

²⁶⁰ Again, I use the term *elliptically* here only referring to the linguistic idea of ellipsis as omission.

in the context of word-image relations. The first story (Fig. 89) is told by Rosaleen to her werewolf-lover by means of a voice-over and it involves the inverted transformation from bitch-wolf into girl, prefiguring Rosaleen's own mutation by the end of the film:

I'll tell you a story of a wounded wolf. Once upon a time, when the village was asleep, a she-wolf came from the world below to the world above. She meant no harm to anyone, but someone meant harm to her . . . she was just a girl after all, who'd strayed from the path in the forest and remembered what she found there.²⁶¹

Fig. 89 from *The Company of Wolves*, 1990.

Fig. 90 from *The Company of Wolves*, 1990.

These images have been removed by the author of this thesis for copyright reasons.

This visual scene (Fig. 89) has no written match. In the director's comments of the DVD edition released in 2005, Neil Jordan states that: "This is a story [that] is not in Angela's [Carter] collection . . . But when we finished the script I remember saying to her: 'Look, we really need Rosaleen to tell a story that actually expresses her own sense of the animal inside'".²⁶² Yet, in the script, the matching story is rather different; it is a story about "love between wolves" (241), in which a wolf manages to ask for the help of a priest seeking for the religious man to bless the wolf's ailing partner. At the touch of the priest's hand, the bitch-wolf transforms into an old woman: "The PRIEST keeps his hand on the bitch's forehead, now he looks startled. When he raises his hand, the furry pelt comes away with it, revealing human skin on a human forehead . . . he begins to pull away at the wolf skin . . . [F]ace of an old woman near death"

²⁶¹ Because this story is not part of the script, nor of the radio-play or short stories, there is no published support from which to quote. Just like in chapter 3, I offer the transcription from the film's voice-over.

²⁶² Again, I offer the transcription from the DVD's director's comments.

(Carter and Jordan 242). Moreover, the wolf who came to ask for help also transforms into an old man kneeling by the priest (Carter and Jordan 242). Conversely, the visual story in the film concerns the metamorphosis of a young bitch-wolf who, by herself, seeks for the priest's help to heal her wound; no male wolf partner accompanies her. Moreover, she transforms into a young woman on her own, just before the priest appears to help her; so there is no male human helper in the film scene either.

I believe that the cinematic focus on Rosaleen's story-telling, portraying her as an empowered and confident subject who is able to create and narrate a projection of her own destiny as animalistic, influenced by desire and by the unconscious flow that the "world below" and the well represent (the well is exclusively a filmic element), is more appropriate to describe the sexual ingredient of her forthcoming transformation from girl into wolf and the consequent empowered version of femininity it suggests. Contrarily, the script version depicting the image of an aged bitch-wolf who relies on her male partner and on a male priest does not offer the same assertive idea of femininity. In this sense, the film's gender strategies are more effective than the script's textual ones, and are in harmony with Carter's sexual agenda as deployed in her short stories and radio-play.

The second transformation elliptically conveyed both textually and visually, refers to the scene at the end of the film in which we are just confronted with the image of a she-wolf wearing the same silver cross which had belonged to Rosaleen (Fig. 90). Here again, the development of the metamorphosis is absent but implicit. Therefore, even though the textual and visual embedded stories of mutation between humans and wolves do not necessarily correspond amongst texts and images in motion, film and texts coincide in not describing the process of becoming-animal of the girl protagonist.

As I pointed out, the becoming-animal of the girl as an emancipation experience is not necessarily an imitation of the shape of the animal; that is, wolfishness is not a matter of physicality, but an intersection with the identity of the wolf on a deep ontological level. Consequently, describing this process in detail, verbally or visually, would mean reducing it to a shape-shifting process. In this manner, just like di Giorgio's, Carter's lupine *imagetextual* corpus

proposes that the becoming-animal of the girl protagonist is different from the werewolves' bodily transformations. For Carter, the figure of the werewolf is a symbol of becoming but not necessarily a subversive one. For example, in the story "The Werewolf" it is the grandmother who is a transformer werewolf and the child arrogantly denounces her to the village men who simply kill her; the girl takes her place and "she prospered" (211). Whilst the grandmother changes physically, it is the girl who becomes-animal by means of becoming-wild socially speaking, replacing her grandmother's role, taking economical and social advantage of it. Similarly, in "Wolf-Alice" (and in the embedded story told by the huntsman in the script, about the girl who is brought up by wolves, which is linked to "Wolf-Alice"), no bodily mutations appear but the child has become-animal insofar as she lives with wolves outside of the social conventions of humans. In the radio-play, after the werewolf tells another version of this story of the feral child, we read his comment implying that the girl became-animal by hearing the story whilst lying in bed with him: "She's sleeping, look, her paws twitch, she's dreaming of rabbits" (82). Similarly, in the short story "The Company of Wolves", the female character's transformation into wolf is not described but her becoming-wolf is indeed stressed by the "savage marriage ceremony" the lovers hold, in which she picks the lice from his pelt and eats them (219) before joining the wolf in an erotic engage: "See! sweet and sound she sleeps in granny's bed, between the paws of the tender wolf" (220). In the script there is absolutely no depiction of the transformation either, but her becoming-wolf is represented by the trope of story-telling defined as "a story of love *between wolves*" (Carter and Jordan 241, emphasis added), which is not only a story about transmutation, but a story about rejection of the established order.

In this line, if it is possible to interpret that the film neutralises Carter's feminist agenda insofar as the visual focus on violent and visceral anatomical images of transformation represents the male domination over women and offers the idea that following one's desire is destructive, as Anwell proposes (84-85), then, together with effacement of the visualisation of the transformation disappears the voyeuristic dominant gaze towards the female. Therefore, I am suggesting that the fact that the female transformations are not visualised or

depicted represents a strategy of feminine empowerment (away from voyeuristic scenarios) that both texts and film share.

Yet, in terms of *image-textual* links, the provocative gender performance implied in the becoming-animal of Rosaleen in the film is at once underscored and truncated. On the one hand, this ontological process of joining the multiplicity of the pack and joining the inner forces of nature is no doubt highlighted in the film by the many images of wolves that represent the werewolf-lover's company (Figs. 91 and 92).

Fig. 91 from *The Company of Wolves*, 1990.

Fig. 92 from *The Company of Wolves*, 1990.

These images have been removed by the author of this thesis for copyright reasons.

The notion of the pack of wolves, which is so important for Carter, refers notoriously to Deleuze and Guattari's proposal in which the becoming-animal is activated by means of contacting the multiplicity of the pack (*Thousand* 32). One way to join the pack is to enlarge the pack, to become part of a posthumanist collectivity, which is what Rosaleen does when running away with the wolves and leaving the humans behind in the final scene of the film.

But, at the same time, the process of becoming-animal experienced by the girl, which is a feature of all the textual versions, is truncated visually in the film's final scene. Here, Rosaleen is shown screaming in utter fear to the apparition of a wolf which breaks the window and enters her bedroom. In fact, Jordan expressed regret at having had Rosaleen in fear of the wolf in that final scene because he felt it to be disingenuous to the spirit of the film and the palimpsest of tales which imply that girls are curious and unafraid of wolves, men and werewolves: "she should have looked at this creature in the same way she looked at the huntsman", affirms Jordan in the DVD's director's comments.

Indeed, one main difference between the script and the film is that, in the final textual scene, which Jordan credits to Carter, Rosaleen wakes up from her dream only to blur the frontiers of dream and wakefulness once again, and to efface the frontier of reality and fiction. The scene involves her bouncing on the bed and “diving” into the moving, watery floor beneath it, dissolving into this aqueous substance of a marvellous and magic quality.²⁶³ But the film has altered the perspective and verisimilitude of the written texts altogether, presenting a wolf breaking into the girl’s bedroom and focusing on her fearful scream.

As Mitchell has incisively affirmed, the problem is not in the differences between words and images but in the possible meanings of these differences (*Picture* 91). In this respect, within the frame of the dialectics of words and images, the two major changes from words (script) to images (film) overlap each other and operate in opposite ways. Whilst the filmic inclusion of the story of the young (instead of aged) she-wolf told by Rosaleen to her werewolf-lover functions as empowering—asserting female sexual ambitions and “demythologising” the tradition of imagery inherent to male fairy tales—the final scene, in which Rosaleen is afraid of the wolf, functions as an anti-climax and connotes the antithetic idea that it is only in their dreams that women do not fear men and sex. Once they awaken, the threat of male aggressiveness becomes overwhelming for girls.

It is indeed a fundamental difference that, in the film, when Rosaleen awakens she screams and is afraid at the sight of the wolf. If the love stories with wolves are only figments of her unconscious, then the film becomes a storytelling of psychoanalytical edge whose main interest is to portray the socio-sexual implications of the coming-of-age of women. Therefore, from my perspective, the filmic dream frame re-inscribes and reproduces an oppressive idea of sexuality which is in relation to patriarchal visions responding, as Anwell has noted, to the mainstream filmic hegemony and its voyeuristic male perspective. Consequently, it disturbs the gender politics of the film as

²⁶³ In the director’s comments, Jordan credits the final change to technological problems: “I did try to achieve it” he says in relation to producing the script’s last scene as designed, textually, by Carter, “I mean, I built a wax floor . . . but I think in a way this ending is probably more appropriate, except for the fact that she screams”.

imagetext and contradicts both previous filmic emancipatory scenes (the ones associated with the becoming-animal of the girl) and Carter's sexual politics in her stories and radio-play. Moreover, instead of going to bed naked with the wolf, as happens in the texts, in the film Rosaleen fires at the werewolf with a rifle, disturbing the subversive image of the girl sleeping between the paws of the wolf and presenting her either as violent, masculinised or infantilised. Then, "[I]t is this coy reluctance of the film to allow an image of successful sexual initiation which is so much at variance with the impact of the story" (Anwell 81). Consequently, there are several arguments to support the patriarchal bias of the film. Contrary to Crofts's defense of "the film from a feminine perspective" (110), I have shown that there are ambiguities and negotiations between the film and Carter's literary gender proposals that are part of the *imagetextual* conflicts involving images and texts.

Imagining Little Red Riding Hood

In "Epilogue: Reviewing and Re-Framing Little Red Riding Hood" (included in *Trials and Tribulations of Little Red Riding Hood*), Zipes studies the "illustrations" that accompany the story, which are considered "as important or even more important for conveying notions of sexuality and violence than are the texts themselves" (346). Zipes suggests that there are two opposing traditions of images. On the one hand, those that represent the girl as a commodified sexual object; as demonstrated by his research on the early "illustrations"—such as Doré's for example—and by Little Red Riding Hood's presence in contemporary pop culture, such as in Johnny Walker's and Renault's and Hertz's advertisements (8-11). On the other hand, there is a rather asexual, cleansed and "sanitized" (9) version of the tale with no erotic undertones, as expressed in the "illustrations" for children's picture books. Zipes proposes that the history of the pictures that "illustrate" Perrault's and the Grimms' versions of the tale reveals a process of censorship and an elimination of sexual connotations in which the wolf becomes a comic caricature and the girl is presented as hyperbolically naïve (375): "20th-century images are marked

by a growing alienation: the girl and the wolf keep more distance; they are afraid of sex and their bodies; they are clean and sterile” (376).²⁶⁴

I propose that there might be a third tradition of images informed by the variant of the text offered by Carter in which the girl joins the wolf as equal, and in which sexual transgression is not punished by the male establishment. These images are present in the artwork of several artists, most noticeably Corinna Sargood, Gina Litherland and Jazmina Cininas (the latter two will be presented in the Conclusion).²⁶⁵

Zipes summarises three major narrative scenes present in the “illustrations” of “Little Red Riding Hood”: a) the mother raising the finger, warning the daughter who is, from the very beginning, guilty, scolded before transgression; b) the encounter with the wolf as pact or seductive scene (as she is rarely afraid of the wolf the question emerges of whether she wants to be sexually assaulted); c) the wolf violating the girl or the hunter/woodsman saving her (355-356). Therefore, in *imagetextual* terms, the “illustrations” often show a narrative plot which moves from the space of domesticity and order, to the realm of female transgression and into the consequent punishment or male salvation. For example, this chauvinistic portrayal of sexual dynamics is shown in one of Doré’s “illustrations” (Fig. 93) which portray the encounter between the girl and the wolf as one in which the exchange of gazes suggests an intimate dialogue and in which the massive size of the wolf accentuates its control and power over the girl. In particular, Zipes points out that opposed to the tradition of “illustrations” which depict the girl in panic, eager to escape from the wolf, Doré’s image plays with that idea of the girl as a *femme fatale* by showing her

²⁶⁴ Zipes explains that this is not because 20th century “illustrators” are less free or more “puritan” than their 18th and 19th century colleagues, but because the market nowadays is for “adult surveyors of children” (377). Foreman’s and Ware’s “illustrations” for Carter’s translations of Perrault’s tales are of this kind. Thus, I will not consider them here because they were produced to “illustrate” children’s books and, hence, the iconological dynamics of the images are different.

²⁶⁵ This third line of feminist-oriented “illustrations” advocating for gender and social subversion is not limited to the artwork produced to “illustrate” Carter’s texts, of course. It is indeed susceptible to be studied within the tradition of post-modern re-telling of classic fairy tales by other feminist authors like Anne Sexton, for example.

seducing him and displaying her libidinal desire, and, hence, being guilty of luring the wolfman; being guilty of her own murder (39).

Fig. 93 Gustave Doré. *Little Red Riding Hood*, 1867.

Fig. 94 Gustave Doré. *Little Red Riding Hood*, 1867.

These images have been removed by the author of this thesis for copyright reasons.

Angela Carter, who published her own translations of Perrault's tales, was, undoubtedly, well-acquainted with the tradition of publication of the tale in English and French and with the history of its "illustrations". In fact, in the script and in the film there are specific references to Doré's engravings for Perrault's "Little Red Riding Hood", together with a poster of the 1941 film, *The Wolf Man* (Dir. George Waggner) and Rousseau's *Carnival Night* (1886) on the walls of Alice's (the girl who dreams she is Rosaleen) bedroom (Carter and Jordan 186-187).²⁶⁶ The symbolism of these visual references is clear. Firstly, Rousseau's painting of a solitary couple in a wintery and forested landscape relates to the girl's erotic fantasies, in the wood, with the huntsman. Secondly, the images by Doré and the movie poster emphasise the evident links of the film with the topic of the werewolf in the tradition of fairy tales and horror films. I present them here to document that verbal references to images are ever-present in Carter's writings. In this case, these pictorial references could be studied as "cinematic

²⁶⁶ Additionally, Jowett observes that "when discussing his influences, Jordan also cites Gustav [sic] Doré's engravings, as well as Samuel Palmer's expressionist paintings" (36).

ekphrasis” (14), a term Laura Sager uses to refer to films which reference and quote images or “dramatize” ekphrastic passages.²⁶⁷

When Zipes reads the tale of “Little Red Riding Hood” as a parable of male myths of sexual dominance, he assumes that “illustrations” are traditionally sexist (351). But his assumption derives from the fact that, although he does study some female artists, he is mainly concerned with male “illustrators”: “male illustrators were the interpreters or mediators of the fairy-tale texts, they projected their sexual fantasies through the images they composed” (354). Then, the same argument I proposed when interrogating Mitchell’s conceptualisation of the *ekphrastic ambivalence* from a feminine perspective is valid here: a different story emerges if we study images created by female artists with agendas of feminine empowering.

