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19 Intermedial Framing

Abstract: Analyses of intermediality in narrative fiction have mainly focused on the evocation of images in the main body of the text. More recently, intermedial research has started to include visual material in multimodal narratives. The present essay explores an issue neglected by these two approaches, namely the interplay between visual illustration and verbal representation as interdependent framing devices. The examples under scrutiny offer multiple framings and frame-breaks, provoking reflections on representation, media, and interpretation.

Key Terms: Art novel, children's literature, prose ekphrasis, framing, illustration, paratext, postmodern

1 Theoretical and Conceptual Aspects

Readers judge a book by its cover, which frames their reading, even if only subliminally and transitorily. In many cases, book covers are intermedial artefacts. Text-image relationships have been of more interest in literary studies (↗5 Ekphrasis and the Novel/Narrative Fiction; ↗17 Literary Visuality: Visibility – Visualisation – Description) than the intermedial and paratextual framing of fictional literature, although analysis of the intermedial paratext complements research on visuality and ekphrasis (cf. Louvel 2011, 43–51). Here, the analysis deals with the interplay between visual illustration and verbal representation as framing devices in the paratext and the interaction with the initial and terminal framings of the main text. After a brief overview of major recent approaches to intermediality and framing and a glance at criteria for analysing pictures, the essay will turn to A. A. Milne's *Winnie-the-Pooh* (1926), A. S. Byatt's *Matisse Stories* (1993), and Peter Ackroyd's *Chatterton* (1987) and discuss them against the theoretical backdrop developed in the first part.

Since the publication of Erwin Goffmann's *Frame Analysis* (1975), concepts of cognitive frames have been widely used in cognition theory, psychology, linguistics, and narratology. Cognitive frames are "culturally formed metaconcepts", which serve as "basic orientational aids that help us to navigate through our experiential universe, inform our cognitive activities and generally function as preconditions of interpretation" (Wolf and Bernhart 2006, 5). Being subject to historical change, they "depend on a period's *épistémè*, norms, conventions and the totality of the 'frames of reference' [...] as 'basic units' of semantic integration" (Wolf and Bernhart 2006, 4). The mid-

1980s saw the seminal publications of Mary Caws' phenomenological approach to framing *in* fiction and Gérard Genette's semiotic typology of the framing *of* fiction.

Mary Caws draws on psychology, philosophy, art history and genre theory. Her definition of frames in fiction starts out with the observation that different readers remember the same scenes of action and vision, which stand out like "a static arrest, within the normal flow of the text, for the presentation of a scene whose borders are so marked as to enclose its denser, or more 'dramatic,' more pictorial, or more musical, or sometimes more 'poetic,' consistency." (Caws 1985, 3) These framed scenes seem to be complete in themselves and refer metonymically to the text as a whole. Due a marked generic shift or break, the "framed moment is frequently *the other in the same*" (Caws 1985, 6). Frames define the focus and borders, inclusion and exclusion, using visual, verbal, gestural, and conceptual borderings to set a "passage in relief" (Caws 1985, 14). Caws intricately connects visual and verbal techniques, "the selective or framing look" and "decoupage or circumscription – writing about and around, cutting and cropping" (Caws 1985, 5). Frames are "aids to perception [...] *But all frames are constantly open to shift and exchange*" (Caws 1985, 4–5). In terms of function, she detects a historical tendency from realist fiction, which asks readers to reflect on the framed content, to modernist fiction, which invites readers to reflect on the frames, and postmodernist fiction, which makes readers ponder on the dissolution of frames (cf. Caws 1985, 11, 262–265). Caws concentrates on frames in realist and modernist texts. This essay profits from her insight into frames as a means of orientation and the shifting of frames as it deals with Milne's paratextual use of quasi-realist illustration with a postmodern twist, Byatt's use of modernist art and Ackroyd's postmodernist reflections on art in twentieth century fiction.

Gérard Genette's *Paratexts* shares Caws' pragmatic interest, but rather than her focus on frames within texts, he explores the *thresholds* readers pass *before* they read the text. The *paratext* of literary works consists of the epitext, comments on the text made outside the work in question, such as interviews, letters, publisher's ads, etc., and the peritext on the covers and on the pages around the main body of the text, the author's name, the title, preface, illustrations, chapter headings, etc. (Genette 1997b [1987], 4–5). Genette ignores illustrations as the 'other' of the text, a 'continent' he prefers to leave unexplored (1997b [1987], 404–406), maybe for a good reason: Illustrations are probably more ambiguous and difficult to 'control' than writing, a point that will be pursued below.

