Drawing the Wake: How might illustrative drawing contribute a valid alternative reading of *Finnegans Wake*?

Clinton Barry Cahill

A Thesis Submitted in Partial Fulfilment of the Requirements of The Manchester Metropolitan University for the degree of Doctor of Philosophy

Manchester Institute for Research in Art and Design
Manchester School of Art
Manchester Metropolitan University

2017

Abstract

The practical aspect of this research and this supporting commentary are intended to contribute to the understanding of James Joyce's *Finnegans Wake* by applying a method of reading that incorporates drawing as a means of recording subjective visual-imaginative responses to the text. The commentary provides a contextualised account of practical inquiry written from the perspective of a visual practitioner. The practical methodology involved annotated reading and mapping, and systematic observation and recording, through written notes and drawing, of visual impressions provoked in the reader. The primary source for the research was the subjective experience of reading documented in, and through, drawing practice. The project applies a conception of 'illustrative drawing' through a method of 'reading-through-drawing'. Material outcomes and the experience of reading *Finnegans Wake* are discussed in terms of internal and external proximity to the text, privacy, silence, bodies, space, occupation, exchange, enactment and mimesis. The project is intended to contribute to the critical study of drawing as a means of illustration, to the visualisation of literature and its functions, and the relationship of these to the experience of reading. The illustrative intention of the research is in exposing the immediate effect of *Finnegans Wake* on the visual imagination in the moment of reading, tracing the manner of its occurrence and making this evident to others. The project demonstrates the integration of drawing into the work of reading a complex literary text. It also demonstrates how the reader's endurance can be made visible in the accumulated trace of a reading practice that addresses and transforms the text by which it is fascinated and to which it returns.

The project is situated within the broad historical and critical context of *Wake* studies and aligned with readings and illustrative visual responses to the text from outside literary scholarship. Its methodology is informed by phenomenological studies in reading and in drawing, and is applied through a qualitative methodology of reflexive, reflective illustrative drawing practice. It proposes that the body of practice can be viewed conclusively as inconclusive, drawn not in finality but as outcome, to date, of an illustrative drawing practice and pertinent method of inquiry into *Finnegans Wake*. It makes visible the co-production of contingent meanings by text and reader as an extrusion or extension of the literary work into distributed images.

Acknowledgements

Irrespective of the subjective cast of my project and its apparently private, silent and a-social nature, my response to *Finnegans Wake* has not occurred in isolation. I would like to thank Manchester Metropolitan University for granting me time, funding and facilities to undertake this study, and the staff at MIRIAD and the Manchester School of Art (now the Faculty of Arts and Humanities) for their generous support. I am particularly indebted to Dr John Hewitt, Dr Nikolai Duffy and Professor Pavel Buchler for their supervisory guidance and to Professor Jim Aulich and Dr Amanda Ravetz for their much-valued critical friendship.

I am fortunate to have had the encouragement and support of Mark Traynor, who as Director of the James Joyce Centre, Dublin, invited me to share my visualization of *Finnegans Wake* through a guest blog, seminar discussion and exhibition under auspices of that always convivially Joycean Omphalos. My appreciation also to Maggie Moran and Denis Byrne for allowing me to air my words and images in the DarcSpace gallery, also in Dublin, and to Stephanie Boydell for enabling me to exhibit my practical research in the Special Collections Gallery at MMU.

I have been generously welcomed on this research journey by the Joycean community at formal and informal gatherings and particularly appreciate the acknowledgement, conversation and support of Dr John Rickard, Dr Cleo Hanaway-Oakley, Professor Finn Fordham, Barry Spence, and Professor Christa-Maria Lerm-Hayes. I also offer my thanks and deep respect to fellow travellers Tim Ahern, Heather Kelley, Stephen Crowe and John Vernon Lord, who can all testify about the fun to be had at *Finnegans Wake*.

Undertaking PhD study while also in full time employment makes significant intrusions into family life and I am therefore immensely indebted to my wife Sheila and our children Rachel and Rory for their forbearance and unwavering encouragement.

Contents

List of Figures

Reproduced with the kind permission of University of Wisconsin Press, CC-BY-NC-ND.

18. Anon. (c.800) 'Tunc Crucifixerant' illuminated manuscript page from the *Book of Kells*. In: Henry, F. (1947) *The Book of Kells: Reproductions from the Manuscript in Trinity College Dublin*. London: Thames and Hudson. Image available at < *http://www.abuildingroam.com/2010/03/james-joyce-quarterly-and-tunc-page.html* >
19. Anon. (c.800) 'Monogram Page' from 'The Book of Kells'. In *The Book of Kells: Reproductions from the Manuscript in Trinity College Dublin*. London: Thames and Hudson. Image available at < https://i2.wp.com/digitalmedievalist.com/wordpress/wp-content/uploads/2010/12/kells_chi_rho.jpg >
20. Bishop, J. (1986) 'Etymological chart: *dheu-. "What is to be Found in a Dustheap" (307.23)' *In* Bishop, J. (1986) *Joyce's Book of the Dark, Finnegans Wake*. pp. 266-267. Madison, Wisconsin: Wisconsin University Press. Reproduced with the kind permission of University of Wisconsin Press, CC-BY-NC-ND.
21. Steyn, S. (1929) 'The Ondt's Funeral' from 'Anna Livia Plurabelle' by James Joyce in 'Transition' No. 18 (1929). Image available at < http://www.flashpointmag.com/steynwake.htm>
22. Flint, C. (2012) Illustration for 'Dirty Linen'. *In* Flint C. and Norris D. (2012) *Introducing Joyce: A Graphic Guide*. Reprint Edition, previously published as *Joyce for Beginners* (1994) p. 162. Cambridge: Icon. Reproduced with kind permission of the illustrator and publisher.
23. Ahern, T. (1983) illustrations for (6.7-27) *In* Ahern, T. *James Joyce Finnegans Wake Chapter One: The Illnesstraited Colossick Idition* (1983) Seattle and London: University of Washington Press. Reproduced with kind permission of the author.
24. Kelley, H. 'Shem and Shaun'. Oil on canvas, 152x182 cm. [online image] [accessed on 26th September 2016] < http://www.heatherryankelley.com/paintings.html > Reproduced with kind permission of the artist.

25-28 Kelley, H. (2012-2015) 'The Midden Heap Project pages 198 - 201'. Mixed media on paper, 38x28cm each. [online image] [accessed on 26th September 2016] <http://www.heatherryankelley.com/collageperpage1-47.html> Reproduced with kind permission of the artist.

29. Crowe, S. (2010) Wake in Progress, Illustration to *Finnegans Wake* (8). [online image] [accessed on 26th September 2016]. <http://www.wakeinprogress.com/2010/06/page-eight.html > Reproduced with kind permission of the illustrator.
30. Cahill, C., 'The Willingdon Museum' (8.9-8.36). Ink and bleach (detail).