As I mentioned before, Corinna Sargood produced two linocuts for Perrault’s version of “Little Red Riding Hood” collected in *The Virago Book of Fairy Tales*. The dynamics of power between editor (words) and “illustrator” (images) are blatantly present in the Virago books. For instance, when commissioning Sargood with her prints, Carter performed the authoritative role of the boss-editor, sometimes accepting, sometimes rejecting Sargood’s “illustrations” for her anthologies and even suggesting other pictures and sets of images to serve as inspirational source for Sargood’s work. “She’d send me stories. And she used to send me a lot of pictures” (Bacchilega, “Eye” 227), confides Sargood to Bacchilega in interview: “I think I did a big, full-page illustration which she didn’t like [she refers to the one produced for the story “Mr. Fox”]—it was the only one she didn’t like . . . I did another illustration” (Bacchilega, “Eye” 231). These interpersonal modes of engagement between writer and visual artist speak of the pervasive perception of the role of images for texts as servile derivations; a perspective I have critically examined. Nonetheless, despite these connotations, the interview also reveals the close

²⁶⁷ There are more of these examples of “cinematic ekphrasis” in *The Company of Wolves*. For example, when describing the embedded story of the wedding party, another visual reference appears in order to avoid a thorough verbal description of the scene: Leonardo da Vinci’s *Last Supper* (1495-98): “The guests are seated round three sides, à la Leonardo’s ‘Last Supper’, so that a full view may be obtained of them” (Carter and Jordan 221). See Laura Sager’s *Writing and Filming the Painting*.

artistic relationship developed between Carter and Sargood, stressing the notion that Carter was involved with the picturing of her collected texts and with the *imagetextual* decisions entailed.²⁶⁸ It is in this sense also that Sargood affirmed, “for me she [Carter] is a very visual writer” (Bacchilega “Eye” 232).

Fig. 95 Corinna Sargood. *Little Red Riding Hood*, 1990.²⁶⁹

Fig. 96 from *The Company of Wolves*, 1984.

These images have been removed by the author of this thesis for copyright reasons.

One way of showing that Sargood’s visual project is not servile to Carter’s editorial request is by considering that, although Sargood’s linocut was

²⁶⁸ See Bacchilega’s “In the Eye of the Fairy Tale: Corinna Sargood and David Wheatley Talk about Working with Angela Carter”.

²⁶⁹ This linocut by Sargood (Fig. 95) works as frontispiece for the section “Part Seven: Moral Tales”. There is a second linocut incorporated to the body of the text and offering the visual moment of the wolf in bed, on top of the granny, who is screaming in dread, about to be eaten and which is reminiscent of the anonymous woodcut that first accompanied Perrault’s edition of the tale.

commissioned by Carter to “illustrate” Perrault’s tale, I would propose that Sargood worked with Carter’s lupine corpus instead. On the one hand, even if the tale anthologised in Carter’s collection is Perrault’s, the translation into English is Carter’s. Consequently, there are grounds to believe that the mutational process of translation and re-publication—which implies not only rewriting the tale in English, but also removing Perrault’s tale from its original context of French fairy tales of the 17th century and re-placing it in a global anthology crafted in the 20th century—has affected the authorship of the text. In the Introduction, I discussed some of the political connotations implied in the translations in the Virago Books and, in this case, Perrault’s tale translated by Carter is another good example of the conflictive border of cultural exchanges. For example, the final moral in Perrault’s text—and present also in Carter’s publications for children of her translation of the same tale (those “illustrated” by Ware and Foreman)—is absent from *The Virago Book of Fairy Tales*. Carter declared in her introduction to this anthology: “I haven’t rewritten any [fairy tales] myself, however great the temptation, or collated versions, or even cut anything, because I wanted to keep a sense of many different voices” (*Angela* xix, emphasis added). However, she in fact modified several tales, including Perrault’s, and appropriated of them to suit her sexual and political literary patterns for as she also noted: “Of course, *the personality of the collector, or of the translator, is bound to obtrude itself*, often in unconscious ways; and the personality of the editor, too” (*Angela* xix, emphasis added).²⁷⁰ The suppression of Perrault’s moral—which is patronising and condescending towards girls, blatantly exhibiting the parallelism between wolves and men as menacing female sexuality—alters the tale completely and also affects the “illustration” which Sargood made to accompany it.²⁷¹ It is not by coincidence that, in spite of being the editor and not the author of the texts, Carter’s name made it to the title of the most recent of Virago’s re-editions of these anthologies; no longer

²⁷⁰ In fact, I have studied some of the tales she anthologises and noticed that she also modified “The Letter Trick” and “The Sleeping Prince”, two tales from Suriname.

²⁷¹ Part of Perrault’s moral reads: “Children, especially pretty, nicely brought-up young ladies, ought never to talk to strangers, if they are foolish enough to do so, they should not be surprised if some greedy wolf consumes them, elegant red riding hoods and all” (Carter, *Fairy* 28).

The Virago Book of Fairy Tales (1990) nor *The Second Virago Book of Fairy Tales* (1992) but *Angela Carter's Book of Fairy Tales* (2005).

On the other hand, Sargood's "illustration" (Fig. 95) may be studied as a visual component of the *imagetextual* web including Carter's lupine texts and Jordan's film insofar as it perpetuates the focus on the emancipated role of women. I would argue that Sargood appropriated of what she interprets as Carter's textual visuality and offered a "visual vocabulary" (Bacchilega, "Eye" 227) of her own, which brings into prominence the representation of female comfort in the presence of the wolf and, hence, interacts significantly with the literary iconology of Carter's lupine corpus more so than it does with Perrault's version of "Little Red Riding Hood" which the print is supposed to "illustrate".

Sargood's linocut is clearly divided into two horizontal levels, each of which features a similar couple of characters, the girl and the wolf, framed by an organic tree-structure of leaves, trunk and roots on each side. The pointing finger of the girl in the top section of the linocut implies that she is the one orchestrating the moves, leading the way. She embodies an informed and knowledgeable figure, telling the wolf what to do and where to go. Contrarily, in Perrault's story this linocut is meant to "illustrate", it is the wolf who gives orders using various deictic demonstrative as linguistic correlates of the graphic pointing finger: "I [wolf] will take *this* road and you shall take *that* road and let's see who can get there first" (215). In the film *The Company of Wolves*, the classic literary perspective of male dominance is reproduced via Jordan's director's eyes, as it is the werewolf-huntsman who is in charge and shows the way using the same deictic gesture (Fig. 96). I mentioned that Zipes affirms that in the history of the "illustration" of the tale, the mother raising or pointing the finger in sign of warning is one common aspect of the visual correlates of the story (352). In those cases, it is the figure of the mother, and the realm of womanhood confined to the space of domesticity she symbolises, that represents one axis of authority. By having the girl pointing the way, that is, directing the wolf and appropriating the authoritative role that once belonged to the mother, Sargood conveys a replacement of the domestic world with a savage one. In addition, she inverts the gendered dynamics of dominance present in Perrault's tale in which there is no maternal warning, only the male wolf directs the way. This conceptual twist of the linocut is *imagetextually* linked

to Carter's project of female liberation and empowering more so than to Perrault's artistic and social intentions.

Moreover, contributing to the idea that it is the girl who represents the authoritative subject, the size of the wolf in the top part of this print is considerably smaller in comparison with the male picturing of the beast that has been observed in other "illustrations" studied by Zipes such as Doré's or Walter Crane's. In this case, the wolf is closer to the image of a harmless and even herbivore dog, portrayed chewing some grass in his mouth. So it seems that by this change in the classical characterisation of these figures, Sargood might be evoking Carter's lupine corpus in which wolves are not to be feared and girls are confident and emboldened.

Nonetheless, all I have argued could be partially re-focused when we notice that the visual image I have just described (the top part of the print featuring the girl pointing the way to the vegetarian, mild wolf), might function as a picture hanging on the wall of a hybrid and organic house-forest. As a picture within a picture, as a metapicture, it presents a portrait of the characters, perhaps an idealised version of them. The timid smile on the girl's face, the gentle facial gesture of the wolf-dog and the romanticised, over-sized butterflies and flowers contribute to that meaning. The bottom graphic scene, which portrays the girl naked in bed with the wolf, would show, then, the authentic or fundamental subjects of Sargood's artwork.

By means of showing the girl in bed with the wolf, Sargood is placing herself in a tradition of "illustrations" that originates from Doré. Nevertheless, instead of offering a rather chaste little girl in a night dress, like Doré does (Fig. 94), Sargood offers an eroticised and stripped, sexually-developed teenager, whose tranquil pose reinforces the notion that she is in charge and parallels the attitude of Carter's protagonist who, in the short story "The Company of Wolves", not only undresses herself but also undresses the wolf (219). Perrault succinctly explains that the wolf was lying down under the bedclothes when the girl appeared and she removed her garments at his request to come to bed with him.²⁷² But Sargood's linocut does not match Perrault's narrative visually.

²⁷² In Perrault's version, the wolf requires her to come to bed and the narrator tells us "Little Red Riding Hood took off her clothes and went to lie down in the bed" (217).

Contrarily, the print confirms that the girl has the situation under control, her serene pose suggesting a moment of tranquility contrasting to the excitement of the wolf and, contrasting also, to the end of Perrault's story where there is no space for contemplative intimacy: "the wicked wolf threw himself upon Little Red Riding Hood and gobbled her up too" (217). Sargood's wolf has not yet eaten the girl and, although he has his mouth open, sticking his tongue out, her unafraid and relaxed manners suggest he will not do so.

Furthermore, the removed garments do not picture in the "illustration", only an apron makes a presence escaping being burnt in the fire, symbolising that what has been removed, taken away, thrown onto the ground is the female subservient domestic role. Along with the apron, she has discarded the role of the victim and the print makes it clear that she accepts her sexually active desire. The reference to the apron is also important to establish Sargood's elective affinities. Perrault does not specify which garments Little Red Riding Hood was wearing; he refers merely to "clothes" (217). Carter's short story, radio-play and script and Jordan's film do not refer to aprons either, but to a red shawl. However, in Delarue's version the girl asks: "Where shall I put my apron?" (465).²⁷³ In the notes to the texts for *The Virago Book of Fairy Tales* Carter quotes "Story of Grandmother" *in extenso* and presents it as: "'Red Riding Hood' tradition of a thoroughly emancipated kind; this little girl, colour of clothing unknown, is not an awful warning but an example of quick thinking" (464). Indeed, Sargood's girl belongs to this "emancipated kind" of women that come from Delarue's tale. But, unlike Delarue's character, Sargood's does not need to trick the wolf by pretending she needs to go outside to satisfy the call of nature. Instead, like Carter's girl, Sargood's character is not afraid of the wolf, she does not need to escape from him, precisely, the detail of the chamber pot under the bed shows that she can go inside, she does not feel threatened.

A final detail that suggests that Sargood's linocut has more affinities with Carter's lupine corpus than with Perrault's text (or even with Delarue's), is implied by the basket and its ambiguous contents. Perrault's tale tells us that Little Red Riding Hood carries a cake baked on the griddle and a small pot of butter (214); presents for her grandmother traditionally pictured inside a wicker

²⁷³ The Grimms' version of the tale also refers to an apron: "what are you taking under your apron?" asked the wolf to Little Red Cap.

basket. Nevertheless, I cannot help but wondering whether Sargood's basket (placed on top of the bed in Fig. 95 and employed again as an illuminated "o" for the opening "Once upon a time") is, as I perceive it, filled with eggs instead of with cakes and butter. The presence and symbolism of eggs in Carter's and di Giorgio's lupine corpus has been detailed as an important link to images of femininity that resist patriarchal readings. In this respect, this visual change with regards to Perrault's text constitutes another complicity-affinity between Sargood and Carter.

* * *

Dealing with the same material, the multiple *imagetextual* universe of "Little Red Riding Hood"—"the most widespread and notorious fairy tale in the Western world, if not in the entire world" (Zipes xi)—, Carter and di Giorgio created assorted versions of critical disenchantment focused on the subversive potential of fairy tales for the re-inscription of gender strategies. Their lupine stories deal with sexual fulfilment in the key of taboo-breaking human-animal coupling and both have inherited the concept of the wolf as an anthropophagus werewolf. The fact that Carter and di Giorgio portray their girls as being unafraid of the wolf represents a statement on women's position as naturally equivalent to the wolf, as untamable. Additionally, it connects their creations with the peasant girl in the oral tradition of the tale of "Little Red Riding Hood" which portrays the girl as independent, confident and unaffected by acculturating mythologies of female identity. But, whilst di Giorgio interplays with the image of the hybrid *lobisón* engulfing the girl as a means of expressing the multiplicity and heterogeneous mix that the feminine implies and has controversially appropriated of sadomasochist perspectives and put them in the service of the expression of an alternative femininity—that relates to Haraway's and Cixous's gender dynamics—Carter offers a counter perspective and has her girl rejecting to be anybody's meat.

I showed that the ways in which the tale of "Little Red Riding Hood" has been adapted and re-shaped into Carter's and di Giorgio's *imagetexts*, are inscribed in issues of that which Walter Mignolo calls *colonial semiosis*. The process of *colonial semiosis*, or transculturation "from the realm of the signs" (*Local* 15), frames the differential treatment of the identity of the wolf in an

ellipse that goes from Carter's interplay with the figure of the European werewolf in terms of metamorphosis and shape-shifting to di Giorgio's affinities with the South American figure of the *lobisón* as hybrid. On the one hand, the *imagetextual* link established between Solari, di Giorgio and Casanova proved to be important for the development of the iconography of the *lobisón* as a hybrid human-beast. On the other hand, Carter's and Jordan's *imagetextual* connection is based on the most popular picturing of the mutational identity of the werewolf.

In addition, this dialogue between the mutational and the hybrid, which is informed by the geo-politics of cultural exchanges, supports both the rhetoric of the composite and hybrid nature of the *imagetext* (di Giorgio's hybrid werewolves as symbolising hybrid *imagetextual* representations) and the correlative flux of intermedial dialogue between texts and images displayed in the process of adaptation (Carter's mutational werewolves as symbolising the process of *image-textual* adaptation).

I also suggested that there is a correlated affinity between Mitchell's idea of the *imagetext*, as a conflictive dialectic, and the perspectives on the construction of gender identity exposed by these two writers who reject the idea of the male and female as mutually exclusive, or as only supported by binary antagonisms. In fact, this chapter reaffirmed the gender strategies proposed in Part III, indicating that whereas di Giorgio codifies the idea of gender as a heterogeneous mix, Carter presents femininity as a process. In this manner, the composite, therianthropic portrayal of the *lobisón* finds a mirror reflection in the rendering of femininity as an issue of hybridisation by means of devourment. Alternatively, the metamorphosis of the werewolf symbolises the transformation of the girl into woman by means of becoming-wild. As either hybrids or transformers, di Giorgio's and Carter's Little Red Riding Hoods embody the border of the pack, the ones who function in the unstable frontiers and undergo a profound ontological and posthumanist change not necessarily limited to a bodily shape-shifting process. Precisely, Deleuze and Guattari sustain that in every pack there is "a phenomenon of bordering" (*Thousand* 270), and that every pack has a specific animal who occupies that borderline, someone who draws the line (*Thousand* 275). In this manner, Mignolo's idea of *border thinking* as a concept that highlights the disruption of dichotomous thinking

(animal/human, male/female), is also appropriate to describe the ways in which both authors elaborate their artistic proposals on the basis of crossing rhetorical structures, and dissolving conventions of gender developed in the becoming-animal of their women.