Wolf and Bernhart build on Genette's synchronic definition of the paratext, but they replace Genette's sequential typology, which follows the ordinary reading process from cover to text, by a more systematic typology. They include intermediality as a relevant phenomenon, and suggest doing research on the diachronic development of the paratext. For Wolf and Bernhart, paratexts are devices at textual borders, which form privileged sites of orientation that cite, evoke, or negotiate generic, social, and cultural frames to mark the border between the world and the artefact (cf. Wolf and Bernhart 2006, 26). The paratext provides "introductory, explanatory etc. mate-

rial that forms a 'threshold' to the main text of the work in question", guides interpretation, and may have a metareferential function (cf. Wolf and Bernhart 2006, 20, 31; Wolf 2014, 129). In the context of their project, the frame 'artwork' in Western cultures suggests a non-pragmatic, aesthetic attitude, often combined with the frame 'fictional, possible world' and the frame of a particular genre (cf. Wolf and Bernhart 2006, 13–14). A transmedial typology of categories serves to analyse framings in all media (cf. Wolf and Bernhart 2006, 15):

- agency (framing through sender, recipient, message/text, context)
- authorisation (authorised, intracompositional versus unauthorised, extracompositional)
- framing medium in relation to framed (homo- versus heteromedial)
- extension (total versus partial)
- saliency (explicit versus implicit)
- location (para- versus intratextual)
- reception (initial, internal, terminal)

It is difficult to conceptualise and employ 'agency' and 'authorisation' as distinct criteria because, after all, framings remain inert unless the reader/viewer 'realises' or constructs them: intratextual and contextual framings (the latter of which correspond to Genette's 'epitext')

> are intimately linked to both sender- and recipient-based framing activities, which are not free-floating but dependent on the context as well as on the message: the sender's framing activity will be focused on potential recipients and manifests itself in framing markers, while the recipient's framing process, which has found some attention in frame theory, is not an autonomous process either but to a large extent determined by textual framings, which the recipient is supposed to decode. (Wolf and Bernhart 2006, 17)

Wolf and Bernhart conceive a normative understanding of decoding, which is expressed in the concepts of 'the message', 'authorised' versus 'non-authorised' framings, textual 'determination' and obligatory requirements of reading. These concepts smack of intentional fallacy and the fear of "the terror of uncertain signs" (Barthes qtd. in Kress and Leeuwen 1996, 16). Who controls how readers employ frames and read signs? The fictional text or the artistic image offer certain data, and may suggest, refer to, represent, or reflect on particular social or cultural frames, but readers/viewers may respond to or resist them, or deploy different frames. Rather than deciding whether framings are authorised or unauthorised, it is relevant to analyse whether relationships within paratextual framings and their interaction with intratextual framings invite monologic or dialogic framings.

Wolf comes up with the term 'defamiliarised framings' as a deviant concept that defies the expectations of cognitive orientation, for example the "intentional paradoxical transgression of, or confusion between" different subworlds or levels within fiction representations (Wolf 2006, 320). A case in point is metafiction, which "foregrounds 'framing' as a problem, examining frame procedures in the construction of

the real world and of novels" (Waugh 1984, 28). The inclusion of visions and pictures can confuse ontological levels of reality and fiction, and "the alternation of frame and frame-break (or the construction of an illusion through the imperceptibility of the frame and the shattering of illusion through the constant exposure of the frame) provides the essential deconstructive method of metafiction" (Waugh 1984, 31; cf. Wolf and Bernhart 2006, 9, 30, 33).

Instead of trying to pin down or 'contain' interpretation (*pace* Foucault) as in the semiotic model delineated above, phenomenology and poststructuralism are more interested in processes that release 'open' interpretations. The difference between Wolf's concept of defamiliarised framings and a poststructurally inflected concept of framing is that Wolf's exception is considered to be the norm, i.e. the focus is on indeterminacy and instability in all text/image relationships rather than orientation and determination. In her *Poetics of the Iconotext* (2011), Liliane Louvel resorts to phenomenology, semiotics and poststructuralism in order to construct a comprehensive theory of intermedial relationships and framings. Psychological findings about "the experience of the legible and the visible in a chiasmic mode form a common ground to the interpretation of texts and paintings" (Louvel 2011, 39): Spectators first see a picture as a whole, then 'read' it in parts, and finally 'see' it again as a whole; readers first read a text sequentially, forming mental images, and then 'see' it as a whole in the sense of understanding it. Writing itself, W. J. T. Mitchell would add, is an imagetext since it needs to be visible in order to be legible, and gives rise to figurative visuality, just as visual artefacts contain figurative textuality (1994, 95). Louvel's term 'iconotext' captures "the attempt to merge text and image in a pluriform fusion, as in an oxymoron", and to "form a new object in a fruitful tension in which each object maintains its specificity", which "designate[s] the ambiguous, aporetic, and in-between object" of the analysis (Louvel 2011, 15; cf. Wagner 1996, 1–40; Albers 2010, 24). Louvel stresses that the infinite intermedial dialogue between image and text is like an incomplete transposition with "a rest" left to the imagination (Louvel 2013, 13). The in-between of the iconotext creates a "pictorial third", an instable, oscillating process between the visual and the legible (Louvel 2013, 27).