31. Lord, J.V. (2014) 'The Hen on the Heap'. *In* Joyce, J. *Finnegans Wake* (2014 Folio Society Edition) London: The folio Society. ©Vernon Lord. Reproduced with the kind permission of the illustrator.
32. Cahill, C., Photograph of the object text as singular edition: Joyce, J. (1939) *Finnegans Wake.* Paperback copy of Penguin Classics reprint edition (2000). London: Penguin.
33. Digital scan of double page spread from the researcher's copy of *Finnegans Wake* (94-95), showing pencil annotations to text.
34. Digital scan of researcher's un-annotated copy of *Finnegans Wake* (628-3). Paperback copy of Penguin Classics reprint edition (2000). London: Penguin.
35. Digital scan of researcher's annotated copy of *Finnegans Wake* (628-3). Paperback copy of Penguin Classics reprint edition (2000). London: Penguin.
36. Cahill, C. (2011-2014) 'Dumbaling along in leaky sneakers' (34.1). Sketchbook detail indicating Joyce's inescapable presence in the text. Pencil.
37. Cahill, C., Developmental drawing made during a reading of *Finnegans Wake* (5). Charcoal.
38. Cahill, C. (2009-2013) Sketchbook detail of drawing made during a reading of *Finnegans Wake* (4). Pencil.
39. Cahill, C. '…that shebby choruysh' (5.6). Developmental drawing made during a reading of *Finnegans Wake* (5). Charcoal (detail).
40. Annotated copy of *Finnegans Wake* (4-5). Double page spread. Digital scan.
41. Cahill, C. (2009-2013) Verso sketchbook pages showing written synthesis of annotations to *Finnegans Wake* (4-5) and drawings of mental impressions during reading. Ink and Pencil.
42. Cahill, C. (2009-2013) Recto sketchbook pages showing drawings made during a reading of *Finnegans Wake* (4-5). Pencil.
43. Cahill, C. (2009-2013) Sketchbook drawing made during a reading of *Finnegans Wake* (5). Pencil. Digital sample.
44. Cahill, C., Developmental drawing made during a reading of *Finnegans Wake* (5). Charcoal (Detail).
45. Annotations to *Finnegans Wake* (314-315). Double page spread. Digital scan
46. Annotations to *Finnegans Wake* (596-597). Double page spread. Digital scan.
47. Detail example of Marginal and interlinear annotation in researcher's copy of *Finnegans Wake* (315.8-10).
48. Detail example of underlining annotative marks in researcher's copy of *Finnegans Wake* (315.14-17).
49. Detail example of encircling annotative marks in researcher's copy of *Finnegans Wake* (314.25).
50. Detail example of encircling and connective marks in researcher's copy of *Finnegans Wake* (314.16-36).
51. Detail example of vertical parsing annotative pencil marks in the researcher's copy of *Finnegans Wake* (597.5).

52. Detail example of navigational place markers in researcher's copy of *Finnegans Wake* (314.18).
53. Cahill, C., '…the outwashed engravure that we used to be blurring on the blotchwall.' (13.6-7). Developmental drawing made during a reading of *Finnegans Wake* (13). Charcoal (detail).
54. Cahill, C. (2009–2013) Sketchbook double page spread of written synthesis and drawings for *Finnegans Wake* (12). Ink and pencil, 28x42.5cm.
55. Cahill, C. (2009–2013) Sketchbook double page spread of written synthesis and drawings for *Finnegans Wake* (13). Ink and pencil, 28x42.5cm.
56. Cahill, C. (2009) Sketchbook double page spread of written synthesis and drawings for *Finnegans Wake* (14). Ink and pencil, 2x42.5cm.
57. Cahill, C. (2009) Sketchbook double page spread written synthesis and drawings for *Finnegans Wake* (15). Ink and pencil, 2x42.5cm.
58. Cahill, C. (2009–2013) Drawing made during a reading of *Finnegans Wake* (12). Sketchbook detail. Pencil. Digital sample
59. Cahill, C. (2009–2013) Drawing made during a reading of *Finnegans Wake* (12). Sketchbook detail. Pencil. Digital sample
60. Cahill, C. (2009–2013) Drawing made during a reading of *Finnegans Wake* (13) Sketchbook detail. Pencil. Digital sample
61. Cahill, C., 'Mammon Lujius in his grand old historiorium'. Pictorial notation made during a reading of *Finnegans Wake* (13.2). Charcoal (detail). Digital sample.
62. Cahill, C. (2009–2013) 'Shem and Shaun emerging as Primas and Caddy'. Sketchbook drawing made during a reading of *Finnegans Wake* (14). Pencil (detail). Digital sample.
63. Cahill, C. (2014) Written synthesis and drawings made during a reading of *Finnegans Wake* (129). Ink and pencil.
64. Cahill, C. (2014) Sketchbook drawing made during reading of *Finnegans Wake* (129) showing the generation of associated emergent forms in the text. Pencil.
65. Cahill, C. (2009–2013) Drawing made during a reading of *Finnegans Wake* (14). Sketchbook detail. Pencil. Digital sample.
66. Cahill, C. (2009–2013) Drawing made during a reading of *Finnegans Wake* (15). Sketchbook detail. Pencil. Digital sample.
67. Cahill, C., Developmental drawing made during a reading of *Finnegans Wake* (15). Charcoal.
68. Cahill, C. (2014) Written synthesis and drawings made during a reading of *Finnegans Wake* (132) showing extension over two sketchbook double page spreads. Ink and pencil, 28x42.5cm each.
69. Cahill, C. (2014) Written synthesis and drawing made during a reading of *Finnegans Wake* (134) showing extension two sketchbook double page spreads. Ink and pencil, 28x42.5cm each.
70. Cahill, C. (2013) 'The Meeting of Mutt and Jute'. Developmental drawing made during a reading of *Finnegans Wake* (15). Pencil, 43x61cm.

71. Cahill, C. (2013) ‘The Conversation of Mutt and Jute’. Developmental drawing made during a reading of *Finnegans Wake* (16-17). Pencil, 43x61cm.
72. Cahill, C. ‘The Conversation Between Mutt and Jute’. Developmental drawing made during a reading of *Finnegans Wake* (16-17). Pencil, 43x61cm.
73. Cahill, C., (2014) ‘The Emergence of Mutt and Jute’. Sketchbook drawing made during a reading of *Finnegans Wake* (16). Pencil. Digital sample.
74. Cahill, C. (2014) ‘Mutt and Jute as aspects of the fissioning HCE’. Sketchbook drawing made during a reading of *Finnegans Wake* (16). Pencil. Digital sample.
75. Cahill, C. (2014) '…this kiribis pouch filled with litterish fragments…' (66.10-27). Developmental drawing made during a reading of *Finnegans Wake* (66). Pencil, 34x61cm.
76. Cahill, C. (2013) Developmental drawing made during a reading of *Finnegans Wake* (604). Pencil, 43x61cm.
77. Cahill, C. (2014) Developmental drawing made during a reading of *Finnegans Wake* drawing (58.33 - 60.16). Ink and wash, 43x61cm.
78. Cahill, C. (2014) Developmental drawing made during a reading of *Finnegans Wake* (58.1 – 15). Ink and wash, 43x61cm.
79. Cahill, C. (20-14) 'His Thing Mod have undone him…all we are his bisaacles'. Drawing made during reading of *Finnegans Wake* (58.33 - 60.16). Ink and wash (detail).
80. Cahill, C. (2014) 'They have waved his green boughs o'er him as they have torn him limb from limb'. Drawing made during reading of *Finnegans Wake* (58.1 - 15). Ink and wash (detail).
81. Cahill, C. (2014) Developmental drawing made during a reading of *Finnegans Wake* (18). Ink and wash, 43x61cm.
82. Cahill, C. (2011) ‘The re-arrival of Tristram’ (3.4-15). Developmental drawing made during a reading of *Finnegans Wake* (3). Charcoal, 43x61cm.
83. Cahill, C. (2013) Developmental drawing made during a reading of *Finnegans Wake* (5). Charcoal, 43x61cm.
84. Cahill, C. (2013) Developmental drawing made during a reading of *Finnegans Wake* (13). Charcoal, 43x61cm.
85. Cahill, C. (2013) Developmental drawing made during a reading of *Finnegans Wake* (21). Charcoal, 43x61cm.
86. Cahill, C. (2014) Developmental drawing made during a reading of *Finnegans Wake* (48.1-9). Charcoal, 43x61cm.
87. Cahill, C. (2014) 'And roll away the reel world, the reel world, the reel world!' (64.22-29) Developmental drawing made during a reading of *Finnegans Wake* (64). Charcoal, 43x61cm.
88. Clinton Cahill, *‘…Nash of Girahash would go anyold where in the weeping world on his mottled belly …’* (75.20-21). Digital sample of sketchbook drawing made during a reading of *Finnegans Wake* (75). Pencil (detail).