Beyond the strong *imagetextual* analogies between text and films, I have also discussed some instances of intermedial and intra-filmic conflict. Informed by Mitchell, I hope to have demonstrated how the rhetorical structure of the films *Lobo* and *The Company of Wolves* ironically stages the *image/textual paragone*. In *Lobo*, while di Giorgio's unsynchronised voice-over constitutes a feminine strategy that liberates women from male voyeurism, the eroticised, scopophilic scenes of the young woman on the terrace and the camera adopting the perspective of the male wolf contradict it. In that sense, *Lobo* reproduces di Giorgio's ambiguity in the portrayal of gender, trapped in the logic of the "Yes, but" described by Suleiman. On the other hand, in spite of the "body horror" and the presentation of women as victims of male violence, *The Company of Wolves* manages, at times, to present a message of feminine empowering, as Crofts argued. In particular, this is shown by means of Rosaleen's disembodied storytelling, and by the absence of gory visualisation of the transformations in the stories concerning her becoming-animal. Nonetheless, the last scream of fear at the presence of the wolves and the fact that, in the film, Rosaleen attacks the werewolf-huntsman (out of fear) with her rifle returns the film back to patriarchal designs of femininity. Alternatively, Sargood's linocut, although commissioned to "illustrate" Perrault's tale, functions better than the film in aligning with Carter's gender implications. Consequently, I studied the *imagetextual* bonds between Sargood and Carter precisely to show that, despite Carter's authoritative editorial role, Sargood's visual representation of "Little Red Riding Hood" is neither obedient to nor derivative from the text it was meant to "illustrate": Perrault's; but is a playful and rebellious creation that establishes multiple *image-textual* links to Carter's stories, Delarue's tale and Jordan's and Doré's iconography.

Conclusion

A Work in Progress

I started this project of interrelations concerning the works of Angela Carter and Marosa di Giorgio naïvely attracted to their demand for verbal and visual competence. Simply knowing how to read is not enough; when reading their works, I am also asked to know how to see. I feel challenged and puzzled as a reader and as a textual voyeur, compelled by the need to picture their verbal images and visions, to follow the visual references they suggest, to explore the pictures they chose to accompany their texts and the *imagetexts* they helped create. I hope to have shown how, when interacting with their readers, Carter's and di Giorgio's methods and proposals are clearly distinct. Carter asks for the reader's explicit collaboration in the co-construction of meaning but, at the same time, she incessantly teases you, tricks you. Her communicative mode is utterly playful, parodying references and *imagetextual* strategies or inventing visual works that do not exist, making fun of your arrogant intent to know what she means, leading you, at times, into representational *cul-de-sacs*. Marosa di Giorgio is all the more serious. Her voice is that of a displaced and anachronistic *poétesse maudit* who has no option but to let you into her visions. She welcomes you, but promises nothing.

I have explored the topic of comparison from a *border thinking* perspective which has allowed me to examine issues of cultural and intermedial exports and imports from a conflicting outlook that assumed instability and contradiction to be a part of any exchange. In this sense, the dialogue established between the authors was represented by the thesis' double focus, and the conflict generated within the dialogue was expressed by the contrasting, and sometimes paradoxical and contradictory perspectives with which Carter and di Giorgio interacted within the shared elliptical space of visual affinity.

In my zeal to describe the modes of cultural and representational linking, I needed to address issues of hierarchy, control and surveillance, whilst contesting them. Damrosch's bifocal elliptical model for comparative studies, Mignolo's *border thinking* and Mitchell's *imagetext* are models of thinking

against mono-focal structures, and it is in this sense that I put the three of them to work together in an attempt to decentre hegemonic ways of knowledge and of knowing. Thus, I embraced the *paragonal* notion of sign conflict as a form of negotiation because to postulate dialogue and porosity is a way to debunk binomial oppositions. Consequently, I provided a decentred reading of textuality offering an interpretation of Carter's and di Giorgio's literary works as having texts and images as dual foci. Accordingly, by reframing classical perspectives affected by the sister-arts tradition—such as ekphrasis and “illustrations” for books—in the light of the notion of *imagetextual* co-productions, and by proposing alternative modes of *imagetextual* connections—such as the interplay with *imagetextual* characters and literary iconology, for example—I suggested that textual engagement with visual representations in both Carter's and di Giorgio's work can be thought of as a critical examination of textuality from visuality. I hope to have demonstrated that the idea of the *imagetext* challenges our literary understanding of the visual not as the antagonistic opposite of the text, but as its border, a border that is porous and that changes and infiltrates the text

The Introduction, a chapter with a focus on having both authors as two points of reference for the contextualisation of each other's *œuvre* was, as I described it, the frame and canvas of this project. The idea of the frame, as “meta-phenomena” (Wolf 3), helped me to present and develop the links between Carter and di Giorgio, and was a guide for my *imagetextual* connections. I described the geo-political modulations affecting the implicit comparison between Carter and di Giorgio, and I presented the authors with an emphasis on contemporary approaches to comparative literature. Consequently, in the chapters that followed, I took into account how the multi-directional links between Europe and Latin America have affected Carter's and di Giorgio's *imagetextual* projects and showed examples of cultural connections placed outside of the frame of the centre/periphery model. For example, in my study of the links between Carter and Arcimboldo, I offered a critical reading of Carter's neo-colonialist bias as shown in her appreciation of the iconology of Carmen Miranda linked to a derogatory perception of Latin America and the Caribbean based on the premises of hyperbolic sexualisation and ridiculisation. This study paralleled and was influenced by the geo-political analysis of her

Virago books which I offered in the Introduction. Also, when studying “Alice in Prague”, I presented Carter’s intertextual connection to Borges, showing that Carter is in fact subject to influences from Latin American artists, thus breaking the unidirectional model designed by Moretti. In addition, I not only considered Carter’s study of Frida Kahlo’s art in terms of literary iconology, but also I explored the possible “effect” of Kahlo’s iconography both on the elaboration of Carter’s sexualised Arcimboldeque metaphors and in the project of the female gaze that Carter developed in “The Bloody Chamber”.

On the other hand, I addressed issues of *colonial semiosis* by means of exploring the notion of pastiche as one of di Giorgio’s neo-baroque strategies and by offering a critical reading of the links between di Giorgio, Arcimboldo, Sarduy and Barthes. Additionally, I presented di Giorgio’s affinity with Arcimboldo’s art as a means of establishing a nostalgic longing for her European roots and claiming her hybrid Italo-Uruguayan identity, aesthetically and otherwise. Furthermore, I offered a bifocal reading of these transatlantic exchanges, assuming that, although asymmetrically, di Giorgio’s (and Carter’s) recreation of Arcimboldo has also affected our interpretation of Arcimboldo’s art, as intensively eroticised and avant-garde. Moreover, whilst in the Introduction I made a case for di Giorgio’s appropriations and radical transformations of Lewis Carroll (another shared elliptical affinity between Carter and di Giorgio) and Emily Brontë’s work, in chapters 6 and 7 I suggested an interpretation of how di Giorgio’s reading of Brontë influenced her own literary proposals in the figure of the anthropophagic erotics. In chapter 2, albeit briefly, I also presented di Giorgio’s connections to Huxley’s visionary projects as another example of her links to the British Isles. I also elaborated on an interlocking presentation of the bonds between di Giorgio’s literary iconology and the picturing of gender in examples of transatlantic Surrealism, and I worked on the Uruguayan transculturation (*colonial semiosis*) of European folktales and myths and their consequences in the development of the figure of the *lobisón*.

In Part I, I presented my revised notion of Mitchell’s *imagetext*, elaborating on what I called *imagetextual* poetics. I described a methodology of *imagetextual* analysis comprising the notions of literary iconology, ekphrasis and *imagetextual* characters which were most relevant to explore Carter’s and di Giorgio’s writings, and which extended into other *image-textual* dynamics, as

explored in films and “illustrations”. Additionally, I established how the history of the theoretical debate on the dialectics of words and images informs my reading of Carter’s and di Giorgio’s works. In Part II, I studied Arcimboldeque iconology in pictures, texts and films and I analysed its repercussions on the *imagetextual* poetics of Carter and di Giorgio by means of exploring the connections with Mannerism, Surrealism and Neo-Baroque. I presented several Arcimboldeque *image/textual characters* and developed my interpretation of Carter’s and di Giorgio’s ekphrastic texts on Arcimboldo. In Part III, I considered the authors’ images of women and explored the dynamics of gazing and the visions of gender offered by their writings, with a focus on their relevance for the notion of heterogeneity of media. I explored Carter’s interplay with the idea of *notional ekphrasis* and developed her questioning of the rhetoric of the *ekphrastic ambivalence* in relation to her interrogation of the female gaze. Moreover, by means of studying Corinna Sargood’s print in dialogue with Carter’s short story, I critically examined issues of “illustrations” for books. On the other hand, I debated on issues of Surrealism and women and investigated di Giorgio’s *surrealising* literary iconology as trapped in the contradiction of reproducing misogyny whilst also contesting patriarchal images of women. Part IV continued the study of gender with regard to the imagery of the werewolf and the *lobisón* in relation to the radical posthumanist sexual politics of the becoming-animal of women. This last chapter also served as another case study of the importance of *colonial semiosis* in the space of the ellipse and it represented an incursion into folk and fairy tales and the conflictive hybridity of films.

When summarising the scope of this project, it is also important to pay attention to its limits. I am aware that this research is not comprehensive insofar as this is not an exhaustive study of either Carter’s or di Giorgio’s visual interplays, but a comparative study focused on the establishment of mutual affinities.²⁷⁴ I present it as a work in progress and as a point of departure for

²⁷⁴ I left a lot of information out. I could have studied Carter’s “illustrated” books for children, and the films *The Magic Toyshop* and *The Holy Family Album*. What is more, in a meeting with Marina Warner and in an email conversation with Susannah Clapp, I have been told that Carter made incursions into the visual world as a painter herself. Unfortunately, I have not been able to acquire any of her artworks due to the lack of information and the difficulty surrounding accessing it. This unfulfilled gap represents one of the lines of flight of the

future researchers. Therefore, I would like to finish precisely by opening the thesis to aspects I could not consider entirely, but which I believe to be relevant and which represent a possible aspect of continuation of this project.

I am certainly not the only one attracted to the *imagetextual* features of Carter's and di Giorgio's writings. For example, the number of visual artists who worked with them or have been influenced by their texts is very significant. In "Love of the Wolf", I started developing some interpretative edges related to the study of Carter's and di Giorgio's *imagetexts* together with films produced after their texts. This concluding chapter is the continuation of that project; another area of the ellipse which involves, also, the presentation of visual artists engaging with the writers' works independently, that is, without having collaborated or co-created with them.

With the aim of interrogating the visual component of Carter's and di Giorgio's works, a great part of my research concerned contacting visual artists who collaborated with the writers in different projects. For example, I interviewed Rodríguez Musmanno, Casanova and Sargood (partially) and I contacted Michael Foreman and Martin Ware. But there are also other artists who have worked with their texts in order to create their own artistic projects and whose works are susceptible to being studied as *imagetexts* from the standpoint of visuality. When getting in touch with these artists, I had different experiences; most of them were very inspiring and prolific, but on three occasions I received negative responses.

On the one hand, Uruguayan artist Mabel Lemmonier, who works in oil paintings and watercolours, exhibited a show entirely on the work of Marosa di Giorgio. Lemmonier's "Latidos", featuring canvases of erotic and sensual quality picturing di Giorgio's *Los papeles salvajes*, was shown in the Museo de Arte Contemporáneo of Bahía Blanca (Argentina), in 2008. Although her input in di Giorgio's picturing of sexuality would have been very interesting to me, she did not reply to either of my two attempts at contacting her.²⁷⁵ Argentine artist Marcela Cabutti exhibited her "Argentine Arcadia" in 2007, at the Spanierman

thesis, to be rescued by other researches in the future. On the other hand, I did not have the space to study di Giorgio's literary iconology in religious, visionary terms.

²⁷⁵ See www.mabel-lemmonier.com.ar.

Modern Gallery in New York. "Argentine Arcadia", was an installation consisting of a variety of media (including photography and sculptures) and, according to the curator of the show, was directly inspired by the texts of Marosa di Giorgio amongst other writers and artists.²⁷⁶ Again, Cabutti did not respond to my attempts at contacting her.

Unlike Sargood's images for the Virago books, those produced for *The Bloody Chamber and Other Stories* have not been published with Carter's work, and were uniquely exhibited as a collection in Rook Lane Arts, in Frome, in July 2010. Sargood and I had established an email dialogue and we had arranged an interview for March 2011. However, after our meeting had been confirmed, I received an email in which she suddenly rejected my intent to interview her: "I have since Angela died talked to more than a few PhD students and other academics about her and her work. Now I must call it a day. The perpetuation of *Angela Carter as myth* is not really of any interest to me and I now realize I can be of no help to you and I don't think a meeting would be useful" (My correspondence with the artist, 26/02/11, emphasis added). The fact that Sargood recognises Carter, the writer who pursued the demystification of myths, as a myth herself is paradoxical. However, it responds both to Carter's popularity amongst readers, and amongst academic circles, and to her elevation to the mythological status of "the high sorceress" of English literature, "its benevolent witch-queen", as Salman Rushdie called her in his obituary, "Angela Carter, 1940-92: A Very Good Wizard, a Very Dear Friend", precisely paying attention to Carter's capacity to bewitch her readers.

I do not rely on these stories for their anecdotal value, but because these three failed episodes speak of, or are a direct consequence of, the *paragone* between texts and images. Sargood's response to my interest in her work participates in Mitchell's denouncing the dominant iconophobia that prevails in Western cultures insofar as she rejected my interview because she felt her visual work was under the shadow of the powerful and extremely high profile texts by Angela Carter.²⁷⁷ Evidently, Sargood did not consider her linocuts to be

²⁷⁶ See www.cabutti.com.

²⁷⁷ While I cannot but speculate on the reasons why neither Lemonnier nor Cabutti contacted me, I cannot help but to presume a situation similar to the one I experienced with Sargood.

“illustrations”, that is, secondary, subordinated *paratexts* of Carter’s texts, but works of art in their own right and, possibly, co-creators of the hybrid *imagetext* formed at the intersection of her linocuts with Carter’s stories. I hope to have shown my commitment to the fact that texts find communicational and representational support in images, and I was specifically interested in discussing how her linocuts create a cross-fertilising representational space which enriched Carter’s story.

To a great extent, this thesis was committed to the repositioning of the image in the representational labyrinth of signs, seeking to empower the position that images hold within the verbal domain. I have endorsed Mitchell’s argument of the necessity of avoiding verbal imperialism over the image, and through the erstwhile chapters I have elaborated on different aspects of the intra-medium and intermedial conflictive affinities. However, the general feeling about the hierarchisation of the arts, and the power relations at stake, give Sargood’s argument a point. With the exception of comic books and graphic novels (widely recognised to be of collective authorship and multimedia in their foundation), we still talk about books with “illustrations”, and not “mixed media books” or “hybrid books”, for example, connoting that images are, somehow, at the service of words.²⁷⁸ Despite the increasingly interdisciplinary nature of academic studies across humanities (and otherwise), and despite the multiple-coding of e-books and of the notion of the hypertext in digital humanities, the vocabulary of literary theorisation of the printed book is still prevalently verbally orientated. More discussion is needed in educational spaces and academic circles in order to change most peoples’ expectations when opening a book which has images in it, or which invokes the presence of images.