Louvel transfers the typology of Genette's *Palimpsests* (1997a [1982]) to the "transpictoriality" of iconotexts (2011, 56–67): In interpictoriality, a pictorial image is ekphrastically described, alluded to, or evoked, giving the reader the impression of a painter's style. Parapictoriality refers to a picture found in the paratext. In hypopictoriality, an image forms the origin of a text, and can be evoked explicitly or implicitly without commenting on it. In metapictoriality, the picture comments on the text or vice versa. Louvel adds as a cross-category of all the types above "*mnemopictoriality*, the memory of the painting in the text" (Louvel 2011, 57). Louvel delineates the basic functions of an image as ornament and support or contradiction and disruption of a text, and resorts to Derrida's concept of the image as a supplement, "reinforcing the text while contributing its own specificity", and as a substitute where the text is defective (Louvel 2011, 101).

In spite of the concepts 'intermedial', 'transmedial', and 'transpictorial', the approaches depicted above mainly prefer the trope of the text rather than that of the picture. For example, Louvel's 'interpictoriality' has little to do with relationships between pictures, which need to be included in the term. In "the face of the unreliability of many pictorial contextual and paratextual framings, intratextual, or rather intrapictorial, clues obtain an increased importance in the pictorial arts" (Wolf 2014, 141), and, of course in illustrations in paratexts. The term 'unreliability', which carries a misleading, negative connotation, should be replaced by 'openness'. The viewing of pictures encompasses phenomenological perception as well as socially and culturally informed interpretation (cf. Wagner 1996, 35; Mitchell 2002, 92; Albers 2010, 8). On the one hand, "traditionally, the audience construed the physical frame around the canvas as a 'window' into the image" (Helmers 2004, 71). The mimetic as-if invites 'natural', naïve aesthetic perception, which should not be condemned as a "naturalistic fallacy" (Mitchell 2002, 92). On the other hand, "culturally determined codes of recognition" provide frames that make the denotations of (mimetic) pictures legible (Bryson 1983, 61). However, denotative meaning based on iconology is complemented by fuzzy connotative codes, "distributed through the social formation in a diffuse, amorphous manner", for example codes of faces and bodies (Bryson 1983, 68). Connotative codes, which are "both *non-explicit* and *polysemic*", vary with the context and can break the interpretive frames (Bryson 1983, 71). The phenomenologist Bernhard Waldenfels points out that viewers *re-cognise* the familiar, but should also be aware of *seeing* something (as) new, of the visual complexity of pictures that goes beyond the familiar (Waldenfels 1994, 235). Adding to phenomenological experience and general cultural codes of recognition, parapictorial and intrapictorial frames provide a limited, 'partial' guideline to analysing pictures, such as the following visual or 'graphic codes' (Jewitt and Oyama 2001; Moebius 2009, 316–319; Wolf and Bernhart 2006, 20):

- a picture frame and a caption
- size and format (landscape- or portrait-format)
- composition (line, shape, colour, texture, rhythm, contrast, salience)
- genre and motif
- point of view/perspective, angle, horizon, and space (visible – invisible, seen – unseen)
- position and size of subject on the page.

Even if the term 'graphic code' suggests reading pictures like texts, it "would be misleading and destructive of the possibility of an 'open text' to say that within graphic codes, this particular gesture means one thing or another, regardless of the specific text" (Moebius 2009, 316). However, the text does not necessarily complement or 'explain' the meaning of the illustration. Readers/viewers need to take heed of contradictions, the potential "semic slippage" in the "buffer zone" between picture and text (Moebius 2009, 313). With reference to Derrida's "parergon", a zone that blurs the boundary between the work and what is around it, Pirinen argues that a "specific title

may sometimes and to some extent restrict the possibilities of interpretations, but it may also feed the interpretation processes and multiply the possibilities" (Pirinen 2013, 244), an option that Wolf and Bernhart would downplay. After all, "[j]ust like the artwork itself, the *parergon* (title) is interpreted." (Pirinen 2013, 244)

An intermedial approach to paratextual framing demands a balanced attention to pictures and texts. The subsequent analysis deals with the framing of quasi-'realist' illustrations, modernist paintings, and a postmodern artwork in fiction.