89. Clinton Cahill, *'…an inversion of a phallopharos…'* (76.34). Sketchbook drawing made during a reading of *Finnegans Wake* (76) showing HCE's coffin as a subterranean/submarine structure. Pencil. Digital sample.
90. Cahill, C. Written synthesis and drawing made during a reading of *Finnegans Wake* (77). Pencil.
91. Cahill, C. (2013) Developmental drawing made during a reading of *Finnegans Wake* (75-76). Ink and bleach. 43x61cm.
92. Cahill, C. (2013) Developmental drawing made during a reading of (69). Ink and bleach, 43x61cm.
93. Cahill, C. (2013) Developmental drawing made during a reading of (41). Ink and bleach, 43x61cm.
94. Cahill, C. (2012) '…having become quite beetly dead whether by land whither by water.' (99.36-100.1). Drawing made during a reading of *Finnegans Wake* (100). Pencil (detail). Digital sample.
95. Cahill, C. (2012) Sketchbook drawing made during a reading of *Finnegans Wake* (125). Pencil (detail). Digital sample.
96. Cahill, C. (2009 - 2013) 'scentbreeched and somepotreek' (12.22). Sketchbook drawing made during a reading of *Finnegans Wake* (12). Pencil (detail). Digital sample.
97. Cahill, C. (2013) Sketchbook drawing made during a reading of *Finnegans Wake* (109) Pencil (detail). Digital sample.
98. Cahill, C. (2013) '…this red time of the white terror equals the old regime and Margaret is the social revolution while cakes mean the party funds…'(116.7-9). Sketchbook drawing made during a reading of *Finnegans Wake* (116). Pencil (detail). Digital sample.
99. Cahill, C. (2014) '…things will begin to clear up a bit one way or another…' (119.5-6). Sketchbook drawing made during a reading of *Finnegans Wake* (119) Pencil (detail). Digital sample.
100. Cahill, C. (2014) 'Be these meer marchant taylor's fablings of a race referend with oddman rex?' (61.28-29). Developmental drawing made during a reading of *Finnegans Wake* (61) Charcoal (detail). Digital sample.
101. Cahill, C. (2014) '…of mixed sex cases among goats, hill cat and plainmousey, Bigamy Bob and his old Shanvocht!' (48.2-3). Developmental drawing made during a reading of *Finnegans Wake* (48-49). Charcoal (detail). Digital sample.
102. Cahill, C. (2013) 'Joynts have thrown up jerrybuildings to the Kevinses' (15.7-8). Developmental drawing made during a reading of *Finnegans Wake* (15), pictorial notation to *Finnegans Wake* Charcoal (detail). Digital sample.
103. Cahill, C. (2014) 'stenk and kitteny phie in a hash-housh' (59.20-21). Developmental drawing made during a reading of *Finnegans Wake* (59). Ink and wash (detail). Digital sample.
104. Cahill, C. (2011) Developmental drawing made during a reading of *Finnegans Wake* (41). Ink and bleach (detail). Digital sample.

105. Cahill, C. (2011) Developmental drawing made during a reading of *Finnegans Wake* drawing *Finnegans Wake* (78) Ink and bleach (detail). Digital sample.
106. Cahill, C. (2011 - 2016) Studio Map of *Finnegans Wake*. Pencil, 150x150cm.
107. Cahill, C. (2011) Meta-drawing of a reading of *Finnegans Wake* (8-9) Pencil, 43x61cm.
108. Cahill, C. (2011) Meta-drawing of a reading of *Finnegans Wake* (8-9) Pencil, 43x61cm.
109. Cahill, C. (2011) 'Volume', Meta-drawing of *Finnegans Wake*. Charcoal, 43x61cm.

Notes

References to *Finnegans Wake* in this thesis are identified by parenthesized figures indicating page and line number, thus (104.22-23) designates *Finnegans Wake*, page 104, lines 22 to 23. Books and chapters *Finnegans Wake* are indicated by parenthesized Roman numerals and numbers so that, for example II.1 designates *Finnegans Wake*, Book two, chapter 1.

I have used the Harvard Referencing System as applied by Manchester Metropolitan University, available at < http://libguides.mmu.ac.uk/refguide/mmuharvard >

NB. 1. Illustrations of practical research included in the thesis have been selected from a larger body of images produced during the project and made available during the examination through the *Drawing the Wake: Reading Finnegans Wake Through Drawing* exhibition presented at the Special Collections Gallery, Manchester Metropolitan University from December 2016 to March 2017 (Cahill, 2016). In addition to being visual articulations of ideas discussed in the thesis they are intended to serve as a representative sample of the range of image outcomes from the project.

NB. 2. Many of the illustrations contain text which is illegible at the resolution and size at which they have been reproduced for publication in this document. In such instances the legibility of text not important in the context of the thesis, size and resolution of being sufficient to show the presence of words as printed or hand-written elements in each image.

NB. 3. Some of the developmental writing and practical research towards this thesis has been previously presented at conferences, exposition and exhibition, blog posts, a journal article and a book chapter.[1]

[1] Cahill, C. (2016) 'Headwaters: Reading, Drawing and Finnegans Wake'. *Illustration and Intermedial Avenues,* in *Book Practices and Textual Itineraries*, 5; Cahill, C. (2016) 'Finnegans Wake: Readings Through Drawing', *The Journal of Illustration,* 3(1), Intellect; *Illuminating the Wake,* an exhibition at DarcSpace gallery, Dublin (Cahill, 2014); Cahill, C. (2012) 'Illuminating the Wake' a guest blog for The James Joyce Centre, Dublin.

Introduction

Aims and Motivation

This thesis provides a summative reflection on visual responses to reading James Joyce's *Finnegans Wake*. The practical element of the investigation resulted in a body of drawings and an annotated copy of an edition of text. Mapping, annotation, drawing and reflective writing were used as methods to record subjective responses to this literary work (figs. 7, 8, 9, 11, 12 & 32, and Reading Samples 1-5 provide examples of these). The research contributes to the understanding of drawing as a means of recording and expressing the experience of literature, particularly the formation of mental image responses in reading literary work, taking James Joyce's novel *Finnegans Wake* as its focus. Despite the breadth and depth of the influence that the *Wake* has had on the arts (discussed below) Joycean Scholar, Finn Fordham, recognises the space still available for creative responses, which I take to include those made through visual practices (Fordham, 2012:xxxiv). The project is essentially an experiment in reading *Finnegans Wake* through drawing. It was developed from my interest in this specific text, my curiosity about the qualities of the mental impressions it provoked and their distinctiveness from those when I read other works of literary fiction.