Nonetheless, although I share Mitchell’s vision, insofar as I am interested in decolonising representational attempts at mastering that which is considered to be the “other”, I also believe that there is a reverse side to Sargood’s anecdote. It is not only the image that is feared and rejected by the text; Sargood’s episode also speaks of the negative response to the text which might

²⁷⁸ The term “picture book”, used in English to refer to children’s books which are primarily graphic, often displaying very few words, has the disadvantage that it is almost entirely limited to the realm of children’s literature and is thus infantilised. However, I believe that if it were not for this connotation, the term is conceptually appropriate to suggest the *image-textual* dialogue.

be executed by the image. Indeed, for many people this argument—expressed by Mitchell and endorsed by Sargood’s attitude—of the subjugated status of the image in contemporary culture might seem almost counter-intuitive, for I believe most would agree that we live in an extremely image-based, overwhelmingly visual world. Popular sayings like “a picture is worth a thousand words”/ “una imagen vale más que mil palabras”, which works bilingually in English and in Spanish, encourage us to think and believe exactly the opposite of a subjugated status of imagery. Contrarily, that saying suggests that images are in charge and that verbal communication seems to gradually lose its place in cultural exchanges.

Yet, what I perceive is that our contemporary culture is not exactly a visual culture, but an *image-textual* culture in which the tension between media is ever present. Films, TV shows, video games, advertising campaigns, online content, etc., are all hybrid expressions founded in conflict and friction. This is why I dwelt on the *paragone* of words and images—and on the geo-cultural issues of power—and their effects, as a way of discussing and analysing the conflicting hybridity of borders.

I strove to present the idea that textual engagement with images is not only, and not necessarily, an exercise in verbal domination of the apparently powerless images; although there were some conflictive examples of underestimation of the image on Carter’s part. However, predominantly, the *image-textual* interaction results in cross-fertilising negotiation. At other times, the text might be seen as being dependent on the image, relying on its presence to signify, as in the case of the *imagetextual characters*. My main ambition was to present the dialectic of words and images staged in Carter’s and di Giorgio’s *imagetexts* as a vacillation, as a conflictive endorsing of dual and shifting perspectives. This is the extent to which Mignolo’s *border thinking* or conceptual bilingualism applies to the aesthetic perspective this research has embraced, with one foot in the text and another in the image, crossing frontiers.

The notion of abolishing excluding dualities has been central to my argument, and the figure of the conflictive elective affinities, a quasi-oxymoronic expression, stands as a possible getaway from such a constraining episteme of dual opposite forces. I argued that precisely because images cannot be mastered by texts, because they resist absolute translation, we need to

embrace and commit to the presence of images when exploring texts. And I consider that interdisciplinary studies are a way to negotiate the hierarchy of media. Even though there is no final consensus on whether the establishment of inter-artistic analogies and affinities is productive or detrimental for the particular works of arts analysed (as discussed in Part I), I believe we can certainly grow in our awareness in the process of comparing them, and I hope this project contributes to the ongoing debate on intra-medium and inter-arts relationships and on their political statements.

The Angela Carter and Marosa di Giorgio Visual Effect

In chapters 3 and 4 I referred to the notion of *The Arcimboldo Effect* to exemplify the *imagetextual* consequences and repercussions of Arcimboldo's pictures in Carter's and di Giorgio's writings—and in the works of many other artists. It is in this respect that I use the idea of *The Angela Carter and Marosa di Giorgio Visual Effect*, as a figure to trace some of the many examples of visual artists who have worked under the influence of their powerfully compelling *imagetexts*.

In August 2012, the publishing house The Folio Society: Beautiful Illustrated Books published a hybrid *imagetextual* edition of *The Bloody Chamber and Other Stories* to coincide with the 20th anniversary of Angela Carter's death. Igor Karash won the second House of Illustration/Folio Society Illustration Award for his seven pictures for Carter's collection. Everywhere in this book, Karash's creations are referred to as "illustrations". According to Judith Witting, from The Folio Society, the open call for The Book Illustration Competition 2012: The Bloody Chamber, received over five hundred applications from all over the world.²⁷⁹ As part of the competition, each participant was asked to work on "The Bloody Chamber", "Puss in Boots" and the "Company of Wolves" and to propose a binding design. Despite the prestige of Carter in the canon of English literature, which has turned her books into extremely famous cult-objects, there is, from my perspective, a more obvious reason for the hundreds of visual artists who wanted to imprint their visuality together with Carter's texts: the extremely visual appeal of *The Bloody Chamber*

²⁷⁹ See www.foliosociety.com.

and Other Stories. Marina Warner was the appointed Chair of Judges and she declared: “Angela Carter’s visual imagination is famous for its vivid originality, and she summons pictures in every reader’s mind—this doesn’t make the illustrator’s task at all easy. The competition was fierce and the range of submissions fascinatingly varied and vivid” (qtd. in my correspondence with Judith Witting, 26/06/12). This capacity to “summon pictures in every reader’s mind”, this interplay with the verbal image, is precisely what brought me, and numerous others, to work with her texts.

With just a few minutes of online research, the amount of visual responses to texts written by Carter is overwhelming. The favourite text, in terms of being the most engaging, or the one that triggers visual representations the most, is “The Company of Wolves”. This is perhaps so because this short story is already adapted into the visual format of Neil Jordan’s film, which is relatively popular. But, perhaps also because the *imagetextual* qualities of this story are so irresistible that many artists decide to playfully intervene with them. In fact, some visual representations affiliated to Carter’s texts, like Litherland’s oil painting below (Fig. 98), incorporate textual quotations either into the visual work, or as titles or as quotes to accompany the work. This emphasises Mitchell’s argument—and one of the conceptual anchors of my essays—that, just as much as all texts are *imagetexts*, there are no pure visual media either; to believe so is to execute a kind of fetishisation of visuality (and of textuality). When beholding images created for texts, to interrogate texts, to counter-argue texts, or to parallel them, it is important to consider that not only is the text inevitably visualised, but the image becomes narrativised too.

For example, Gina Litherland and Jazmina Cininas created their narrative pictures in a strong dialogue with Carter’s *imagetextual* mosaic of lupine texts.



Fig. 97 Jazmina Cininas. *Angela Prefers the Company of Wolves*, 2005.

© Image reproduced courtesy of Jazmina Cininas.



Fig. 98 Gina Litherland. *What Path Are You Taking, the Path of the Needles or the Path of the Pins?*, 1998.

© Image reproduced courtesy of Gina Litherland.

Cininas is an Australian artist, printmaker and creator of *The Girlie Werewolf Project*, an ongoing research project that started in 1999 and is concerned with the “representations of female werewolves throughout history” (Cininas).²⁸⁰ In *Angela Prefers the Company of Wolves* (Fig. 97), Cininas is most probably referencing the story within the story in which an entire wedding party, 18th century-inspired, is transformed into wolves. This print shows a therianthrope creature which highlights Carter’s *imagetextual* project of female wolfism and becoming-animal that I presented in chapter 7.²⁸¹ What interests me the most about what Cininas calls the project of “the female werewolf” is the intermedial dialogue it proposes referring to the re-gendering of the tradition of the werewolf forged *imagetextually* in Carter’s narratives. In this manner, Cininas’s *Girlie*

²⁸⁰ See the Facebook page “The Girlie Werewolf Project”.

²⁸¹ “While visual culture has created a popular tradition (and gendering) of the werewolf as male in the contemporary imagination, this image is not necessarily reflective of the literature or broader thinking about werewolves throughout the ages. This offers up a rich tradition of the female werewolf that has largely been absent in visual culture. In creating a portrait gallery of female werewolves that draw on texts, my [Cininas] aim is to develop a visual mythography of the female werewolf that goes some way towards redressing this absence, drawing attention to the generally overlooked literary and historical narratives of female lycanthropy and the role of the feminine in the construction of werewolf lore” (My correspondence with the artist, 1/7/12).

Werewolf Project, which aims to create a space for the figure of the she-werewolf within visual representations, has a textual foundation and referent in Carter's writing.

On the other hand, Gina Litherland, from the USA, has also been inspired by Carter's subversive re-formatting of the lycanthrope tradition. Amongst her paintings, *What Path Are You Taking, the Path of the Needles or the Path of the Pins?* and *Little Red Cap* are pictures strongly intertwined with Carter's proposals both by the reaffirmation of the becoming-animal of the girl and by the portrayal of the iconic female werewolf. In *What Path Are You Taking?* (Fig. 98), the idea of becoming is expressed in the reflection of the girl in the pond. Instead of a girl's face, the water mirrors a she-wolf's head:

"*What Path Are You Taking* was, along with other sources, inspired by [The] *Company of Wolves*, especially in the reflection of the two wolf heads in the pond, as I [Litherland] was very interested in reworking the Red Riding Hood tale emphasizing the transformation of the girl who is initiated into the mysteries of the natural world by "straying from the path" into a world of apparent disorder, a world of a different order." (My correspondence with the artist, 2/8/11).

The line that constitutes the title of the painting is a quotation from Delarue's "Story of Grandmother". Therefore, as I have done, Litherland has identified Carter's *imagetexts*' closeness to the folkloric tradition and their distancing from Perrault's and the Brothers Grimm's literary prerogatives.



Fig. 99 Gina Litherland. *Little Red Cap*, 2011.

© Images reproduced courtesy of Gina Litherland.



Fig. 100 Gina Litherland. *Wolf-Alice (For Angela Carter)*, 2011.

In *Little Red Cap* (Fig. 99), the visual bonds to Carter's narrative are conveyed by the pack of wolves that dominates the background of the painting and by the closeness of girl and wolf. Despite the fact that this wolf is enormous and is showing his menacing pointy teeth, the educated girl (be sure not to miss the books in her basket) engages visually with him. She connects to the beast, aided by the dauntless knowledge she possesses: she is as untamed as he is.²⁸² In spite of clearly evoking the title of the Grimms' tale, the picture is also in direct affinity with Carter's texts: "*Little Red Cap* was directly influenced by the line at the end of *Company of Wolves* [short story], 'sweet and sound she sleeps in granny's bed, between the paws of the tender wolf.' I think the painting conveys a sense of tenderness and embracing as the wolf envelops *Red Cap*" (My correspondence with the artist, 19/8/11). Additionally, Litherland's *Wolf-Alice (for Angela Carter)* (Fig. 100) is dedicated to Carter.²⁸³ The painting offers a twist to the story of the feral child and works on a possibly lesbian affair. The Duke is absent and a hybrid she-werewolf seems to whisper a secret message to Alice, perhaps, the message of wilderness: "In my [Litherland's] mind the wolf-woman could be Wolf-Alice, but it could also be Angela Carter whispering to me through her marvellous writing. Writers and artists form a beautiful continuum of inspiration and coincidence that inspires and encourages one another" (My correspondence with the artist, 19/8/11).

Cininas and Litherland perpetuate the notion that the becoming-wolf of the girl protagonist, in the lupine collection of Carter's *imagetexts*, is the most radical transformation and the most subversive gesture by which Carter deforms the classic literary format of the tale and transmutes the story into an example of self-liberation and the exploration of that which is forbidden.

Interestingly, Litherland has also worked on the poetry of Marosa di Giorgio. Her *In Bloom (For Marosa di Giorgio)* (Fig. 101) recapitulates many motifs of di Giorgio's *imagetextual* poetics such as the egg-bird relationships with women and iconological strategies like the collage, the assemblage and the snap capture of metamorphosis à la Arcimboldo that I discussed in previous

²⁸² I developed these ideas in my catalogue essay: "Gina Litherland's Visual Mythologies: Making It New"

²⁸³ "I wish to pay tribute to her [Carter] and to recognise the secret conversation that I [Litherland] have been engaged in with her over at least twenty years" (My correspondence with the artist, 19/8/11)

chapters. Litherland's pictures are, then, another important aspect of the shared elliptical space of visual affinities formed between Carter and di Giorgio.



Fig. 101 Gina Litherland. *In Bloom (For Marosa di Giorgio)*, 2012.
© Image reproduced courtesy of Gina Litherland.

Unlike Carter's books, di Giorgio's have never been "illustrated" so far. However, like Carter, the Uruguayan also worked together and in collaboration with a visual artist; César Rodríguez Musmanno. I briefly presented their ekphrastic work together in chapter 2, and explained that their project did not survive the *coup d' état* in Uruguay. By the time they both lived in Salto, the cultural centre, Asociación Horacio Quiroga, held the atelier Taller Pedro Figari, which was an important place of reference for many figures of the Uruguayan art scene including: José Cziffery, José Cúneo, Enrique Amorím, Artigas Milans Martínez, Leandro Silva Delgado, Aldo Peralta and Lacy Duarte. As if to bring to the fore the relevance of visual arts for di Giorgio's creative world, Rodríguez Musmanno insists on the poet's interest in images manifested in her constant

presence in this cultural centre, and in *Espacio 2*, an art gallery in Salto he managed with Juan Ventayol between 1962 and 1967.²⁸⁴

There are two basic ways to influence another artist: to create a work which turns out to be a source of artistic inspiration for someone else (Carter's inspirational role in The Folio Society's five hundred applications, Litherland, Cininas and others) and to be a muse, in the Romantic sense, a model, a figure of admiration and devotion. Di Giorgio clearly developed both aspects; she was the muse and the creator of epigones. In relation to the significance of Marosa di Giorgio the muse, I presented the allure of her persona when studying *Lobo*. Additionally, she has been the model for several filmic, photographic and pictorial projects. José Cziffery, the leading artist of the Taller Pedro Figari, painted a portrait of the poet, *Marosa di Giorgio* (Fig. 102), a picture which rapidly became a symbol of the artist and a recognised icon of portraiture in Salto, featuring amongst the city's most important twenty-five works.²⁸⁵

Additionally, Rodríguez Musmanno recalls his long term interest in working on the texts of di Giorgio: "Como plástico, es muy lindo trabajar sobre la obra de Marosa, por su imaginación en base a color. Siempre me sentí atraído por la obra de ella a pesar de que yo soy abstracto, no trabajo con representaciones" [As a visual artist, it is very nice to work on the poetry of di Giorgio because her imagination is based on colour. Despite the fact that I am an abstract painter and that I do not work on representational pictures, I have always felt attracted to her *œuvre*] (My conversation with the artist, 21/12/10). As Musmanno pointed out, visual responses to di Giorgio's texts are very often abstract and expressionist; especially, Lemonnier's, Cabutti's and Varela's. I believe there might be a link between this and the "opacity" of di Giorgio's writings (Benítez, "Poesía" 78); an aspect I have signalled throughout this thesis

²⁸⁴ See Garet's *El milagro incesante*, p.38. When interviewed, Rodríguez Musmanno is keen on remembering di Giorgio's admiration for certain artists like Dalí, Miró and Le Douanier Rousseau, who was usually "un tópico de discusión" [a topic of discussion] in every artistic gathering or get-together in the local cafes, mostly because of his use of elements from nature and colourful animals (My conversation with the artist, 21/12/10). Di Giorgio's important role in the cultural life of Salto has also been emphasised to me by her sister, Nidia di Giorgio.

²⁸⁵ See the catalogue by Pedro da Cruz, *25 Obras del Museo de Bellas Artes María Irene Olarreaga Gallino (Salto)*.

when referring to the poet's resistance to map her affinities and establish her influences and sources. Alternatively, Carter's interest in visual representations is overtly expressed in her texts, films and essays. Consequently, the majority of the visual projects on Carter's *imagetexts* are representative and figurative; more like a visual recreation of the visual references of her works, rather than a visual interpretation of them.

Fig. 102 José Cziffery. *Marosa di Giorgio*, 1961.

This image has been removed by the author of this thesis for copyright reasons.



Fig. 103 Advertising poster for the exhibition *Los amigos de Marosa*, 2012.
© Image reproduced courtesy of Nicolás Minicapilli.