2 A. A. Milne's *Winnie-the-Pooh* (1926): A Paratextual *tour de force*

In his tongue-in-cheek, poststructuralist reading of *Winnie-the-Pooh* as "uncompromising in its *textuality* as well as in its probing self-questioning", Christoph Bode (2001, 344) perceptively discusses several beginnings and endings of the book within the body of the text. An intermedial reading of the paratext focuses on no less than nine visual and verbal framings of the main text, and probes the dialogic framing of the book, which alternatingly invites a naïve and a self-referential perspective. The 'defamiliarising paratext' (cf. Wolf 2006, 2014) of A. A. Milne's *Winnie-the-Pooh* frames the book as children's literature in multiple and shifting ways (cf. Caws 1985) from the comprehensive 'iconotext' (cf. Louvel 2011, 2013) of the cover to the following map, title page, dedication, introduction and no less than three illustrations.

The roughly realist 'parapicture' (cf. Louvel 2011) of a group of animals is framed by the author's name, the obscure title, and the illustrator's name, who provided the 'decorations' (cf. Milne in this contribution's bibliography for URL). This term subordinates the illustration to the text, but the picture in the centre of the page dominates the front cover, indicating a competition for salience between text and picture. 'Decoration' is an ironic understatement, as it denotes the least ambitious, nostalgic strand in illustration at the end of the nineteenth and the beginning of the twentieth century (cf. Houfe 1981, 201). Instead, illustrator Ernest H. Shepard revives "the sketchy, free and caricatured book illustrations" (Houfe 1981, 186) of the early nineteenth century. Shepard created many cartoons for the satiric magazine *Punch*, which is visible in the humour and the "appearance of spontaneity" of his work (Peppin and Micklethwait 1983, 273). Knowing Shepard's cartoons from *Punch* would prepare informed adult readers for irony in the dialogue between pictures and text (cf. Wolf and Bernhart 2006: 'reader's framing', 'contextual framing').

The picture appears to be simple, but is ambiguous if the viewer takes a closer look at the graphic codes. The way the flat bear's legs are visibly attached to its hips mark at least the central figure out as a soft toy. In addition to the central position in the picture, the salience of the teddy bear is enhanced by its yellowish colour and round shape, which makes the reader assume that the obscure, nonsensical title

refers to the name of the teddy in the generic frame of children's literature. Due to incongruity in size, the other animals seem to be soft toys as well, because the kangaroo, the rabbit and the owl are about as tall as the teddy bear, and the little pink piglet wears a blue vest. The situation is framed as a children's birthday party because the teddy curiously looks at a pink box in his hands, surrounded by other animals. An owl is a bit detached in the back, looking on, two animals are peering across the bear's shoulders, and two smaller animals on the right are jumping up with excitement. The group of animals, all of which focus on the gift, is placed on a simple green wash of watercolour in front of a light blue background, framing the group in a simple world. The fact that the situation is perceived from a slightly upward angle and that the soft toys are brought to life indicate that the drawing represents the as-if of a child's imagined world, following the tradition of children's book illustrations. This picture juxtaposes the rather flat drawing of the yellowish or light brown bear, which turns out to correspond to its simple mind in the main text, with the more detailed bodily shapes and the more mimetic colours of the other animals. The iconotext of title, author, picture, and artist is framed in turn by something like an off-orange gift wrap with little bees and the icon of Puffin Books, endorsing the generic framing of children's literature: Like the gift in the parapicture, the book is a gift to the readers. The animals represent the readers' potential reactions, the detached view of the wiser adult (the owl), and the curiosity of children concerning the narrative unfolding of the framed pictorial moment.

On the back cover, in big brown letters, the formula "[o]nce upon a time" foregrounds and confirms the fictional framing of the front cover. The contextual information on the blurb gives it a personal touch because the stories were written by the father for his son Christopher Robin (biographical 'grounding'), and values the book as a captivating classic with "perfectly match[ing]" illustrations (cultural capital and entertainment). Textual framing raises curiosity by referring to the various stories and adventures in the book (birthday, hunting, 'Expotition'), and provokes new questions concerning the protagonist's name: "Edward Bear – better known as Winnie-the-Pooh". The complete iconotext on the cover addresses both adult readers and children, who can easily relate to the iconic drawing centring around a favourite children's toy, the teddy bear. The children's book addresses a double audience and – at least for non- or semi-literate children – inverts the idea that pictures are the other of the text (cf. Genette 1997b [1987]). Here, the enigmatic name appears to be the strange other of the picture, but both need to be 'unpacked' like the box in the picture. The oscillating 'dialogue' (cf. Louvel 2011) between the picture and the title offers more of a riddle rather than orientation because neither resolves the other without an inexplicable rest. The iconotext is implicitly 'metareferential' (cf. Wolf 2006, 2014) for two reasons: (1) the picture does not show what the gift is and needs the story to supplement it, and (2) strange names and words are foregrounded rather than self-evidently referential ones, a fact that plays on children's wonder at and problems with language.