The aims of the project were:

- To gain an understanding of the nature of subjective visual-imaginative responses *to Finnegans Wake.*
- To contribute to the understanding of how we might visualize *Finnegans Wake*, by testing an image-based approach to reading through the use of drawing.
- To extend understanding of the illustrative visual interpretation of literature through drawing; its functions, potential and relationship to reading.

Hall (2011), addressing those who wish to enter illustration as a profession, considers definitions of it that are based on distinguishing between fine and applied art. He finds that distinction is neither clear nor reducible to commissioning or production processes, materials, or the means through which they are given public exposure. A more useful approach is to look at the intentions of the work. In this project drawing is used as a research method and is illustrative in its application of graphic means to address the problem of how to document and convey the observation of internal visual responses to literary text. This corresponds to Alan Male's description of illustration in relation to research in *Illustration: A Theoretical and Contextual Perspective* (Male, 2007:32-33). I use the term 'illustrative drawing' in the research question and elsewhere to describe a category of drawing made in response to written text rather than to the natural world, or to spontaneous products of the imagination. The adjective 'illustrative' is intended to invoke deeply rooted associations between literary text and drawing through

'illumination', along with connotations of 'bringing to light', from its origin in the Latin 'illustrare' - to brighten, make light or illuminate. The word 'illustrate' sits in a nexus of term that are apt for addressing the visual reading of *Finnegans Wake*. As *Ulysses* is a book about a day, The *Wake* is a 'nightbook' or 'Book of the Dark'. To open it and peer into its language is an attempt to let in literal and metaphorical light. On one level its central character spends an uncomfortably guilt-ridden night of bad dreams awaiting the threat of dawn, on another level he is interred in darkness below ground awaiting resurrection. Illuminated manuscripts are graphic works in which image and text can become mutually entangled. The *Book of Kells* has been referred to as a visual model for the text, as I will discuss below, and 'illumination' itself is an ambivalent term denoting both clarification and beguiling obscuration by excessive elaboration, accommodating different, possibly antithetical meanings, as is also the case with the portmanteau words of the *Wake*'s language. 'Reading-through-drawing' is intended as a more prosaic term to describe a method through which illustrative drawing can be achieved.

In his *The Act of Reading: A Theory of Aesthetic Response* (1978), Wolfgang Iser gives critical analyses of what happens when we read literary texts and attempts to understanding the processes involved. He considers the text's potentiality, regarding the text itself as an effect that is only realised by and during the process of reading. In his conception of this process the reader's task is to respond to instructional guidance or cues implanted in the text to discern its meaning. Reading can be viewed as the practice of assembling meaning in which the literary work is intended to stimulate and guide the reader perceptions and imagination. With *Finnegans Wake*, the conventional approach to syntax and assembling meaning doesn't work, compelling the reader to experiment playfully with other ways of making sense of the language, including ways more associated with reading images. Iser describes literary texts as having two aspects or 'poles' – the artistic, associated with the writer, and the aesthetic, associated with the reader (Iser, 1974:50). According to Iser it is through the convergence of reader and text that the literary work comes into being. But the exact point of convergence must remain indiscernible and virtual, being neither entirely in the world of the text nor the individual reality of the reader. It is in this ambiguous zone of convergence that I seek to operate and where I want to position the concept of illustrative drawing. The research is concerned with imaginative reaction to the text as it is recorded and made explicit through marks made by the reader, through practices of notation and drawing, during the reading process. Drawing lends visibility to thought and works as a direct way of externalising the conceptual. Particularly if undertaken in the rapid mode of sketching, it remains associated with innovation, the generation of ideas, and the documentation of responses to the external world. It also continues to constitute personal signs of subjectivity and the creativity of the emotional self (Petherbridge, 2010:2) (fig. 10, for example). The purposes of drawing include the recording of the perceptible world, which in turn includes perception of the world of literary texts. It stimulates imagination and 'coalesces in a continuum of meaning and practice' (Petherbridge, 2010:18). Alberto Manguel recognised that, for no obvious apparent reason, all kinds of literary texts can

affect individuals and that something in the writing gains, for the reader, considerable private significance (Manguel, 2010:106). As a visual practitioner involved in Fine Art, Illustration and Graphic Design, I wanted to understand more about how this influential book worked and about the nature of my own visual imaginative response to it. Aspects of the reading act and perceptions provoked by the *Wake* that are not amenable to translation into further text but must be depicted, or at least an attempt made to '…describe something of my own, intimate and dark, for which as yet I had no words.' (Manguel, 2010:291), but which can be recognised and claimed once brought to light. We have a need to communicate our experience of reading. We to want to understand clearly, through its expression, what has 'entangled' us to have undergone an experience, and we desire to know precisely what that has been experienced (Iser, 1974). One of the methods used was to undertake a detailed mapping of the structure and content of *Finnegans Wake*, to make recursive annotated close readings of a single copy of the book and to produce a systematic, drawn record of subjective mental images as they occurred during reading. I used complementary methods of writing *in* and *on* practice. *In* practice through annotations to the text (fig. 7, for example), sketchbook notes (fig. 8, for example) and journal notes made immediately following drawing sessions. *On* practice through periodic reflections on journal entries (using a double entry system), through presentations and conference papers, journal articles and through regular blog posts for the James Joyce Centre. I include extracts from these as examples of reflection on practice and of verbal sense making as an outcome of applying the reading-through-drawing method to *Finnegans Wake* (see Reading Samples 1-4).

I am indifferent to my practice as a means of accessing the mind of its author. When I first became aware of *Finnegans Wake* I liked the idea of the existence of such an object and recall having a sense of what it might be like to read it. A vague, undefined mental image of the *Wake* as a textual form accompanied this anticipation, not simply the image of the unopened book as a physical object or the desire instilled by features of its visual design, but a sense of its appearance and feeling as a textual experience. Differences between a conception of the *Wake* received through other texts and the experience of reading it first-hand became apparent as soon as I attempted to read it directly. These are evident to me still in the difference between the schematic used by Lazlo Moholy-Nagy (fig. 1) or my own studio mapping of the work (figs. 2 & 3) which to me are summative exterior images of the text, and the sense of interiority and imaginative entanglement *in* the text that can be brought about through close reading. I associate this difference with historical conceptions of the process whereby verbal images clearly representing aspects of material reality are incrementally sublimated until the entire text can be viewed as a single image or icon (Mitchell, 1986:25). This progressive sublimation takes the reader further from direct involvement in verbal detail, separating reader and text as the iconic structure of the work as whole, i.e. as a *thing*, emerges. The practical methodology of this project produced both broad mapping of *Finnegans Wake*, effectively tracing the process of sublimation, and a set of detailed, intimate visual responses made directly through immersive, close reading. This dual approach has generated contrasting

visualisations of the text, making hermeneutic relationships between parts and whole to become visible and available for consideration.