Moreover, Rodríguez Musmanno's reference to the poet's work being strikingly *imagetextual*, exemplified by the fact that her imaginative power is based on colour, is a constant I have recorded in all the interviews and talks I have had with visual artists working on both Carter's and di Giorgio's works, all recognising the combinatory visual and textual properties of their creations.

For example, when asked if he considered di Giorgio's texts to be particularly visual, Nicolás Minicapilli, a professional photographer and textile designer from Montevideo, answered:

“Sí, totalmente. La forma en que describe las situaciones dando detalles y luego cambiándolos, hablando de lo que se ve pero no está, así como

también de lo que ella ve pero que nadie más lo ve o lo nota. Creo que ella tenía una intención muy visual al escribir sus textos, ella quería que sus lectores vieran ese mundo escondido detrás de las cosas reales y simples” (My correspondence with the artist, 24/09/12) [Absolutely. The ways in which she describes situations, offering thorough details and then changing those details, portraying what can be seen but is not there, and depicting what she sees but nobody else notices. I think she had a very visual intention when writing her texts, she wanted her readers to see that world hidden behind real and simple things].

Minacapilli is one of those artists who embraces the spirit of the sister-arts tradition and considers his visual creations on di Giorgio to be “respuestas o experiencias visuales contagiadas de su [di Giorgio’s] espíritu creador” (My correspondence with the artist, 24/09/12) [responses or visual experiences infected by di Giorgio’s creative spirit]. In June 2012, Minacapilli organised and curated an exhibition in Montevideo, *Los amigos de Marosa* (Fig. 103), in which several visual artists were invited to express their cross-artistic friendship, or affinity, with di Giorgio. Minacapilli’s interest in offering a visual reading of di Giorgio’s work started before, in 2010, when he first exhibited *A Marosa*, his “photographic research” on the work of di Giorgio in Bahía Blanca, Argentina (Figs. 104 and 105). About this project, the artist argued that he instantly visualised di Giorgio’s words and that visualisation worked for him as a creative source for his own work: “Con Marosa me pasó algo muy peculiar, no solo visualizaba las descripciones de sus mundos sino que generaban en mí una energía creadora que no podría describirla con palabras” (My correspondence with the artist, 24/09/12).²⁸⁶ [Marosa provoked something very peculiar in me,

²⁸⁶ He continued: “En las sesiones de fotos que tuve para realizar la serie “A Marosa” (así se llamo la exposición en Bahía Blanca) simplemente invocaba el espíritu de esa energía creadora generada por sus textos. Las telas que utilicé son la mayoría de gran extravagancia, prendas que para mi criterio Marosa usó o usaría, principalmente camisas y vestidos. Eventualmente resonaban en mi, palabras muy usadas en sus textos, nombres de flores, oposiciones, situaciones surrealistas e infantiles” (My correspondence with the artist, 24/09/12) [In the photographic sessions that I based my series “To Marosa” (that was the name of the show in Bahía Blanca) on, I simply invoked the spirit of that creative energy generated by her texts. The fabrics I used were, most of them, of great extravagance, were pieces I believe Marosa used, could have used or would use, mainly shirts and dresses. Words that are very frequent in her texts resonated in me, names of flowers, oppositions, surreal or childish situations]

not only did I visualise the depictions of her worlds, but they also generated in me a creative energy I could not express in words]



Fig. 104 Nicolás Minacapilli. Untitled (from *A Marosa*), 2010.

Fig. 105 Nicolás Minacapilli. Untitled (from *A Marosa*), 2010.

© Images reproduced courtesy of Nicolás Minicapilli.

Cecilia Morales, a textile artist from Montevideo, who also participated in the exhibition *Los amigos de Marosa*, worked on a massive, seductive and succulent red mouth, full of pearls and little roses, which hung suspended from the ceiling (Fig. 106). Her visual and tactile installation was accompanied by a poetic text also written by Morales (returning the network of exchanges to the verbal arena one more time) that seems to address di Giorgio as the implicit reader: “Quiero contarte que volví a entregarme enterita al león (como tantas veces lo hicimos juntas). Y que como tantas otras veces, el zarpazo . . . Este monstruo encadenado, es el alma femenina de Marosa” (My correspondence with the artist, 21/08/12). [I want to tell you that I abandoned myself, wholeheartedly, to the lion, one more time (like so many times we have done it together). And like those other times, the swipe . . . This chained monster, it is Marosa’s feminine soul] The text links the luscious, red, textile mouth that represents Morales’s visual connection with di Giorgio, with the topic of a love affair between lion and woman which I have explored previously in chapter 6, in relation to Ernst’s and Fini’s iconography, and which is also suggested in one of Minacapilli’s photographs (Fig. 105). Morales’s mouth also suggests the eroticised nature of di Giorgio’s poetry and the enhancement of female sensuality that takes place in her pages through the figure of oral sexuality in the act of anthropophagic devouring and licking, which is an important ingredient of di Giorgio’s literary iconology in relation to carnivore beasts, as

shown in chapters 6 and 7. Metaphorically, the anthropophagic strategy refers to the devouring and appropriation of sources that di Giorgio perpetuates in her transculturated exchanges. Additionally, this mouth makes a visual hint at the voice of the poet which has been a key presence for the dialectic of words and images, as developed in chapter 7, and which relates to the many theatrical performances and poetry readings carried out by di Giorgio during her artistic life.²⁸⁷



Fig. 106 Cecilia Morales. *Sí, hay algo en mí.* (from *Los amigos de Marosa*), 2012.

© Image reproduced courtesy of Cecilia Morales.

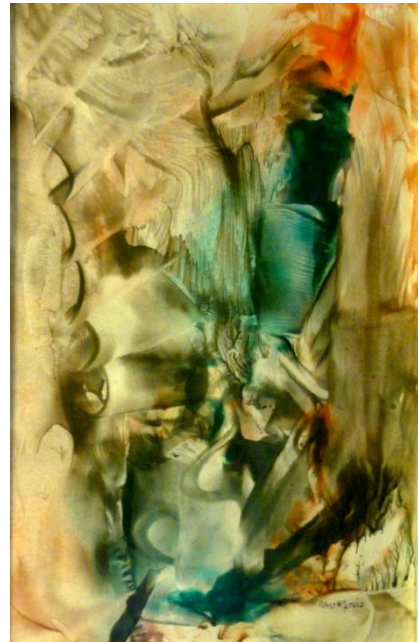


Fig. 107 Silvia Varela. *Estudio para rey de los tomates, según Marosa di Giorgio*, 2005.

© Image reproduced courtesy of Silvia Varela.

Finally, Silvia Varela, from Montevideo, was a personal friend of Marosa di Giorgio and produced three portraits of di Giorgio, one of which I present here (Fig. 107). This portrait from 2005, although expressionist and rather abstract, is meant to capture a profile of the poet, facing left holding the figure of a wolf, an animal whose presence proved meaningful in the previous chapter (My correspondence with the artist, 29/08/11). Additionally, through its title, *Estudio para rey de los tomates, según Marosa di Giorgio*, the picture pays homage to

²⁸⁷ For the role of theatrical performances in di Giorgio's work and for the poet as an actress, see Gareth's *El milagro* (48-62). Additionally, let us remember the poetic recital *Diadema* with which di Giorgio toured extensively through the Americas.

the agricultural epicentre of di Giorgio's *imagetextual* poetics as explored in detail in chapter 4.²⁸⁸

The examples offered prove two basic points upon which this research has relied. Firstly, that effectively, as Mitchell proposed, all media are hybrid and cross-referenced; and it is only conceptually and in theory that we assume the purity of representational operations: these visual creations are as impregnated by verbal textuality as Carter's and di Giorgio's works are intersected by visuality. Secondly, it confirms the extent to which literary engagement with visual representation is of crucial importance to these two writers' *imagetextual* poetics. Concomitantly, those pictures created, for example, not specifically on Carter's or di Giorgio's *imagetexts*, but on their personæ, offer portraits of the artists which are, nevertheless, in absolute interdependence with Carter's and di Giorgio's creations.

In "Interdisciplinarity and Visual Culture", Mitchell affirms that "[T]here is no way, in short, to keep visuality and visual images out of the study of language and literature. Visual culture is both an outer boundary and an inner 'black hole' at the heart of verbal culture" (543). Indeed, the study of Carter's and di Giorgio's *imagetextual* poetics has sought to prove this premise. Moreover, what these examples of *The Angela Carter and Marosa di Giorgio Visual Effect*—understood as the process of their texts being adapted, customised and modified by images—confirm, is also the extent to which reading cannot be confined solely to the mode of verbal experience. Reading triggers visual responses of mental picturing in the case of the majority of readers and, for those readers/artists who can express that visual "effect" of the text in artistic terms, mental picturing becomes graphic, material picturing. As staged in the works of Carter and di Giorgio, the dialectics of words and images are unstable and mutable and this implies that the relationship between the reader and the text is not exhausted in verbal interactions, but includes dialogue, affinity and confrontation with visual referents which are embedded in the text, called by the text or created by the text. I hope this research may help us to continue exploring these lines of thought.

²⁸⁸ See www.silviavarela.net.

Bibliography

Achugar, Hugo. *La Balsa de la Medusa: Ensayos sobre identidad, cultura y fin de siglo en Uruguay*. Montevideo: Trilce, 1992. Print.

- - - . "Paisajes y escenarios de la vida privada, literatura uruguaya entre 1920 y 1990." *Historias de la vida privada en el Uruguay: Individuo y soledades (1920-1990)*. Ed. José Pedro Barrán et alter. Montevideo: Ediciones Santillana, 2004. 208-237. Print.

- - - . *Planetas sin boca: Escritos efímeros sobre arte, cultura y literatura*. Montevideo: Trilce, 2004. Print.

- - - . "Monumentos, conmemoración y exclusión: Fragmentos referidos al monumento a *Los últimos charrúas*." *Planetas* 142-151.

- - - . "¿Kitsch, vanguardia o estética camp? Apuntes fragmentarios sobre la obra de Marosa di Giorgio: Acerca de la imposibilidad de atrapar a Marosa." *Hispanamérica*, 34.101 (August 2005): 105-110. Web. 5 May 2010.

- - - . "Apuntes sobre la 'literatura mundial'." Sánchez Pardo 197-121.

- - - . "Prólogo: Luis. A. Solari, a propósito de miradas, diálogos e invenciones." Haber 11-13.

Achugar, Hugo and Martha Camfield. "Oigo de continuo un aleteo y veo siempre un Resplandor." Aguirre 15-19.

Adamowicz, Elza. *Surrealist Collage in Text and Image: Dissecting the Exquisite Corpse*. Cambridge: Cambridge University Press, 2005. Print.

Aguirre, Osvaldo, ed. *No develarás el misterio: Entrevistas 1973-2004*. Buenos Aires: El Cuenco de Plata, 2010. Print.

- - - . "Una monja un poco gitana." Aguirre 66-76.

Agosín, Marjorie. *A Dream of Light and Shadow: Portraits of Latin American Women Writers*. Albuquerque: U of New Mexico P, 1995. Print.

Alice. Dir. Jan Švankmajer. Chanel Four Films and Condor Films, 1988. Film.

Alfons, Sven. "The Museum as Image of the World." Rasponi and Tanzi 67-88.

Alleridge, Patricia. *The Late Richard Dadd 1817-1886*. London: Tate Gallery, 1974. Print.

Alpers, Svetlana. "Interpretation without Representation, or, the Viewing of *Las meninas*". *Representations* 1 (February 1983): 31-42. Print.

- Andermahr, Sonya and Lawrence Phillips, eds. *Angela Carter: New Critical Readings*. London: Continuum, 2012. Print.
- Anwell, Maggie. "Lolita Meets the Werewolf: The Company of Wolves." *The Female Gaze: Women as Viewers of Popular Culture*. Ed. Lorraine Gamman and Margaret Marshment. London: The Women's Press, 1994. 76-85. Print.
- Apter, Emily. "A New Comparative Literature." *Damrosch et al* 409-420.
- Arac, Jonathan. "Anglo-Globalism?" *New Left Review* 16 (July-August 2002): 35-45. Web. 29 Jan. 2012.
- Aristotle. *Poetica*. Trans. S. H. Butcher. n.d, Web. 11 Oct. 2012.
- Armstrong, Nancy & Tennenhouse, Leonard. *The Violence of Representation: Literature and the History of Violence*. London: Routledge, 1989. Print.
- Artt, Sarah. "'Ambulant Fetish': The Exotic Woman in 'Black Venus' and 'Master'." *Andermahr and Phillips* 176-185.
- Atwood, Margaret. "Running with the Tigers." *Sage* 133-150.
- Bacchilega, Cristina. *Postmodern Fairy Tales: Gender and Narrative Strategies*. Philadelphia: U of Pennsylvania P, 1997. Print.
- - - . "In the Eye of the Fairy Tale." *Roemer and Bacchilega* 225-240.
- Baciu, Stefan. *Antología de la poesía surrealista latinoamericana*. Mexico: Joaquín Mortiz, 1974. Print.
- Bal, Mieke. "Reading the Gaze: The Construction of Gender on 'Rembrandt'." *Melville and Readings* 147-173.
- - - . *Reading Rembrandt: Beyond the Word-Image Opposition*. Amsterdam: Amsterdam Academic Archive, 2006. Print. Amsterdam Academic Archive.
- - - . "Dead Flesh or the Smell of the Painting." *Reading* 361-398.
- Bal, Mieke, and Norman Bryson. "Semiotics and Art History." *The Art Bulletin*. 73. 2 (June 1991): 174-208. Web. 17 Jan. 2012.
- Barrios, Graciela. *Aspectos de la Cultura Italiana del Uruguay*. Montevideo: CEI Societá Dante Alighieri-Comitato di Montevideo, 2003. Print.
- Barthes, Roland. *Elements of Semiology*. London: Jonathan Cape, 1967. Print.
- - - . "The Reality Effect." Ed. Tzvetan Todorov. *French Literary Theory Today: A Reader*. Cambridge: Cambridge University Press, 1982. 11-17. Print.

- - -. *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*. Oxford: Basil Blackwell, 1986. Print.

- - - . "Rhetoric of the Image." *Responsability* 21-40.

- - - . "Arcimboldo, or Magician and Rhétoriqueur." *Responsability* 129-148.

- - - . "Is Painting a Language?" *Responsability* 149-152.

- - - . "Sarduy: La face baroque." Guerrero and Wahl 1729-1730.

Bassnett, Susan. *Comparative Literature. A Critical Introduction*. Oxford: Blackwell Publishers, 1993. Print.

Bataille, Georges. *Eroticism*. London: Marion Boyards, 1987. Print.

Benítez Pezzolano, Hebert. "Marosa di Giorgio en las bocas de la luz." *Interpretación y eclipse: Ensayos sobre literatura uruguaya: Lautréamont, Julio Herrera y Reissig, Felisberto Hernández, Juan Carlos Onetti y Marosa di Giorgio*. Montevideo: Linardi y Risso, 2000. 51-61. Print.

- - - . "El realismo literario de Marosa di Giorgio." Benítez Pezzolano et alter 98-104.

- - - . "Poesía y mimesis en Marosa di Giorgio." Jesús Montoya Juárez y Ángel Esteban, eds. *Miradas oblicuas en la narrativa latinoamericana contemporánea: fronteras de lo real, límites de lo fantástico*. Madrid- Frankfurt: Iberoamericana-Vervuert, 2009. 77-93. Print.

Benítez Pezzolano, Hebert et alter, ed. *Hermes Criollo: Revista de crítica y de teoría literaria y cultural*. Montevideo: Ediciones Hermes Criollo. 4.9 (July-October, 2005). Print.