Between the pages with the title and the dedication, a double-page map extends the information on the cover. The map is interpictorial in a comprehensive sense that goes beyond Louvel's definition because it provides a literally pictorial and verbal bridge between the cover and the main text. The fact that Christopher Robin is the historical recipient of these fictional stories (back cover), the artist of the fictional map (inferred from the caption) and a figure on the map breaks the conventional boundary between the frames of reality and fiction, which is easily straddled by children but less so by adult readers. The illustration reframes geographical norms. The map is subjective, taking its directions less from the compass (N, E, S, W) but the letters of the protagonist P, O, O, H, which are complemented by the naïve perspective and the unrealistic size of different objects. The interpictorial map locates and gives names to the animals recognisable from the cover picture. Some traces and inscriptions of places and events require stories for further understanding: "POOH TRAP FOR HEFFALUMPS" and "WHERE THE WOOZLE WASN'T". In sum, the map comments on the cover, provides orientation, but blurs the boundary between reality and fiction and raises new questions.

Further illustrations enhance the ambiguity of the cover picture because the title page juxtaposes a realistically drawn child back to back with a clearly inanimate teddy bear, which is framed by two illustrations which show the bear as a live character. In both pictures, Pooh appears to be troubled by writing, which raises the question to what extent he is literate and what the conditions of readings are. In the first picture, he is confronted with two signboards and two messages (two framings of communication), which are too small to be deciphered by the real reader, alluding to the necessary visibility of writing (cf. Mitchell 1994). In the second iconotext, Pooh is puzzled by the mirror-like inverted writing on an upside-down bath mat, defamiliarising the difference between iconic and symbolic signs, the latter of which require decoding a certain combination of lines as letters and words (cf. Meyer 2013, 168). The doubling of reality and fiction is repeated again in the juxtaposition of two realistic complementary pictures at the beginning and the end, showing the reality of Christopher coming down and going up the stairs, trailing the teddy bear behind, and the fictional perspective of Pooh's experience in the main text. The difference between the real, visual object and the imagined, 'live' subject can also give rise to reflections on the complementary power and limitation of visual and verbal realism. The vivid presence of the visual artefact supplements the superior verbal representation of inner life.

The introduction sets out to 'explain' the title, only to complicate matters further. The unreliable author-narrator plays with the (children's) expectation of motivated and referential names. The name 'Pooh' was taken from a swan as if the name were a material object, and the 'fitting' name 'Winnie' from a brown (!) polar bear. Christopher spontaneously came up with the idea that Edward Bear "was Winnie-the-Pooh", combining the ideas of subjective inspiration with the magic power of naming as conferring identity. Identity does not reside in the bear, but is constructed through the name given by the other and through the stories told by the other: "[T]he subject

is never given, it is constituted as an *effect* of a discourse" (Bode 2001, 345). What is more, the paratext clearly shows that the subject, Pooh, and the metareferential subject of the book as a whole is the effect of the interaction between verbal and pictorial representations.

3 A. S. Byatt's *Matisse Stories* (1993): Re-framing Pictorial Hypotexts

In many illustrated books, the text precedes the illustrations that complement the stories, an order that is inverted in books that respond to the visual arts. A. S. Byatt was inspired by Matisse's pictures, which serve as 'parapictures' and as 'hypopictures' (cf. Louvel 2011). Critics appreciate Byatt's vivid ekphrastic response to Matisse's style (Mari 1997; Bigliazzi 1999; Rippl 2005) or the combination of the painterly aesthetic with female or feminist perspectives (Fernandes 2006; Petit 2005, 2006, 2008). Only one of these critics discusses framing and the reproductions on the cover page: Laurence Petit employs Caws' concept to take a closer look at the multiple cultural, social, and pictorial framings of the paratext, particularly in the first story in Byatt's collection, "Medusa's Ankles". Petit points out that the cover joins the name 'Matisse' with 'stories', conjuring up his art in the reader's mind as a frame for the stories, along with the reproduction of his paintings on the cover:

> [A]t least two of these paintings, *Le Silence habité des maisons* and *La Porte noire*, contain frames-within-the-frame in the form of windows and doors, while the *Nu rose* presents a multitude of embedded frames in the form of white squares representing the pattern of the dark blue couch, and slightly larger green squares figuring what might be an interior or exterior window in the background. Through this abundance of external frames, the text itself is therefore, from the start, presented as a kind of visual work of art supported by a framing strategy aimed at offsetting it within the materiality of the book. (Petit 2005, 118)