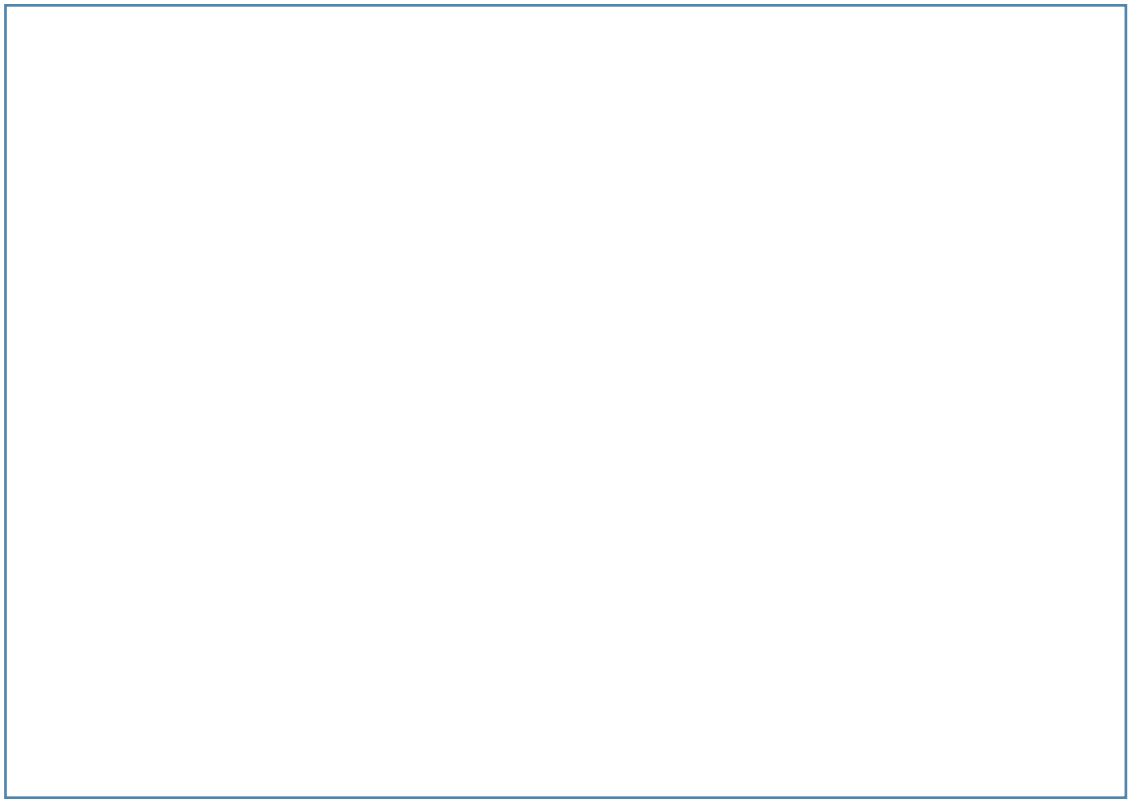


Fig. 1. *Leslie. L. Lewis, 'Finnegans Wake', schema from Lazlo Moholy-Nagy's 'Vision in Motion' (1947). Image available at* < https://signalvnoise.com/images/moholy_lg.jpg >

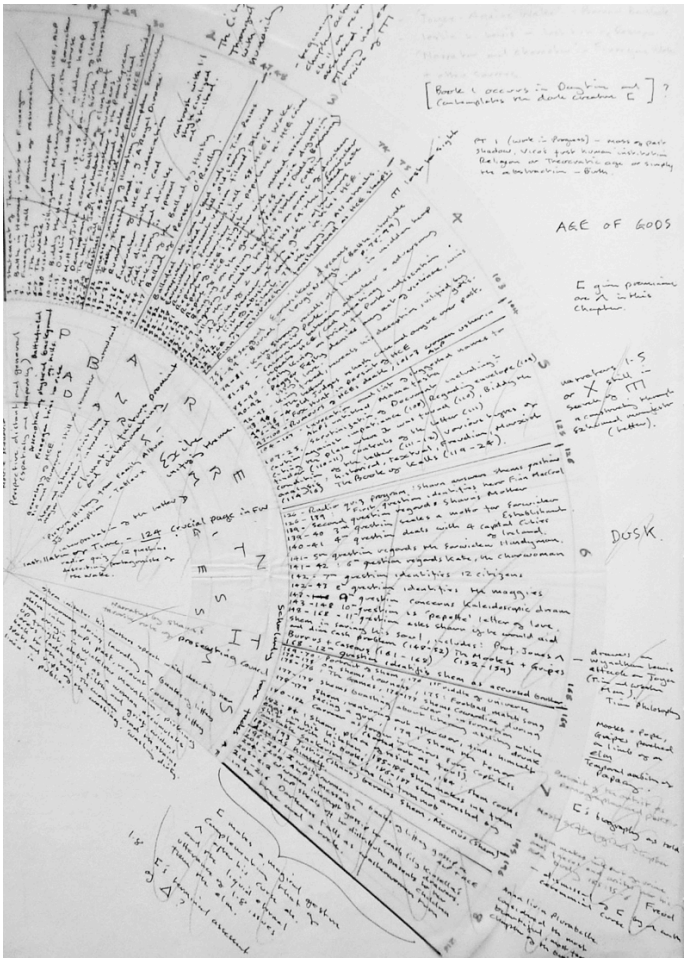


Fig. 2. *Clinton Cahill, sketchbook map of 'Finnegans Wake' Book I. Pencil and ink on drafting paper.*

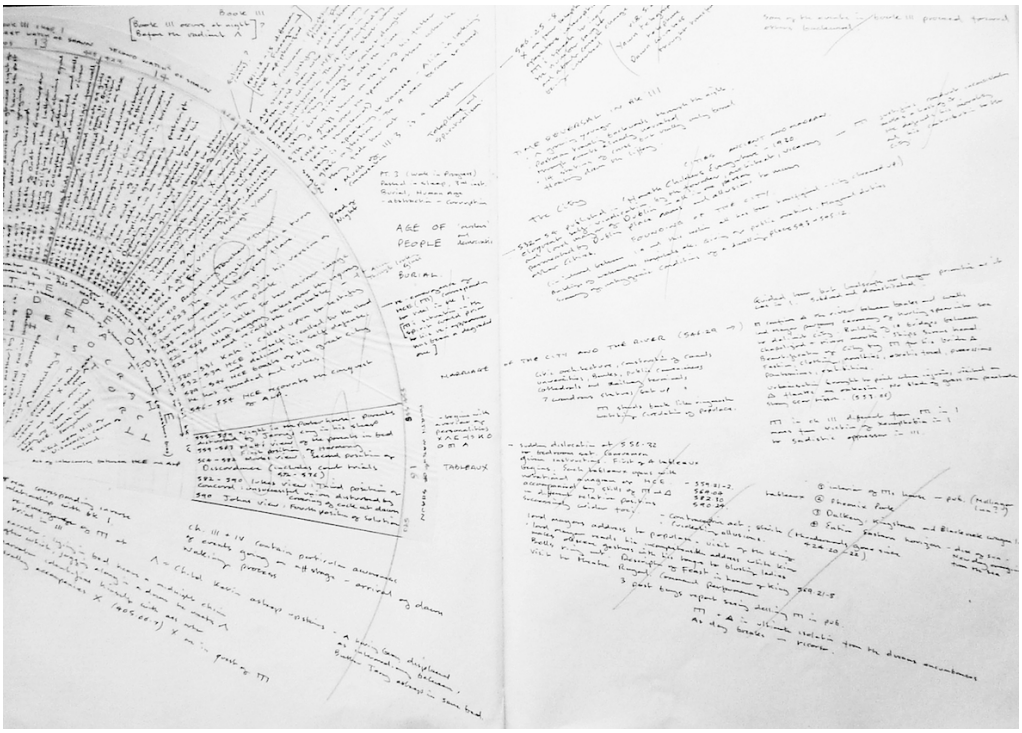


Fig. 3. *Clinton Cahill, sketchbook map of 'Finnegans Wake' Book III. Pencil and ink on drafting paper.*