Benvenuto, Feliciano. "Preface." Rasponi and Tanzi 7.

Berger, John et alter. *Ways of Seeing*. London: Penguin Books, 2008. Print.

Bernheimer, Charles, ed. *Comparative Literature in the Age of Multiculturalism*. Baltimore: The John Hopkins University Press, 1995. Print.

- - - . "Introduction: the Anxieties of Comparison." Bernheimer 1-20.

- - - . "The Bernheimer Report, 1993: Comparative Literature at the Turn of the Century." Bernheimer 39-48.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*. Bungay: Penguin Books, 1979. Print.

- - - . "Little Red Ridding Hood." *The Uses of Enchantment*. 166-182.

Borges, Jorge Luis. "El escritor argentino y la tradición." *Obras Completas*. Buenos Aires: Emecé Editores, 1989. 267-275. Print. Volume 1.

- - - . "El Aleph." *Obras Completas*. Buenos Aires: Emecé Editores, 1989. 617-628. Print. Volume 1.

- - - . "Kafka y sus precursores." *Obras Completas*. Buenos Aires: Emecé Editores, 1989. 88-90. Print. Volume 2.

Bourdieu, Pierre and Jean-Claude Passeron's *Reproduction in Education, Society and Culture*. London: Sage Publications, 1977. Print. SAGE Studies in Social and Educational Change. Volume 5.

Bouton, Roberto J. *Bien campero: Diccionario del conocedor del campo*. Montevideo: Bolsilibros Arca, 1968. Print.

Bowers, Maggie Ann. *Magic(al) Realism*. New York: Routledge, 2004. Print.

Bravo, Luis. "Don y ritual." Aguirre 80-65.

- - - . "Marosa di Giorgio: El canto del cisne, Flor de lis." Benítez Pezzolano et al. 73-80.

- - - . *Escrituras Visionarias: Ensayos sobre literaturas Iberoamericanas*. Montevideo: Editorial Fin de Siglo, 2007. Print.

- - - . "Lecturas herme(néu)ticas del código 'Los papeles salvajes'." *Escrituras* 137-156.

Breton, André. *Manifestoes of Surrealism*. Michigan: Ann Arbor, 1974. Print.

- - - . "Manifesto of Surrealism (1924)." *Manifestoes* 1-48.

- - - . "Surrealist Situation of the Object." *Manifestoes* 255-278.

- - - . *Nadja*. Penguin: London, 1999. Print.

Brontë, Emily. *Wuthering Heights*. Oxford: Clarendon Press, 1976. Print.

Browning, Robert. "My Last Duchess." *The Poems*. Ed. John Pettigrew. Harmondsworth: Penguin, 1981. Print. Volume 1.

Bruña Bragado, María José. "'Inventivas' (neo)barrocas en el Uruguay." *Revista Nuestra América* 6 (2008): 99-113. Web. 29 May 2013.

- - - . "Maneras trágicas de "despertar" a una mujer: El matriarcado mítico de Marosa di Giorgio." YouScribe. n.d. Web. 13 Feb. 2013.

Bryson, Norman. *Word and Image: French Painting of the Ancient Régime*. Cambridge: Cambridge University Press, 1981. Print.

Bucheli, Marisa and Wanda Cabela. *Perfil demográfico y socio-económico de la población uruguaya según su ascendencia racial*. Montevideo: Instituto Nacional de Estadística, 2006. Web. 30 Oct. 2012.

Bueno, Raúl. "Apuntes sobre el lenguaje de la vanguardia latinoamericana." *Hispanamérica*. 24.71 (August 1995): 35-48. Web. 3 Sep. 2011.

Burgos, Fernando, ed. *Los escritores y la creación en Hispanoamérica*. Madrid: Editorial Castalia, 2004. Print.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. London: Routledge, 2008. Print.

Cacciari, Massimo. "Animarum Venator." Rasponi and Tanzi 275-298.

Capurro, Raquel. *La magia de Marosa di Giorgio*. Montevideo: Pazus, 2005. Print.

Carmen Miranda: Bananas Is My Business. Dir. Helena Solberg. Riofilme, 1995. Film.

Carter, Angela. *The Sadeian Woman: An Exercise in Cultural History*. London: Virago Press, 1979. Print.

- - -. trans. *The Fairy Tales of Charles Perrault*. Illus. Martin Ware. New York: Avon Books, 1979. Print.

- - -. *Come Unto These Yellow Sands*. London: Bloodaxe Books, 1985. Print.

- - -. "Preface." *Come*. 7-13.

- - -. "Come Unto These Yellow Sands." *Come* 16-56.

- - -. "The Company of Wolves." *Come* 57-83.

- - -. *Comic & Curious Cats*. Illus. Martin Leman. New York: Harmony Books, 1988. Print.

- - -. *Love*. New York: Penguin, 1988. Print.

- - -. "Frida Kahlo." *Images of Frida Kahlo*. Ed. Julian Rothenstein. London: Redstone Press, 1989. Print.

- - -. ed. *The Virago Book of Fairy Tales*. London: Virago Press, 1990. Print.

- - -. ed. *Sleeping Beauty and Other Stories*. Illus. Michael Foreman. London: Gollancz Children's Paperbacks, 1991. Print.

- - - . ed. *The Second Virago Book of Fairy Tales*. London: Virago Press, 1993. Print.
- - - . *Nights at the Circus*. London: Penguin, 1993. Print.
- - - . *The Curious Room: Plays, Film, Scripts and an Opera*. London: Chatto and Windus, 1996. Print.
- - - . *The Magic Toyshop*. New York. Penguin, 1996. Print.
- - - . *Burning Your Boats: The Collected Short Stories*. New York: Penguin, 1997. Print.
- - - . "Master." *Burning* 75-80.
- - - . "The Bloody Chamber." *Burning* 111-143.
- - - . "The Werewolf." *Burning* 210-211.
- - - . "The Company of Wolves." *Burning* 212-220.
- - - . "Wolf-Alice." *Burning* 221-230.
- - - . "Black Venus." *Burning* 231-244.
- - - . "Alice in Prague or The Curious Room." *Burning* 397-408.
- - - . "Impressions: The Wrightsman Magdalene." *Burning* 409-416.
- - - . *Shaking a Leg: Collected Writings*. New York: Penguin, 1998. Print.
- - - . "Notes from the Front Line." *Shaking* 36-43.
- - - . "Munch and Antibiotics." *Shaking* 223-227.
- - - . "People as Pictures." *Shaking* 234-238.
- - - . "Berthold Hinz: Art in the Third Reich." *Shaking* 420-422.
- - - . "Treasures of Ancient Nigeria." *Shaking* 422-426.
- - - . "Artists of the Tudor Court." *Shaking* 426-430.
- - - . "Pontus Hulten: The Arcimboldo Effect." *Shaking* 430-431.
- - - . "Three Women Painters." *Shaking* 431-433.
- - - . "Jorge Luis Borges: *An Introduction to English Literature*." *Shaking* 440-442.

- - - . "The Better to Eat You With." *Shaking* 451-455.
- - - . "Latin Rhythms." *Shaking* 459-460.
- - - . "The Alchemy of the Word." *Shaking* 507-512.
- - - . *Sea-Cat and Dragon King*. Illus. Eva Tatcheva. New York: Bloomsbury Children's Books, 2000. Print.
- - - . trans. *The Fairy Tales of Charles Perrault*. London. Penguin, 2008. Print.
- - - . ed. *Angela Carter's Book of Fairy Tales*. Illus. Corinna Sargood. London: Virago Press, 2010. Print.
- - - . *The Bloody Chamber and Other Stories*. Illus. Igor Karash. London: the Folio Society, 2012. Print.
- Carter, Angela and Neil Jordan. "The Company of Wolves." Carter, *Curious Room* 185-244.
- Carroll, Lewis. *Alice's Adventures in Wonderland*. Illus. John Tenniel. London. Penguin Classics, 2007. Print.
- Casanova, Pascale. *The World Republic of Letters*. Cambridge, Massachusetts. Harvard University Press, 2004. Print.
- - - . "La literatura como mundo." Sánchez Pardo 63-89.
- - - . "Literature, Nation and Politics." Damrosch et al. 329-340.
- Casanova, Eduardo and Roberto Mascaró. *Video Ficción basado en textos de Marosa di Giorgio*. 1990, TS Script. Montevideo.
- Chadwick, Whitney. *Women Artists and the Surrealist Movement*. London: Thames and Hudson, 1993. Print.
- - - . ed. *Mirror Images: Women, Surrealism and Self-Representation*. Massachusetts: The Mit Press, 1998. Print.
- Chaucer, Geoffrey. "The Nun's Tale." *The Canterbury Tales*. London: Edward Arnold, 1980. 370-388. Print.
- Chow, Ray. "In the Name of Comparative Literature." Bernheimer 107-116.
- Cininas, Jazmina. "The Girlie Werewolf Hall of Fame: Historical and Contemporary Figurations of the Female Lycanthrope." *RMIT University*, 2000. Web. 1 July 2012.
- Cirlot, Eduardo. *Dictionary of Symbols*. London: Routledge & Kegan Paul, 1971. Print.

Cixous, Hélène. "The Laugh of the Medusa." Trans. Keith Cohen and Paula Kohen. *Signs*. 1.4 (Summer, 1976): 875-893. Web. 14 Aug. 2011.

- - - . "Love of the Wolf." *Stigmata. Escaping Texts*. Routledge: London, 2005. 110-132. Print.

Conley, Katherine. *Automatic Woman: The Representation of Woman in Surrealism*. London: The U of Nebraska P, 1996. Print.

- - - . "Going for Baroque in the Twentieth Century: From Desnos to Brossard." *Québec Studies* 31 (Summer-Spring, 2001): 12-23. Web. 22 Feb. 2013.

Crofts, Charlotte. "*Anagrams of Desire*": *Angela Carter's Writing for Radio, Film and Television*. Manchester: Manchester University Press, 2003. Print.

Culler, Jonathan. *Framing the Sign: Criticism and Its Institutions*. London: Wiley-Blackwell, 1988. Print.

- - - . "Comparative Literature, at Last." Saussy 237- 249.

DaCosta Kauffman, Thomas. "The Allegories and Their Meaning." Rasponi and Tanzi 89-110.

Da Cruz, Pedro. *25 Obras del Museo de Bellas Artes María Irene Olarreaga Gallino (Salto)*. Montevideo: Museo Nacional de Artes Visuales, 2010. Print. Serie Intercambios.

Damrosch, David. "Literary Study in an Elliptical Age." Bernheimer 122-134.

- - - . "English in the World." *What is World Literature?* Princeton: Princeton University Press, 2003. 209-230. Print.

- - - . "World Literature in a Postcanonical, Hypercanonical Age." Saussy 43-53.

- - - . "Frames for World Literature." *Boston University Modern Languages and Comparative Literature: Comparative Studies of the Premodern World*, 2012: 2-21. Web. 20 May 2013.

Damrosch David, Natalie Melas and Mbongiseni Buthelezi, eds. *The Princeton Sourcebook on Comparative Literature: From the European Enlightenment to the Global Present*. Princeton: Princeton University Press, 2009. Print.

Delarue, Paul. "The Story of Grandmother." Carter, *Angela Carter* 464-465.

Delbaere-Garant, Jeanne "Psychic Realism, Mythic Realism, Grotesque Realism: Variations on Magic Realism in Contemporary Literature in English." Parkinson Zamora and Faris 249-266.

Deleuze, Giles and Félix Guattari. *Kafka: Toward a Minor Literature*. Minneapolis: U of Minnesota P, 1986. Print.

- - - . *A Thousand Plateaus: Capitalism and Schizophrenia*. London: Continuum, 2011. Print.

Delgado Aparain, Mario. ed. *El lobizón: Cuentos uruguayos del séptimo hijo varón*. Montevideo: Ediciones La República, n.d. Print.

Derrida, Jacques. *The Truth in Painting*. London: The U of Chicago P, 1987. Print.

Dhanens, Elizabeth. *Van Eyck: The Ghent Altarpiece*. London: Allen Lane, 1973. Print. Art in Context. Eds. Jhon Fleming and Hugh Honour.

Di Giorgio, Marosa. *Reina Amelia*. Buenos Aires: Adriana Hidalgo Editora, 1999. Print.

- - - . *La flor de Lis*. Buenos Aires: Cuenco de Plata, 2005. Print.

- - - . "Pasajes de un memorial: Al abuelo toscano Eugenio Médici." Garet, *Pasajes* 39-55.

- - - . "Autobiografía." Garet, *Pasajes* 85-117.

- - - . "Crónica de viaje a Israel y Europa." Garet, *Pasajes* 119-134.

- - - . "Pintó con flores." Garet, *Pasajes* 147-148.

- - - . "Emily y Emily." Garet, *Pasajes* 158-159.

- - - . "Lo Surreal: André Breton." Garet, *Pasajes* 167-168.

- - - . *Los papeles salvajes*. Buenos Aires: Adriana Hidalgo, 2008. Print.

- - - . "Poemas." *Papeles* 15-32.

- - - . "Humo." *Papeles* 33-58.

- - - . "Druida." *Papeles* 59-88.

- - - . "Historial de las violetas." *Papeles* 89-108.

- - - . "Clavel y tenebrario." *Papeles* 181-242.

- - - . "La liebre de marzo." *Papeles* 243-306.

- - - . "Mesa de esmeralda." *Papeles* 307-424.

- - - . "La falena." *Papeles* 425-544.

- - - . "Membrillo de Lusana." *Papeles* 545-582.
- - - . "Diamelas a Clementina Médici." *Papeles* 583-644.
- - - . *El Gran Ratón Dorado, El Gran Ratón de Lilas: Relatos eróticos completos*. Buenos Aires: El Cuenco de Plata, 2008. Print.
- - - . "Camino de las Pedrerías." *Gran Ratón* 33-263.
- - - . *The History of Violets*. Trans. Jeanne Marie Pitas. New York: Ugling Duckling Presse, 2010.
- - - . *Diadem: Selected Poems*. Trans. Adam Gianelli. New York: BOA Editions, 2012.
- Dimensions of Dialogue*. Dir. Jan Švankmajer. Krátký Film Praha, 1983. Film.
- Dimock, Wai Chee. "Literature for the Planet." *Globalizing* 173-188.
- Druick, Douglas, ed. *Odilon Redon: 1840-1916*. London: Thames and Hudson, 1994. Print.
- Easton, Alison, ed. *New Casebooks: Angela Carter*. London: Macmillan Press, 2000. Print.
- Eco, Umberto. *A Theory of Semiotics*. Bloomington: Indiana University Press, 1976. Print.
- Echavarren, Roberto. *Transplatinos: Muestra de poesía rioplatense*. Mexico City: El Tucán de Virginia, 1991. Print.
- - - . "Marosa di Giorgio: Última poeta del Uruguay." *Revista Iberoamericana*. LVIII. 160-161. (Julio-Diciembre 1992): 1103-1115. Web. 15 Aug. 2011.
- - - . "Barroco y neobarroco: Los nuevos poetas". Ed. Horacio Costa. *A palavra poética na América Latina: A valiação de uma geração*. São Paulo: Memória-Fundação de América Latina, 1992. 143-147. Print.
- - - . *Marosa di Giorgio: Devenir intenso*. Montevideo: Lapzus, 2005. Print.
- - - . "Marosa di Giorgio." *Henciclopedia*, n.d. Web. 10 July 2011.
- Echavarren, Roberto and Kent Johnson, eds. *Hotel Lautréamont: Contemporary Poetry from Uruguay*. Bristol: Shearsman Books, 2011. Print.
- Elliot, Patrick, ed. *Another World: Dalí, Magritte, Miró and the Surrealists*. Edinburgh: National Galleries of Scotland, 2010. Print.