Petit is perfectly right, but she does not elaborate on the details and functions of these frames within the pictures or the paratext as a whole. Only the parapicture on the cover and that of the most complex story, "Art Work", can be discussed here for reasons of space. The highly saturated blue of the cover and the bright yellow letters echo the colours of Matisse's *Le silence habité des maisons* reproduced between the title and the author's name (cf. Byatt in the bibliography of this entry for URL). The name Matisse appears in the shape of his signature in large yellow letters, which foregrounds gesture and colour, modernist style rather than content. The title makes us *look* at Matisse's stories in his paintings and Byatt's stories in response. The title situates the book between the arts and fiction, a fact that is confirmed by the subsequent biographical sketch and the dedication, which reveals that the famous novelist was an arts teacher, and had been taught "to look slowly". It is striking that all of the pic-

tures selected show women in domestic spaces with windows, but that none of the women look out the window, skirting a dominant motif in the visual arts and fiction that is often associated with women yearning for freedom. Thus, these windows do not serve as female thresholds to public space, but rather as framed pictures in the vision of the painter, who is present in the male gaze on women as de-individualised, decorative objects. The foregrounded frames are very broad and in marked contrast with the colours of the framed view, which highlights the importance of the painter's perspective and framing itself parallel to modernist fiction (cf. Caws 1985). The rosy nude on the back cover has stereotypically harmonious facial features, whereas the other faces are empty, flat shapes. Two of the female shapes almost blend in with other objects, the bluish table and flowers in *Silence*, and the bright red and light brown armchair in *La Porte noire*. The combination of the three paintings creates a gendered picture story without words (cf. Wolf's 'cultural frame'): the present situation of the mother and the child at a table in the first picture is contrasted with the nude lover in the past, reclining seductively on a sofa, and the future of the ageing woman after motherhood, who rests on an armchair beneath a black door symbolising the threshold to death (cf. Bryson's 'connotative code'). The story in pictures follows the hierarchy of women within the heterosexual matrix: the overwhelming size of the nude – with an undersized head – almost breaks the frame and stresses her value as an erotic object of the male gaze. The male frame cuts off or frames out (cf. Caws 1985) her left hand and her feet, limiting the woman's agency, a motif that Byatt inverts in "Medusa's Ankles", where the ageing woman breaks the framing mirrors and frees herself from male expectations of youth and beauty. The mother and the child as well as the ageing woman (with her hands folded in her lap) are relegated to the lower left corners of the pictures, which are dominated by the explicitly framed views unseen by them. The big book in *Silence* simply shows a white page, which indicates the irrelevance of writing and reading to the painter in juxtaposition to the mother's and the child's involvement in verbal communication. If we take Matisse's titles into account, the picture story in Byatt's selection gives a depressing account of a women's life from nakedness to silence and death. Byatt's stories are literally inserted between Matisse's pictures. Byatt echoes Matisse's colourful style but reframes the image of women, filling the pages of the white book in Matisse's painting with resistant female protagonists (cf. Petit 2008, 399). Snippets from reviews on the stunning painterly quality of Byatt's stories guide the reader from looking at the paintings to reading the stories with an eye for their visual evocations and metapictorial comments (cf. Louvel 2011).

The metapictorial story "Art Work" is appropriately framed by Matisse's self-reflexive drawing *L'artiste et le modèle reflétés dans le miroir* (1937, reprod. in Byatt 1994, 29), which reveals the gendered process and product of drawing (cf. Meyer 2012, 140). The drawing establishes a truly 'interpictorial relationship' (cf. Louvel 2011) with *Le nu rose*, as it foregrounds a nude in a similarly seductive pose, but adds a portrait of the artist missing in the painting. In the foreground, the drawing shows a nude as a decorative object in a relaxed, voluptuous pose. The nude and her reflection in the mirror

in the foreground are opposed to the mirroring of the artist's upper body. Behind him, we see decorative fronds and more nudes, mirroring each other in their sinuous lines. The mirrored artist looks at his easel rather than at his model, suggesting his absorption in art. This picture perfectly translates Matisse's aesthetic interest in the erotic body and beauty of his composition, which is, as he himself admits, "perhaps sublimated voluptuousness" (1939, 132). The art historian Marcia Brennan elucidates this masculine aesthetic: "Matisse's artworks presented an implicitly male audience with a privileged, if ultimately fictive, opportunity to access the sensual aspects of the female body while simultaneously preserving the option of intellectual detachment" (2004, 11). Byatt's metapictorial story responds in three major ways to Matisse: (1) It introduces an egocentric and reticent male artist, "a Matisse surrogate" obsessed with his art (Fernandes 2006, 207; cf. Petit 2008, 398). This character implicitly criticises the artist's portrait in the drawing. (2) The story starts with a close description of a fairly poor black-and-white reproduction of *Le Silence*, and exhorts readers to *imagine* the colours evoked through ekphrastic terms (cf. Rippl 2005, 275–276). In addition, the metapictorial ekphrasis invites the reader to take a second look at the reproduction on the cover, and to reflect on similarities and differences between the original painting, the reproduction, writing, and mental image. (3) As a 'counter-model' to the parapictorial, passive and monochrome nudes, Byatt presents the hard-working cleaner Mrs. Brown. Her interest in vibrant colours and fabrics recalls Matisse's work and Byatt's style, but Byatt's stories, as Mrs. Brown's feminist mixed-media art work, establish women as subjects of their own in life and art (cf. Rippl 2005, 278–281; Petit 2008, 407–408; Meyer 2012, 144–146). In sum, Byatt's *Matisse Stories* are literally and metaphorically framed by his modernist art, which they evoke and reframe from the position of women (cf. Fernandes 2006, 205–206), without, however, substituting them.