Like other novice *Wake* readers, I had difficulty gaining purchase on its language. I learned through perseverance to let go of preconceptions about how it should be read or what I was supposed to make of it, and allowed the text itself to guide me. This process involved learning to accept the visual imaginative effect of the text, not trying to grasp its significance too directly or be concerned with uncovering all allusions. The text, for me, seemed to require a sort of indirection or peripheral vision in reading, whereby concentration is not placed too forcefully on a given word or phrase to fix its meaning quickly, but focus is pulled back to allow contradictory or tangential possibilities to be given equal presence. As a visual artist, I found the experience of this way of reading an incentive to repeatedly return to the text and to attempt to represent some of the impressions it generated. I tried drawing, painting and collage as ways to do this. However, my initial attempts at capturing and exteriorising mental impressions resulted in conventional character, environment or incident-based images. Retrospectively I considered these to be sublimated approximations related to the kind of traditionally straightforward 'scene' selection process which Edward Hodnett, in *Image and Text: Studies in the Illustration of English Literature* (1982:14), regarded as 'desirable' for picturing literary text to an implied general reader, but which were not imaginative visual interpretations Indeed, upon further reflection I recognised them more as generalised representations of what I had read about *Finnegans Wake* than the direct responses I intended (figs.4-6). To achieve more accurate, more authentic representation of imaginative interaction with the text required a different approach.

Fig. 4. *Clinton Cahill, 'HCE on the Midden Cart'. Oil on panel.*

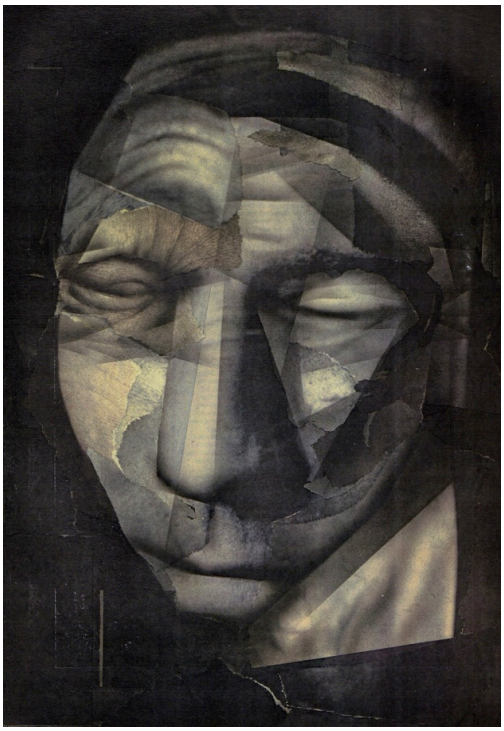


Fig. 5. *Clinton Cahill, 'HCE as Egg'. Collage.*

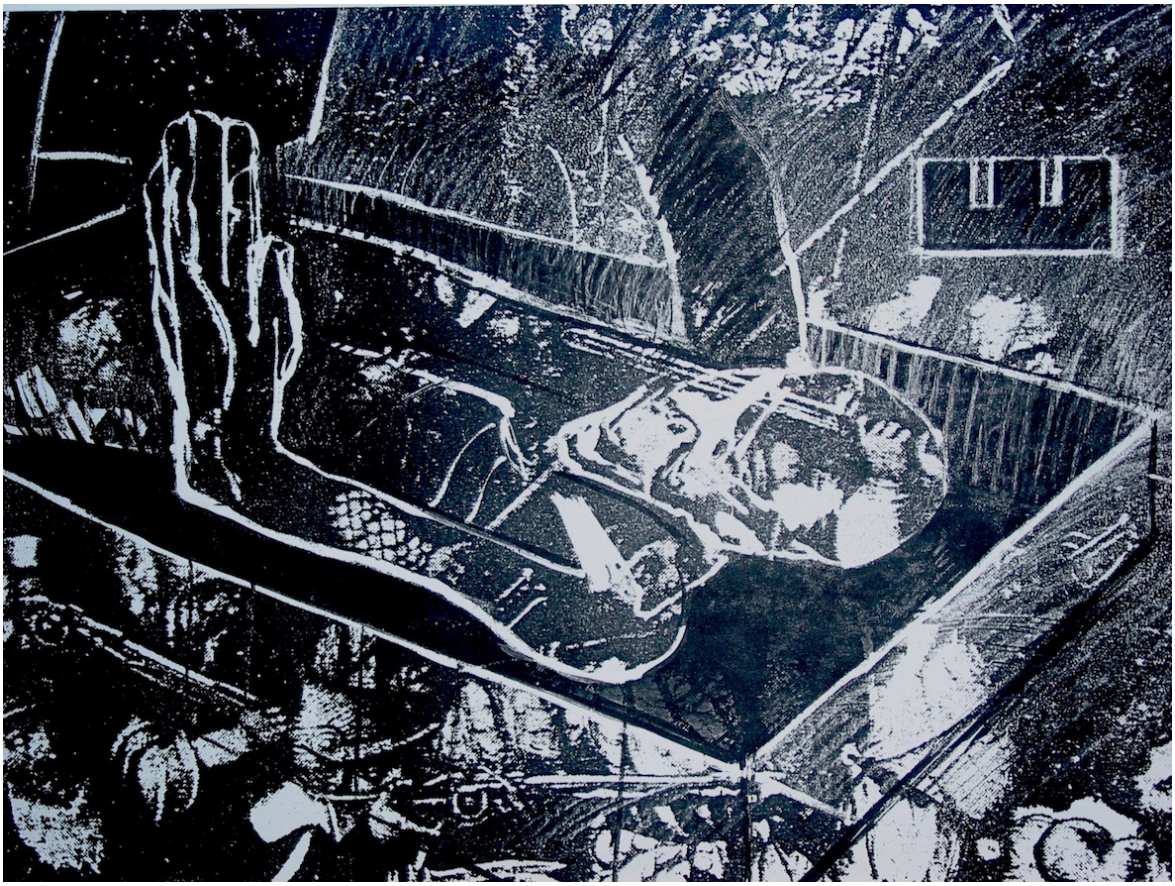
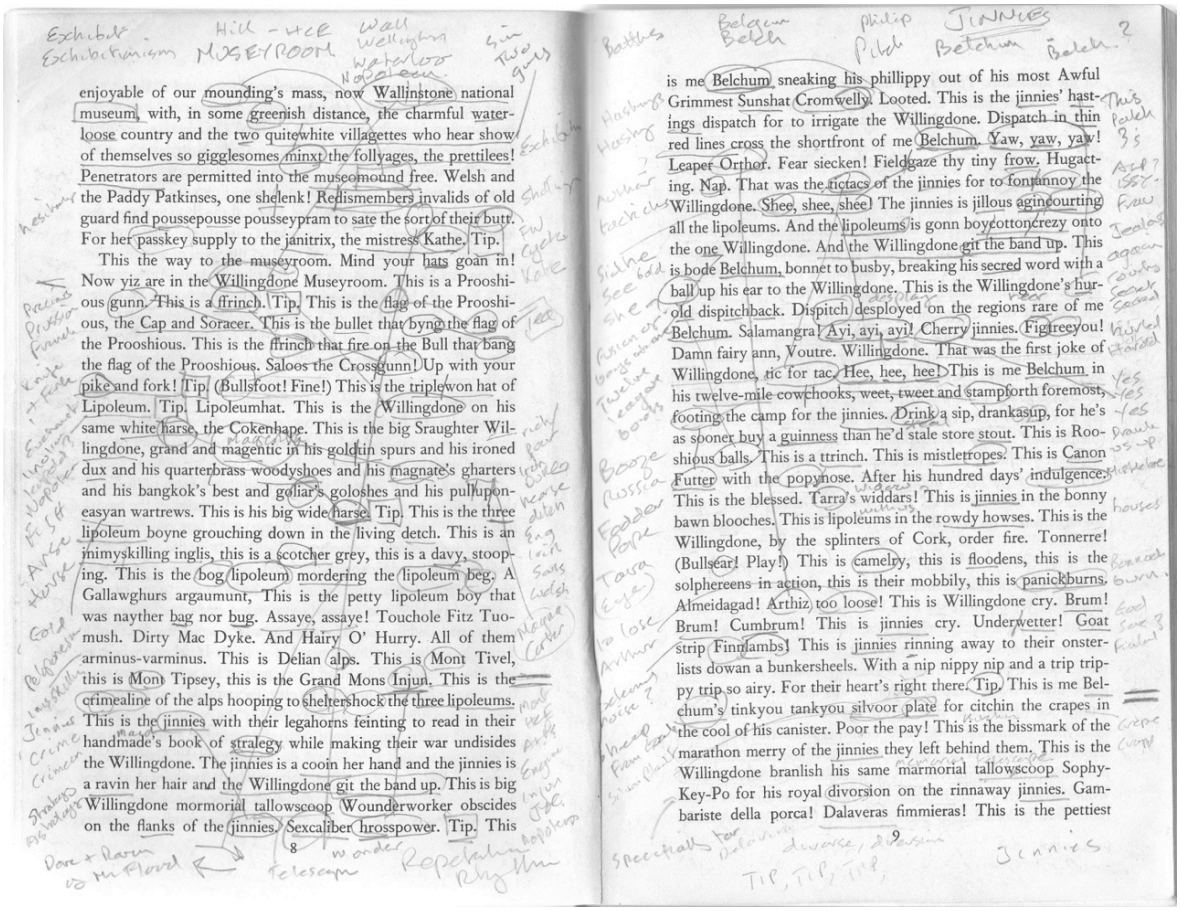