Erens, Patricia, ed. *Issues in Feminist Film Criticism*. Bloomington: Indiana University Press, 1990. Print.

Ernst, Max. *Une Semaine de Bonté: A Surrealist Novel in Collage*. New York: Dover Publications, n.d. Print.

- - - . *Beyond Painting*. New York: Wittenborn, Schultz, Inc., 1948. Print.

Espina, Eduardo. "La reina de las mariposas." Aguirre 58-65.

- - - . "De la jungla de Lautréamont a Selva Márquez: El (casi) inexistente surrealismo uruguayo." *Revista Iberoamericana*. LVIII. (July-December 1992): 933-954. Web. 13 Aug. 2011.

Evans, R.J.W. "The Imperial Court in the Time of Arcimboldo." Rasponi and Tanzi 35-54.

"Excerpts from the Inventory of Art Treasures in Sweden." Rasponi and Tanzi 241-244.

Faber Sebastian. "Zapatero, a tus zapatos. La tarea del crítico en un mundo globalizado." Sánchez-Pardo 117-146.

Faget, Eduardo. *Folklore mágico del Uruguay*. Montevideo: Ediciones Tauro, 1969. Print.

Falchetta, Piero, ed. "Anthology of the 16th Century Texts." Rasponi and Tanzi 143-202.

Ferrer, Christian and Osvaldo Baigorria, eds. *Nestor Perlonguer. Prosa plebeya: Ensayos 1980-1982*. Buenos Aires: Ediciones Colihue, 1997. Print.

Figueredo, Marcelo. "Reina Marosa." Aguirre 123-130.

Flora. Dir. Jan Švankmajer. MTV Productions, 1989. Film.

Font, Natalia. "Historias de lobos: Pincho Casanova y Marosa di Giorgio." *33 Cines*. 2. 6 (2011): 68-78. Print.

- - - . *Gina Litherland's Visual Mythologies: Making it New*. Chicago: Corbett vs. Dempsey, 2013. Print.

Foucault, Michael. *This Is Not a Pipe*. Los Angeles: University of California Press. Quantum Books, 1983. Print.

- - - . "Las Meninas." *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge, 2002. 3-18. Print.

Franková, Milada. "Angela Carter's Mannerism in Rudolph II's Curious Room." *Sbornik Praci Filozoficke Fakulty Brnenske Univerzity Studia Minora Facultatis*

Philosophicae Universitatis Brunensis. Brno Studies in English 25. (Sept 5, 1999):127-133. Web. 17 Feb. 2010.

Frank, Joseph. "Spatial Form in Modern Literature: An Essay in Three Parts". *The Sewanee Review*. 53.4. (Autumn, 1945): 643-653. Web. 27 Sep. 2012.

Frega Ana, and Beatriz Vegh, ed. *En torno a las "invasiones inglesas": Relaciones políticas y culturales con Gran Bretaña a lo largo de dos siglos*. Montevideo: Departamentos de Historia del Uruguay y de Letras Modernas, Facultad de Humanidades y Ciencias de la Educación, Universidad de la República, 2007. Print.

Freud, Sigmund. *The Uncanny*. London: Penguin, 2003. Print.

- - - . "Medusa's Head." Ed. Strachey, James. *Collected Papers*. London: Hogarth Press, 1950. 106-105. Print. Volume 5.

Fučíková, Eliška. "The Divertissement of Prague." Rasponi and Tanzi 121-132.

Gamble, Sarah. *The Fiction of Angela Carter: A Reader's Guide to Essential Criticism*. Hampshire: Palgrave Macmillan, 2001. Print.

García, Tânia. "Carmen Miranda: Imagem e símbolo da América Latina construído por Hollywood." *Idéias, representações e mitos norte-americanos, V Encontro da Associação Nacional de Pesquisadores de História Latino-Americana e Caribenha*. Belo Horizonte: ANPHLAC, 2002. Web. 6 Dec 2012.

García Canclini, Néstor. *Hybrid Cultures: Strategies for Entering and Leaving Modernity*. London: U of Minnesota P, 1997. Print.

García Helder, Daniel. "Síntesis biográfica de Marosa di Giorgio." Di Giorgio *Los papeles*. 653- 667. Print.

García Márquez, Gabriel. "Fantasía y creación artística en América Latina y el Caribe." *Repositorio Institucional, Universidad Veracruzana*, n.d. Web. 16 Nov. 2011.

Garet, Leonardo. *El milagro incesante: Vida y obra de Marosa di Giorgio*. Salto: Ediciones Aldebarán, 2006. Print.

- - - . ed. *Pasajes de un memorial: Al abuelo Toscano Eugenio Médici*. Salto: Centro Comercial e Industrial de Salto, 2006. Print.

Genette, Gérard. *Paratexts: Thresholds of Interpretation*. Melbourne: Cambridge University Press, 1997. Print.

Girard, René. *Violence and the Sacred*. London: Continuum, 2007. Print.

Glik, Sol. "Yes, tenemos bananas: Construcciones de género y raza en los estereotipos plasmados por Hollywood (1930-1955)." *Congreso Internacional 1810-2010. 200 Años de Iberoamérica*. n.d: 2371-2384. Web. 6 Dec. 2012.

Globalizing Literary Studies. PMLA. 116.1. (January 2001). Print.

Goić, Cedomil. "El surrealismo y la literatura latinoamericana." *Revista Chilena de Literatura*. 8 (April, 1977): 5-34. Web. 3 Sept. 2011.

Gombrich, Ernst. "A Crisis of Art. Europe, later sixteenth century". *The Story of Art*. London: Phaidon Press, 2010. 361-386. Print.

Goodman, Nelson. *Languages of Art: An Approach to Theory of Symbols*. Indianapolis: Hackett Publishing Company, 1976. Print.

Grimm, Jacob and Wilhelm Grimm. "Little Red Cap." Zipes 135-138.

Gubar, Susan. "Representing Pornography: Feminism, Criticism and Depictions of Female Violation." *Critical Inquiry*. 13.4. (Summer, 1987): 712-741. Web. 4 Sept. 2011.

Guerrero, Gustavo and François Wahl, coord. *Severo Sarduy: Obra completa*. Madrid: Galaxia Gutenberg, Círculo de Lectores, 1999. Print. Colección ALLCA XX Archivos. Volume 2.

Gunn, Giles. "Introduction: Globalizing Literary Studies." *Globalizing* 16-31.

Haber, Alicia. *Luis A. Solari: Máscaras todo el año*. Montevideo: Linardi y Risso, 2003. Print.

- - - . "Uruguay." *Latin American Art in the Twentieth Century*. Ed. Edward J. Sullivan. London: Phaidon Press, 2006. 261-282. Print.

Haffenden, John. "Angela Carter." *Novelists in Interview*. New York: Methuen & Co., 1985. 76-96. Print.

Hames, Peter, ed. *The Cinema of Jan Švankmajer: Dark Alchemy*. London: Wallflower Press. 2008. Print.

Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." *Simians, Cyborgs and Women: The Reinvention of Nature*. New York: Routledge, 1991. 149-181. Print.

Hauser, Arnold. *Mannersim: The Crisis of the Renaissance and the Origin of Modern Art*. London: Routledge and Kegan Paul, 1965. Print. Volume 1

Heffernan, James A.W. "Ekphrasis and Representation." *New Literary History*. 22. 2. (Spring 1991): 297-316. Web. 7 Mar. 2012.

- - - . "Entering the Museum of Words: Browning's 'My Last Duchess' and Twentieth-Century Ekphrasis." Wagner 262-280.

- - - . *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*. Chicago: The U of Chicago P, 2004. Print.

- - - . "Gaze and Glance in Browning's 'My Last Duchess.'" Museum 139-145.

- - - . ed. *Space, Time, Image, Sign: Essays on Literature and Visual Arts*. New York: Peter Lang, 1987. Print. Literature and Visual Arts New Foundations.

Herrera, Hayden. *Frida Kahlo. The Paintings*. London: Bloomsbury, 1991. Print.

Henard Dutheil, Martine. "Modelling for Bluebeard: Visual and Narrative Art in Angela Carter's 'The Bloody Chamber'." Mæder, Beverly et al. 183-208.

Historia Naturæ (Suita). Dir. Jan Švankmajer. Krátký Film Praha, 1967. Film.

Hollander, John. *The Gazer's Spirit: Poems Speaking to Silent Works of Art*. Chicago: The U of Chicago P, 1995. Print.

Horace. *Horace's Ars Poetica or Epistle to Pisos*. Trans. A.S. Kyne. *Poetry in Translation*, n.d. Web. 20 Feb. 2012.

Hulse, Clark. "'A Piece of Skilful Painting' in Shakespeare's Lucrece." *Shakespeare Survey* 31 (1979): 13-22. Web 6 June 2012.

Hutcheon, Linda. *A Theory of Adaptation*. New York: Routledge, 2006. Print.

Huxley, Aldous. *The Doors of Perception and Heaven and Hell*. Middlesex: Penguin Books, 1971. Print.

Jakobson, Roman. "Closing Statement: Linguistics and Poetics." *Style in Language*. Ed. T. A. Sebeok. New York: Wiley, 1960. 350-377. Print.

- - - . *Essais de linguistique générale*. Paris: de Minuit, 1983. Print.

Jameson, Frederic. *Postmodernism or, the Cultural Logic of Late Capitalism*. London: Verso, 1991. Print.

Jost, François. "The Look: From Film to Novel. An Essay in Comparative Narratology." *A Companion to Literature and Film*. Eds. Robert Stam and Alessandra Raengo. Oxford: Blackwell, 2004. 71-80. Print.

Jowett, Lorna. "Between the Paws of the Tender Wolf: Authorship, Adaptation and Audience." Andermahr and Phillips 33-43.

Kaplan, Ann. "Is the Gaze Male?" n.d. Web. 15 Jan. 2013. 1-12.

Kopple, Kathryn A. "Uruguay's Surrealist Woman Writer: Marosa di Giorgio's Lines of Escape." *Journal of Latin American Cultural Studies*. 9.1. (2000): 47-58. Web. 17 Jul. 2011.

Kriegeskorte, Werner. *Arcimboldo*. Köln: Taschen GmbH, 2004. Print.

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

Kristal, Efraín. "'Considernado en frío...': Una respuesta a Franco Moretti." Sánchez Pardo 101-116.

Landow, George P. *Images of Crisis: Literary Iconography, 1750 to the Present*. London: Routledge & Kegan Paul Books, 1982. Print.

Lang, Andrew. *The Brown Fairy Book*. Project Gutenberg. Jan 2009. Web. July 2011.

Lautréamont, Conde de. *Los cantos de Maldoror*. Madrid: Cátedra, 2005. Print.

Lee, Rensselaer W. *Ut Pictura Poesis: The Humanistic Theory of Painting*. New York: The Northon Library, 1967. Print.

Lessing, Gotthold Ephraim. *Laocoon: An Essay upon the Limits of Poetry and Painting*. New York: Dover, 2005. Print.

Lobo. Dir. Roberto Casanova. C.E.M.A. Producciones, 1990. Film.

López, Alfred J. "Introduction: Comparative Literature and the Return of the Global Repressed." *The Global South*. Indiana University Press. 1.1-2 (Fall 2007): 1-15. Web. 22 Feb. 2012.

Lucchesi Ragni, Elena and Renata Stradiotti, eds. *Da Raffaello a Ceruti: Capolavori della Pittura dalla Pinacoteca Tosio Martinengo*. Brescia: Linea d'ombra Libri Conegliano, 2004. Print.

Llurba, Ana. "El erotismo en la narrativa de Marosa di Giorgio." *Espéculo: Revista de Estudios Literarios*, 2010. Web 25 May 2013.

Machado, Melisa. "Con la poeta Marosa di Giorgio: A escribir he venido al mundo." *El País Cultural* 512 (18 June 1999). Web. 1 July 2012.

Mæder, Beverly et al., eds. *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*. Bern: Peter Lang AG, International Academic Publishers, 2006. Print.

Manley, Kathleen. "The Woman in Progress in Angela Carter's 'The Bloody Chamber'." Roemer and Bachilega 83-93.

Makinen, Merja. "Angela Carter's *The Bloody Chamber* and the Decolonisation of Feminine Sexuality." Easton 20-36.

Marcus, Steven. *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth Century England*. London: Corgi Books, 1969.

Markus Ruth. "Surrealism's Praying Mantis and Castrating Woman." *Woman's Art Journal*. 21.1 (Spring-Summer 2000): 33-39. Web. 1 Sept. 2011.

Mascaró, Roberto. "Salteña de múltiples migraciones, faunesa, druida...." Aguirre 52-55.

Mathews, J.H. *The Imagery of Surrealism*. New York: Syracuse University Press, 1977. Print.

Matus, Jill. "Blonde, Black and Hottentot Venus: Context and Critique in Angela Carter's 'Black Venus'." Easton 161-172.

Melville, Stephen and Bill Readings, ed. *Vision and Textuality*. Durham: Duke University Press, 1995. Print.

Migdal, Alicia. "Marosa di Giorgio. Sus juegos y nacimientos." Aguirre 20-24.

Mignolo, Walter. *The Idea of Latin America*. Oxford: Blackwell, 2005. Print.

- - - . *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking*. Princeton: Princeton University Press, 2000. Print.

- - - . "Coloniality of Power: The Modern World System from the Colonial Perspective." *Local* 51-60.

Minelli, María Alejandra. "Las olvidadas del neobarroco: Alejandra Pizarnik y Marosa di Giorgio." *La Aljaba, Segunda Época*. VIII (2003): 193-207. Web. 20 Oct. 2011.

Mitchell, W.J.T. "Spatial Form in Literature: Toward a General Theory." *Critical Inquiry*. 6.3. (Spring 1980): 539-567. Web. 11 Sept. 2011.

- - - . *Iconology: Image, Text, Ideology*. Chicago: The U of Chicago P, 1986. Print.

- - - . "Going Too Far With The Sister Arts." Heffernan, *Space* 1-11.

- - - . *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: The U of Chicago P, 1994. Print.

- - - . "On the Medusa of Leonardo Da Vinci in the Florentine Gallery." *Picture* 171-181.

- - - . "Interdisciplinarity and Visual Culture." *The Art Bulletin*. LXVIII. 4 (December 1995): 540-544. Web. 26 Oct. 2012.

- - - . "There Are No Visual Media." *Journal of Visual Culture*. 4.2 (August 2005): 257-266. Web. 1 Oct. 2012.

Montevideoproust. Dir. Hermes Millán Redín. Jitanjáfora Producciones, Distribuidora Uruguaya de Telefilms, 1994. Film.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. New York: Methuen & Co., 1986. Print.

Montañez, Soledad. "The Perverse Comedy: Genre, Gender and Identity in Marosa di Giorgio's *Misales* (1993), *Camino de las Pedrerías* (1997) and *Rosa Mística* (2003)." *Identity, Nation, Discourse: Latin American Women Writers and Artists*. Ed. Claire Taylor. Newcastle Upon Tyne: Cambridge Scholars, 2009. 144-159. Print.

Moretti, Franco. "Conjectures on World Literature." *New Left Review* 1 (January-February 2000). Web. 16 Jan. 2011.

- - - . "More Conjectures on World Literature". *New Left Review* 20 (March-April. 2003) Web. 16 Jan. 2011.

- - - . *Modern Epic: The World System from Goethe to García Márquez*. London: Verso, 1996. Print.

- - - . "Dos textos en torno a la teoría del sistema mundo." Sánchez Pardo 47-62.