4 Peter Ackroyd's *Chatterton* (1987): A Metapicture of Writing

Peter Ackroyd's novel is based on hypotexts written by the Romantic poet and forger Chatterton, biographical material, and a 'hypopicture' (cf. Louvel 2011), Henry Wallis' painting *Chatterton* (1856) about the poet's early death. Critics agree that this postmodern, intertextual and metafictional novel dismantles concepts of reference in writing and painting (Finney 1992, 259; Maack 1993, 319; Delgado 1997, 347–350; Onega 1998, 34; Nünning 1999, 29–38; Gibson and Wolfreys 2000, 67–69, 123–134). However, nobody discusses its refusal to reproduce the only extant portrait of Chatterton or Wallis' painting on the cover, and nobody takes a close look at the postmodern, mixed-media artwork that frames the novel in radical opposition to the quasi-realist hypopicture by Wallis. The parapicture (fig. 1) – and the postmodern novel – dissolve

both the Romantic frame of Chatterton's legend and the realist frame of the Victorian painting.

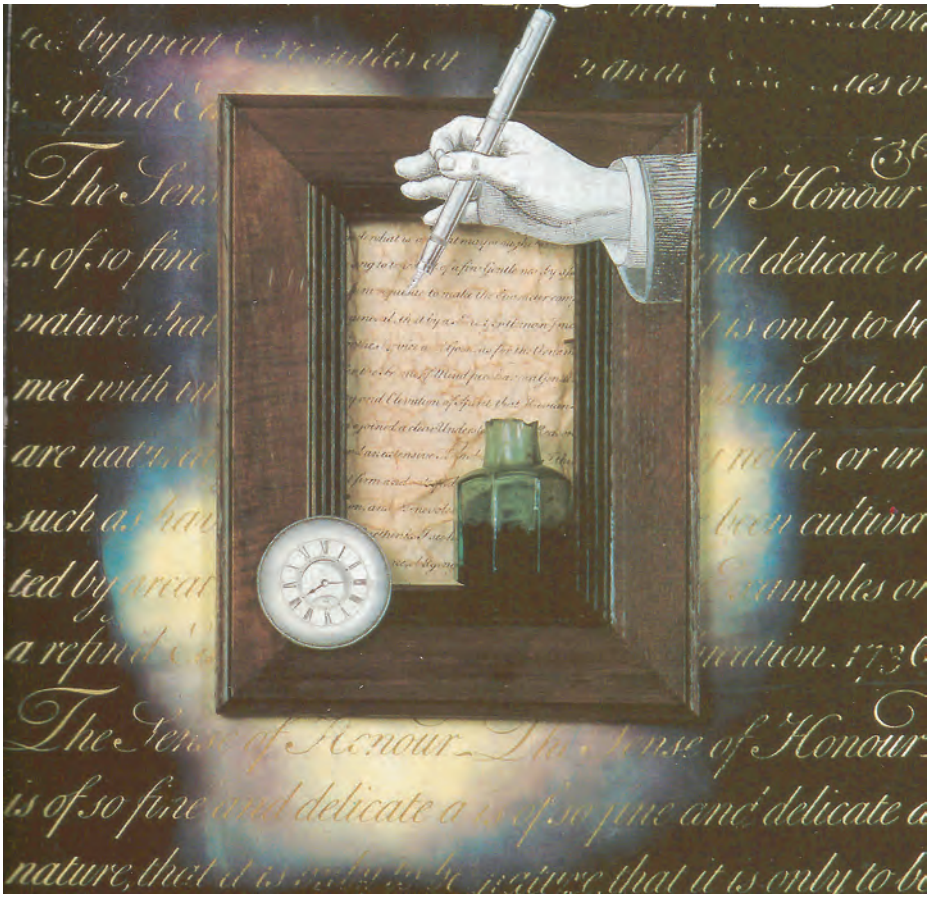

Fig. 1: Ackroyd, *Chatterton*, detail of front cover.
Ackroyd 1993 [1987], n. pag.