Fig. 6. *Clinton Cahill, 'HCE/Finn Interred'. Mixed media.*

My MA studies provided an opportunity to read *Finnegans Wake* more critically and methodically, and to look more closely, albeit selectively, at the operation of its language in relation to visual imagination, how this might be practically recorded and examined. I became more familiar with the language of the *Wake* and made preliminary attempts at sense-making through a subjective, visually oriented approach to reading. Upon commencing this PhD research project, I began to map the text again for pragmatic, navigational reasons and for the expressive purpose of trying to give shape to novel as a textual object. To observe and record my visual reading of *Finnegans Wake* directly, whilst avoiding traditional scene selection and the automatic subsuming of verbal image into a structural or iconic summary, I determined the practical methodology must involve a systematic and detailed reading of sections of the book and the documentation of immediate responses to it. This became a process whereby, reading about a page of *Wake* text at a time, I would annotate my immediate thoughts directly onto the text (fig.7) then transcribe the annotations in more organised, synthesised form onto the left-hand page of a sketchbook, each numbered double page spread corresponding to a page of the novel. I would then quickly draw, into the right-hand sketchbook page, mental impressions occurring as I re-read the original page of *Wake* text (see section 2.4 'Outline of Methods', sketchbook synthesis, drawing). This page-by-page process of word to image transcription proceeded in a recurring cycle, a method I came to refer to as 'reading-through-drawing' (fig. 8). My application of this technique became more fluent through

practice. It became more natural and the documentation more nuanced the more time I spent doing it. I became more able to remain *in* the text, in a mode of concentration and reading focus receptive to imaginative responses, and to work quickly enough to record these responses as they occurred. It was possible, with practice, to attain and maintain a balance between attending to the external text, observing mental impression and monitoring the drawing action. As my facility with this process developed, and I began to appreciate through experience the implications and limitations of the sketchbook format page, I began drawing with charcoal on larger sheets of paper, still working directly from the text as I read (fig. 9). I also experimented with other media, such as drawing ink and with bleach on washes of writing ink, as a means of more accurately representing the tonality and spatiality experienced when observing internal images (fig. 10).



enjoyable of our mounding's mass, now Wallinstone national museum, with, in some greenish distance, the charmful waterloose country and the two quitewhite villagettes who hear show of themselves so gigglesomes minxt the follyages, the prettilees! Penetrators are permitted into the museomound free. Welsh and the Paddy Patkinses, one shelenk! Redismembers invalids of old guard find poussepousse pousseypram to sate the sort of their butt. For her passkey supply to the janitrix, the mistress Kathe. Tip.

This the way to the museyroom. Mind your hats goan in! Now yiz are in the Willingdone Museyroom. This is a Prooshious gunn. This is a ffrinch. Tip. This is the flag of the Prooshious, the Cap and Soracer. This is the bullet that byng the flag of the Prooshious. This is the ffrinch that fire on the Bull that bang the flag of the Prooshious. Saloos the Crossgunn! Up with your pike and fork! Tip. (Bullsfoot! Fine!) This is the triplewon hat of Lipoleum. Tip. Lipoleumhat. This is the Willingdone on his same white harse, the Cokenhape. This is the big Sraughter Willingdone, grand and magentic in his goldtin spurs and his ironed dux and his quarterbrass woodyshoes and his magnate's gharters and his bangkok's best and goliar's goloshes and his pulluponeasyan wartrews. This is his big wide harse. Tip. This is the three lipoleum boyne grouching down in the living detch. This is an inimyskilling inglis, this is a scotcher grey, this is a davy, stooping. This is the bog lipoleum mordering the lipoleum beg. A Gallawghurs argaumunt, This is the petty lipoleum boy that was nayther bag nor bug. Assaye, assaye! Touchole Fitz Tuomush. Dirty Mac Dyke. And Hairy O' Hurry. All of them arminus-varminus. This is Delian alps. This is Mont Tivel, this is Mon Tipsey, this is the Grand Mons Injun. This is the crimealine of the alps hooping to sheltershock the three lipoleums. This is the jinnies with their legahorns feinting to read in their handmade's book of stralegy while making their war undisides the Willingdone. The jinnies is a cooin her hand and the jinnies is a ravin her hair and the Willingdone git the band up. This is big Willingdone mormorial tallowscoop (Wounderworker obscides on the flanks of the jinnies. Sexcaliber hrosspower. Tip. This