Morrison, Jeff & Krobb Florian. *Text into Image: Image into Text*. Amsterdam: Rodopi, 1997. Print.

Moulin Civil, François. "Invención y epifanía del Neobarroco: Excesos, desbordamientos, reverberaciones" Guerrero and Wahl 1649-1678.

Mulvey, Laura. "Visual Pleasure and the Narrative Cinema." *Visual and Other Pleasures*. London: Macmillan, 1989. 14-28. Print

- - - . "Afterthoughts on 'Visual Pleasures and Narrative Cinema' inspired by 'Duel in the Sun'." *Visual* 29-38.

Munford, Rebecca. "Re-Presenting Charles Baudelaire/Re-Presencing Jeanne Duval: Transformations of the Muse in Angela Carter's 'Black Venus'." *Forum for Modern Languages Studies*. 40.1 (2004):1-13. Web. 9 Oct 2013.

- - -, ed. *Re-Visiting Angela Carter: Texts, Contexts, Intertexts*. London: Palgrave Macmillan, 2006. Print.

Nadeau, Maurice. *The History of Surrealism*. Massachusetts: The Belknap Press of Harvard University Press, 1989. Print.

Olivera-Williams, María Rosa. "La imaginación salvaje: Marosa di Giorgio." *Revista Iberoamericana*. LXXI. 211 (Abril-Junio 2005): 403-416. Web. 11 July 2011.

Olson, Rebecca. *Behind the Arras: Tapestry Ekphrasis in Spencer and Shakespeare*. Diss. Ann Arbor: ProQuest, UMI Dissertation Publishing, 2008. Print.

O'Pray, Michael. "Jan Švankmajer: A Mannerist Surrealist." *Hames* 40-66.

Ortiz, Fernando. *Cuban Counterpoint. Tobacco and Sugar*. Durham: Duke University Press, 1995.

Oxford Dictionaries. Oxford University Press, 2012. Web. 1 June 2010.

Ovid. *Metamorphoses XIII-XV: And Indexes*. Ed. and Trans. D.E.Hill. Warminster: Aris and Phillips, 2000. Print.

Paladilhe, Jean. *Gustave Moreau*. Paris: Hazan Fernand éditeur, 1971. Print.

Pallares, Ricardo. "La liebre de marzo como en enero." *Tres mundos en la lírica uruguaya actual: Washington Benavides, Jorge Arbeleche, Marosa di Giorgio*. Montevideo: Ediciones de la Banda Oriental, 1992. 43-58. Print.

Panofsky, Erwin. *Studies in Iconology*. New York: Harper and Row, 1962. Print.

Paredes, Américo. *Folktales of Mexico*. Chicago: The U of Chicago P, 1970. Print. *Folktales of the World*.

Parkinson Zamora, Loise, and Wendy Faris, eds. *Magical Realism: Theory, History, Community*. London: Duke University Press, 1995. Print.

Paz, Octavio. *Children of Mire: Modern Poetry from Romanticism to Avant-Garde*. Cambridge, Massachusetts: Harvard University Press, 1974. Print.

- - - . "El arquero, la flecha y el blanco (sobre J. L. Borges)." *Ignoria: Biblioteca Hogar*, 10 Dec. 2010. Web. 23 Jan. 2012.

- - - . "Sobre el Surrealismo hispanoamericano: El fin de las habladurías." *Estudios y Reseñas Grupal*, n.d. Web. 8 Feb 2013.

Perlongher, Néstor. "Caribe transplatino: Introducción a la poesía cubana y rioplatense." Ferrer and Baigorria 93-102.

- - - . "La barroquización." Ferrer and Baigorria 113-117.

Perrault, Charles. *Perrault's Fairy Tales*. New York: Dover Publications, 1969. Print.

- - - . "Little Red Riding Hood." Carter, *Angela Carter* 215-217.

Pi Hugarte, Renzo. "Elementos de la cultura italiana del Uruguay." *Unesco*, 2001. Web 22 April 2011.

Pitas, Jeanine Marie, trans. *The History of Violets*. New York: Ugly Duckling Press, 2010. Print.

Plutarch. "Life of Romulous". The Project Gutenberg. 12, Nov, 2004. Web. 16 July 2010.

Poe, Edgar Allan. *Complete Tales & Poems*. New York: Vintage Books, 1975. Print.

- - - . *The Philosophy of Composition*. American Studies at the University of Virginia, n.d. Web. 20 Jan 2013.

Pollock, Griselda. "Modernity and Spaces of Femininity." *Vision and Difference: Feminism, Femininity and the Histories of Art*. Routledge: Padstow, 2003. 70-127. Print.

Pontus Hulten. "Three Kinds of Interpretations." Rasponi and Tanzi 19-43.

Porzecanski, Teresa. "Marosa di Giorgio: Uruguayan Scared Poet of the Garden." *Agosín* 303-314.

Pratt, Mary Louis. *Imperial Eyes: Travel Writing and Transculturation*. New York: Routledge, 2008. Print.

- - - . "Arts of the Contact Zone." *Profession* (1991): 33-40. Web. 22 Jan. 2012.

Preston, Claire. "Ekphrasis: Painting in Words." Ed. Sylvia Adamson, Alexander, Gavin and Ettenhuber, Katrin. *Renaissance Figures of Speech*. Cambridge: Cambridge University Press, 2009. 115-132. Print.

Quintilian. "Quintilian's Institutes of Oratory." *Rhetoric and Composition*, 13 Sep. 2006. Web. 7 Apr. 2012.

Quiroga, Horacio. "El Lobizón." Delgado Aparain 47-52.

Rama, Ángel. *Cien años de raros*. Montevideo: Arca, 1966. Print.

- - - . *Transculturation narrativa en América Latina*. Mexico City: Siglo XXI Editores, 2004. Print.

- Rasponi, Simonetta and Carla Tanzi, eds. *The Arcimboldo Effect: Transformations of the Face from the 16th to the 20th Century*. Milan: Bompiani, 1987. Print.
- Redon, Odilon. *Odilon Redon: 209 Lithographs, Etchings and Engravings*. New York: Dover, 1969. Print.
- Reich, Dorothy, ed. "Introduction". *Laokoon*. London: Oxford University Press, 1965. 7-43. Print.
- Renfroe, Cheryl. "Initiation and Disobedience: Liminal Experience in Angela Carter's 'The Bloody Chamber'." Roemer and Bacchilega 94-106.
- Rheims, Maurice. "The Prince of Pictorial Whims." Rasponi and Tanzi 111-120.
- Ribeiro, Darcy. *Las Américas y la civilización*. Buenos Aires: Centro Editor de América Latina, 1985. Print.
- Richard, Nelly. *Masculine/Feminine: Practices of Difference(s)*. London, Duke University Press, 2004. Print. Post-Contemporary Interventions.
- - - . "Cultural Peripheries: Latin America and Postmodern De-centering." *The Postmodernism Debate in Latin America*. Ed. John Beverly et al. Durham/London: Duke University Press, 1995. 217-222. Print.
- Riedel, Elisabeth. *"Variations on Art": Aldous Huxley's Reflections on the Visual Arts*. Salzburg: Institut für Anglistik und Amerikanistik Universität Salzburg, 1992. Print.
- Roemer, Danielle and Cristina Bacchilega Cristina, eds. *Angela Carter and the Fairy Tale*. Detroit: Wayne State University Press, 2001. Print.
- Roemer, Danielle. "The Contextualization of the Marquis in Angela Carter's 'The Bloody Chamber'." Roemer and Bacchilega 107-127.
- Rushdie, Salman. "Angela Carter, 1940-92: A Very Good Wizard, a Very Dear Friend". 8 March 1992. Web. 13 Dec. 2012.
- Ryan-Sautour, Michelle. "The Alchemy of Reading in 'Alice in Prague or The Curious Room'." Andermahr and Phillips 67-80.
- Sage, Lorna, ed. *Flesh and the Mirror: Essays on the Art of Angela Carter*. London: Virago Press, 1997. Print.
- Sager, Laura. *Writing and Filming the Painting: Ekphrasis in Literature and Film*. Diss. The University of Texas, 2006. Web. 11 April 2012.
- Saguaro, Shelly. *Garden Plots: The Politics and Poetics of Gardens*. Aldershot: Ashgate, 2006. Print.

Scnapper, Antoine. *David: Témon de son temps*. Friburg: Office du Livre, 1980. Print.

Said, Edward. "Globalizing Literary Study." *Globalizing* 64-68.

Sánchez Pardo, Ignacio, ed. *América Latina en la 'literatura mundial'*. Pittsburgh: Biblioteca de América, 2006. Print.

Santacreu, María José and Fichero, Sofi. "Soy la habitante de mis libros." Aguirre 115-119.

Sarduy, Severo. "El Barroco y el neobarroco." *América Latina en su literatura*. Coord. César Fernández Moreno. México: Siglo XXI, 1984. Print. 167-184.

Sarduy, Severo. *Escrito sobre un cuerpo*. Guerrero and Wahl 1119-1194.

- - - . *Barroco*. Guerrero and Wahl 1195-1261.

- - - . *La simulación*. Guerrero and Wahl 1262-1134.

Saussy, Haun, ed. *Comparative Literature in the Age of Globalization*. Baltimore: The John Hopkins University Press, 2006. Print.

- - - . "Exquisite Cadavers Stitched from Fresh Nightmares: Of Memes, Hives, and Selfish Genes." Saussy 3-42.

Schwartz, Jorge. *Las vanguardias latinoamericanas: Textos programáticos y críticos*. Mexico: Fondo de Cultura Económica, 2006. Print.

Scout, René. "En la juventud sucedían fogatas dulces." Aguirre 39-42.

Sempruch, Justyna. "The Sacred May Not Be the Same As the Religious: Angela Carter's 'Impressions: The Wrightsman Magdalene' and 'Black Venus'." *Women: A cultural Review*. 16.1 (2005): 73-92. Web. 20 Jan. 2010.

Sgarbi, Vittorio. "Journey to the End of the Face." Rasponi and Tanzi 303-318.

Shakespeare, William. *The Rape of Lucrece*. Ed. J.W.Lever. Harmondsworth: Penguin, 1971. Print.

Siganevich, Paula. "En el país de las maravillas." Aguirre 96-103.

Silverman, Kaya. "Dis-Embodying the Female Voice." Erens 309-329.

Smithen, Jeffrey and Ann Daghistany, ed. *Spatial Form in Narrative*. New York: Cornell University Press, 1981. Print.

Spivak, Chakravorty Gayatari. *Death of A Discipline*. New York: Columbia University Press, 2003. Print.

Standen, Edith. "Romans and Sabines: A Sixteenth-Century Set of Flemish Tapestries." *Metropolitan Museum Journal* 9 (1974): 211-228. Web. 21 May 2013.

Steiner, Wendy. *The Colors of Rhetoric*. Chicago: U of Chicago P, 1982. Print.

- - -. "A Cubist Historiography." *Colors* 177-226.

Suleiman, Susan Rubin. "Some Contemporary Women Artists and the Historical Avant-Garde." Chadwick, *Mirror* 128-155.

Sunset Boulevard. Dir. Billy Wilder, Paramount Pictures, 1950. Film.

The Cabinet of Jan Švankmajer: The Alchemist of Prague. Dir. Brothers Quay and Keith Griffiths. Koninck Studios, 1984. Film.

The Cabinet of Jan Švankmajer: The Alchemist of Prague (short-film) Dir. Brothers Quay. Koninck Studios, 1984. Film.

The Company of Wolves (Special Edition 2005). Dir. Neil Jordan. Palace Pictures, 1984. Film.

The Folio Society: Beautiful Illustrated Books, n.d. Web. 22 June 2012.

"The Treasure and Art Chamber in Prague." Rasponi and Tanzi 133-142.

The Year Book of Comparative Literature. "The End of a World". Toronto: U of Toronto P and The Department of Comparative Literature, Indiana University. Vol 55, 2009. Print.

Thomas, Karima Ben Salah. "Angela Carter's Adventures in the Wonderland of Nonsense." *Colloques & Conférences de l'Université Lyon 2, "Rewriting / Reprising" - La reprise en littérature*. Oct. 2006. Web. 13 Apr. 2010.

Torczyner, Harry. *Magritte: The True Art of Painting*. London: Thames and Hudson, 1979. Print.

Trigo, Abril. "Algunas reflexiones acerca de la literatura mundial." Sánchez Pardo 89-100.

Van Gindertael, Roger. *Ensor*. Boston: New York Graphic Society, 1975. Print.

Van Raay, Stefan, and Nicola Johnson, eds. *Surreal Friends: Leonora Carrington, Remedios Varo and Kati Horna*. Surrey: Lund Humphries in association with Palant House Gallery, 2010. Print.

Verani, Hugo. "La heterogeneidad de la narrativa vanguardista latinoamericana." *Revista de Crítica Literaria Latinoamericana*. 24.48 (1998): 117-127. Web. 11 July 2011.

Vlieghe, Hans. *Corpus Rubenianum Ludwig Burchard. Part VIII: Saints*. London: Phaidon, 1972. Print.

Vincent, Alice E. "Angela Carter's 'The Bloody Chamber' Gets a Competitive Makeover (PICTURES)." *Huffington Post UK*, 04/07/12. Web. 22 Oct. 2012.

Wagner, Peter, ed. *Icon-Texts-Iconotexts: Essays on Ekphrasis and Intermediality*. Berlin: Walter de Gruyter, 1996. Print. *European Cultures: Studies in Literature and Arts*.

Walker Bynum, Caroline. *Metamorphosis and Identity*. New York: Zone Books, 2005. Print.

Walkowitz, Rebecca. *Cosmopolitan Style: Modernism Beyond the Nation*. New York: Columbia University Press, 2007. Print.

Wandor, Michele, ed. *On Gender and Writing*. London: Pandora Press, 1983. 69-77. Print.

Warlick, M.E. "Max Ernst's Alchemical Novel: Une Semaine de Bonté." *Art Journal*. 46.1. *Mysticism and Occultism in Modern Art* (Spring, 1987): 61-73. Web. 24 Aug. 2011.

Warner, Marina. *From the Beast to the Blonde: On Fairy Tales and Their Tellers*. London: Chatto & Windus, 1994. Print.

- - -. *Fantastic Metamorphoses, Other Worlds*. Oxford: Oxford University Press, 2007. Print

Wildman, Stephen, and John Christian. *Edward Burne-Jones: Victorian Artist-Dreamer*. New York: The Metropolitan Museum of Art, 1999. Print.

Wisker, Gina. "Behind Lock Doors: Angela Carter, Horror and the Influence of Edgar Allan Poe." *Munford* 178-198.

Wolf, Werner and Walter Bernhart, ed. *Framing Borders in Literature and Other Media*. Rodopi: Amsterdam, 2006. Print. *Studies in Intermediality* 1.

Wood, Michael. "Tigers and Mirrors (Angela Carter)." *Children of Silence: Studies in Contemporary Fiction*. London: Pimlico, 1998. 129-144. Print.

Wright, Elizabeth. *Speaking Our Desires Can be Dangerous: The Poetics of the Unconscious*. Cambridge: Polity Press, 1999. Print.

Zipes, Jack, ed. *The Trials and Tribulations of Little Red Riding Hood*. London: Routledge, 1993. Print.

Ziolkowski, Theodore. *Disenchanted Images: A Literary Iconology*. Princeton. Princeton University Press, 1977. Print.

Zum Felde, Alberto. *Proceso Intelectual del Uruguay y crítica de su literatura*.
Montevideo: Comisión Nacional del Centenario, 1930. Print.