The 'metapictorial cover' (cf. Louvel 2011) of Ackroyd's book in the Penguin fiction series, a prime example of 'defamiliarising framing' (cf. Wolf 2006, 2014), foregrounds framing and writing rather than painting. The cover by Paula Silcox visualises Ackroyd's concept of "language as gestural phrase" rather than reference, content as a variety of style, and literature as a "display of fiction within arbitrariness" (Ackroyd 1976, 133–135). The reproduction of the mixed-media object is located between the author's name and the title of the book in different colours and fonts, separating the author from the text in a postmodern gesture. The cover displays cream-coloured, meticulous handwriting on a black surface. The writing is neither contained by the

broad, photographed picture frame nor the material frame of the cover format, which simply cuts off the words in an arbitrary fashion rather than framing meaningful units. The fragmented lines are not even parts of one coherent text but repetitions of smaller fragments in the style of the eighteenth century, which are partly visible but hardly comprehensible. The picture frame displays an old manuscript on a creased, damaged sheet without the addressee or the writer's signature, a fact that insinuates that the infinite intertextual process is beyond the control of the writer and the reader. The frame also contains the photograph of an ink vessel, and the reproductions of drawings of a hand with a fountain pen and the face of a watch with Roman numbers. In short, the metapicture of the whole cover denies the pleasure of mimetic representation and instead reflects on framing the historical change of the styles and technologies of writing and media (cf. Meyer 2014, 20–21).

The back cover uses the reproduction of a fragment from a manuscript as the background of the blurb, visualising the palimpsest as the basic strategy of the historiographic novel (cf. Onega 1999, 72). The blurb advertises the generic frame (cf. Wolf and Bernhart 2006) of Ackroyd's book as an historical "detective novel", weaving "back and forth between three centuries" and inviting the reader to join in the discovery of what caused the mysterious death of the "poet-forger and genius". Four snippets of critics' comments serve as teasers, repeating the intertextual circle of reading and writing visualised in the metapicture.

The paratext continues with a short biographical sketch of Chatterton and four fragments, which transgress the limits between paratextual, contextual and textual framings because some passages turn out to be different versions of parts from the main text. These multiple 'beginnings' stress the rather arbitrary boundaries of the intermedial palimpsest. The biographical sketch remarks that the most important sources of Chatterton's image are fictional, namely Wordsworth's praise and Henry Wallis' painting, for which Meredith served as a model. These fragments prefigure the novel, re-framing the biography and Wallis' painting of Chatterton (cf. Meyer 2014, 22–24):

The first text undermines the prevalent version of Chatterton's 'suicide' as a Romantic tragedy (in biographies and Wallis' painting) by suggesting that the 'departed' returned as a 'wanderer', faking his own death. The text also undermines historical boundaries as it introduces the contemporary, failed poet Charles Wychwood as a modern wanderer in search of his uncanny double in Chatterton, reminding the reader of mystery or horror fiction. Ackroyd plays with shifting generic frames in a defamiliarising way and dissolves them one by one (cf. Caws 1985), unsettling orientation.

The second text re-frames Wallis' painting *Chatterton* and its title. The ekphrastic narrative shows how the painting is made to undermine its effect of transparency and its "eternal moment of disclosed presence" (Bryson 1983, 94). The title simply says *Chatterton*, but the scene depicts his early death as the young poet's claim to fame. However, the discussion between the painter and his model about how to simulate

death makes us aware of the fact that the painter fails to render a credible version of death. The question whether the model will be immortalised in the painting as Meredith or Chatterton (Ackroyd 1993 [1987], 3) increases the ambiguity of the painting and the uncertainty of interpretations.

The third passage introduces the twentieth century author Harriet Scrope, who plagiarises Victorian novels and serves as an ironic, metafictional comment on Ackroyd's postmodern palimpsest. The fourth fragment ridicules the Romantic concept of 'vision'. Illness makes the modern poet Wychwood 'see' Chatterton. His delusion serves as an ironic comment on the reader's visualisation of the two characters on the basis of a skeleton of words.

Instead of solving the mystery of Chatterton's death, the main text generates more versions of Chatterton's ending, which contradict each other or dissolve in thin air, such as the fake portrait of Chatterton. In sum, the metareferential parapicture on the cover visualises the intertextual process of the novel as a palimpsest, and the metapictorial fragments undermine the reference and the presence of painting. Ackroyd's metapictorial text as a whole prefers unframing to framing, possibilities of seeing and reading to recognition. Ackroyd defamiliarises and dissolves framing (cf. Caws 1985; Wolf 2006, 2014), and releases a play of interpretations in the poststructural, dialogic sense (cf. Louvel 2011, 2013; Pirinen 2013).

Intermedial framing is not a one-way street, in which the text serves as the street sign that defines the one and only direction the reader has to follow in order to make sense of an illustration. The examples of multiple, intermedial framings in the paratexts analysed above reveal that the mutual interplay between texts and illustrations generate possibilities of meaning rather than determining the recipient's decoding processes.

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