8

is me Belchum sneaking his phillippy out of his most Awful Grimmest Sunshat Cromwelly. Looted. This is the jinnies' hastings dispatch for to irrigate the Willingdone. Dispatch in thin red lines cross the shortfront of me Belchum. Yaw, yaw, yaw! Leaper Orthor. Fear siecken! Fieldgaze thy tiny frow. Hugacting. Nap. That was the tictacs of the jinnies for to fontannoy the Willingdone. Shee, shee, shee! The jinnies is jillous agindourting all the lipoleums. And the lipoleums is gonn boycottoncrezy onto the one Willingdone. And the Willingdone git the band up. This is bode Belchum, bonnet to busby, breaking his secred word with a ball up his ear to the Willingdone. This is the Willingdone's hurold dispitchback. Dispitch desployed on the regions rare of me Belchum. Salamangra! Ayi, ayi, ayi! Cherry jinnies. Figfreeyou! Damn fairy ann, Voutre. Willingdone. That was the first joke of Willingdone, tic for tac. Hee, hee, hee! This is me Belchum in his twelve-mile cowchooks, weet, tweet and stampforth foremost, footing the camp for the jinnies. Drink a sip, drankasup, for he's as sooner buy a guinness than he'd stale store stout. This is Rooshious balls. This is a ttrinch. This is mistletropes. This is Canon Futter with the popynose. After his hundred days' indulgence. This is the blessed. Tarra's widdars! This is jinnies in the bonny bawn blooches. This is lipoleums in the rowdy howses. This is the Willingdone, by the splinters of Cork, order fire. Tonnerre! (Bullsear! Play!) This is camelry, this is floodens, this is the solphereens in action, this is their mobbily, this is panickburns. Almeidagad! Arthiz too loose! This is Willingdone cry. Brum! Brum! Cumbrum! This is jinnies cry. Underwetter! Goat strip Finnlambs! This is jinnies rinning away to their onsterlists dowan a bunkersheels. With a nip nippy nip and a trip trippy trip so airy. For their heart's right there. Tip. This is me Belchum's tinkyou tankyou silvoor plate for citchin the crapes in the cool of his canister. Poor the pay! This is the bissmark of the marathon merry of the jinnies they left behind them. This is the Willingdone branlish his same marmorial tallowscoop Sophy-Key-Po for his royal divorsion on the rinnaway jinnies. Gambariste della porca! Dalaveras fimmieras! This is the pettiest

9

Fig. 7. *Researcher's annotation to 'Finnegans Wake' (8-9), an example of marking immediate thoughts directly onto the book, the first stage in reading the text through drawing.*

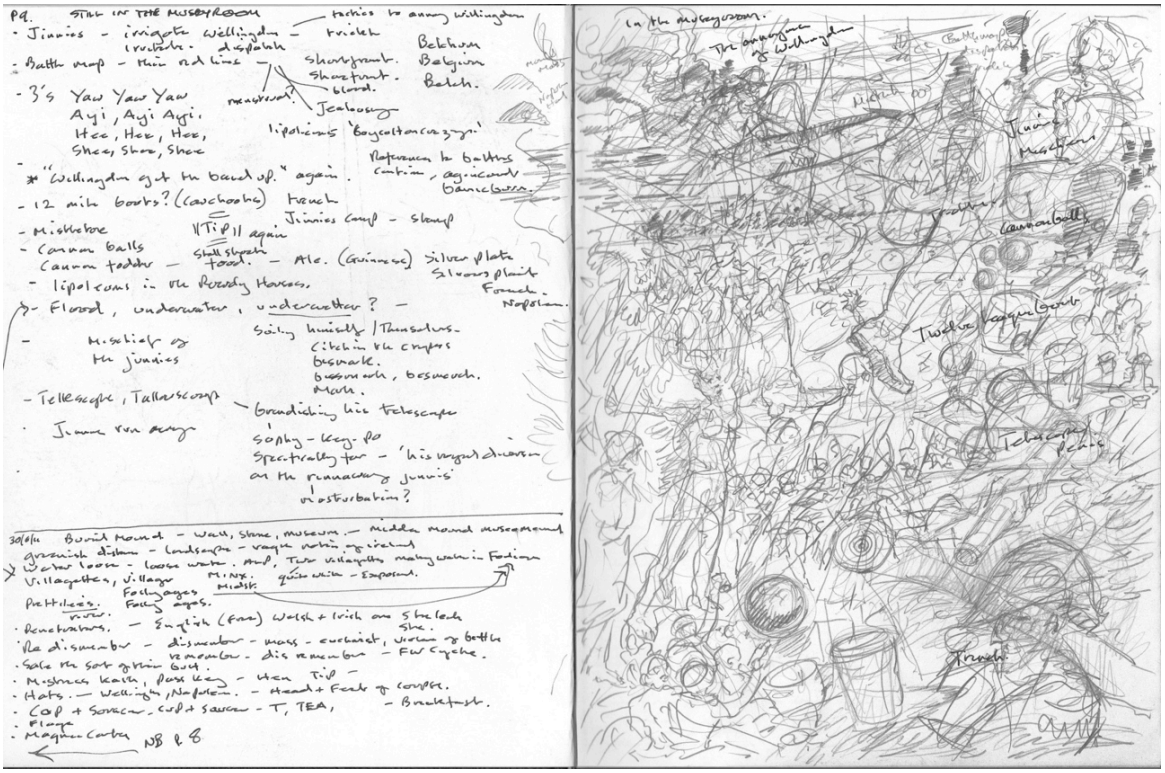


Fig. 8. *Clinton Cahill, Sketchbook double page spread for 'Finnegans Wake' (9) The left-hand page shows notes synthesized from annotated pages in the studio copy of the text, written whist reading. The right-hand page shows drawn pictorial notation of immediate visual impressions during reading. Ink and pencil.*

Fig. 9. *Clinton Cahill, 'Outside the Museyroom' drawing made during a reading of 'Finnegans Wake' (10). Charcoal.*

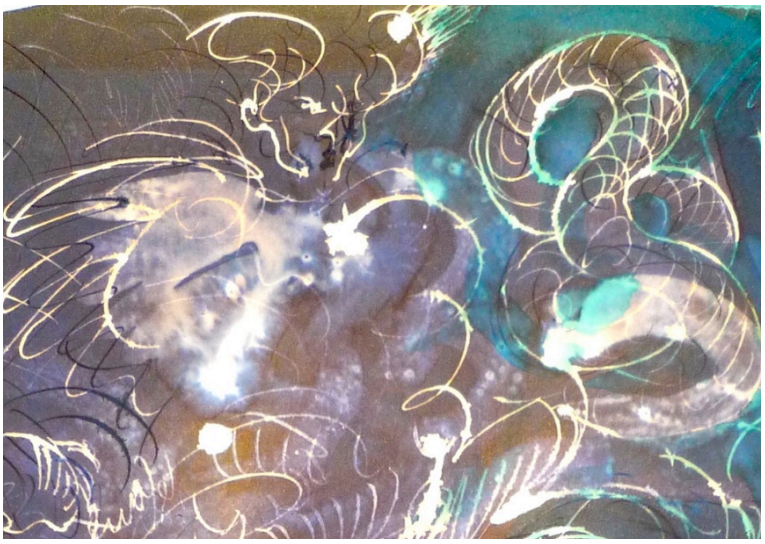


Fig. 10. *Clinton Cahill, '…the besieged bedreamt him stil and soley of those lililiths undeveiled…' (75.5-6). drawing made during a reading of 'Finnegans Wake' (75). Ink and bleach (detail).*

The practice of mapping *Finnegans Wake* arose out of my need to conceive an encompassing form for the text and some means of breaking down its structure into manageable and navigable parts. These maps became my first drawings of the *Wake* as an object. Bringing together interpretations from different sources into one schema gave me some understanding of the varied ways that parts of *Finnegans Wake* had been described and how articulation of these parts might look. Mapping enabled me to counter the intimidating nebulousness of the text and to begin regarding it as a thing with workable form, providing the aesthetic experience of seeing it as a whole, to have and consume. I continued mapping the *Wake* as a PhD research method (figs. 11 & 106) (see 2.4 Outline of Methods, 'Mapping and Meta-drawing'). The vantage this established gave rise to the idea of using a form of meta-drawing to record the sense of entering and leaving the text as a physical and conceptual volume, and strengthened the perceived contrast between the interior workings of the text and its exterior form. The meta-drawings register shifts in the focus of attention around and within the book, along with awareness of pages read, pages yet to be read, and observations of the gestures of my reading (figs. 12 &109).

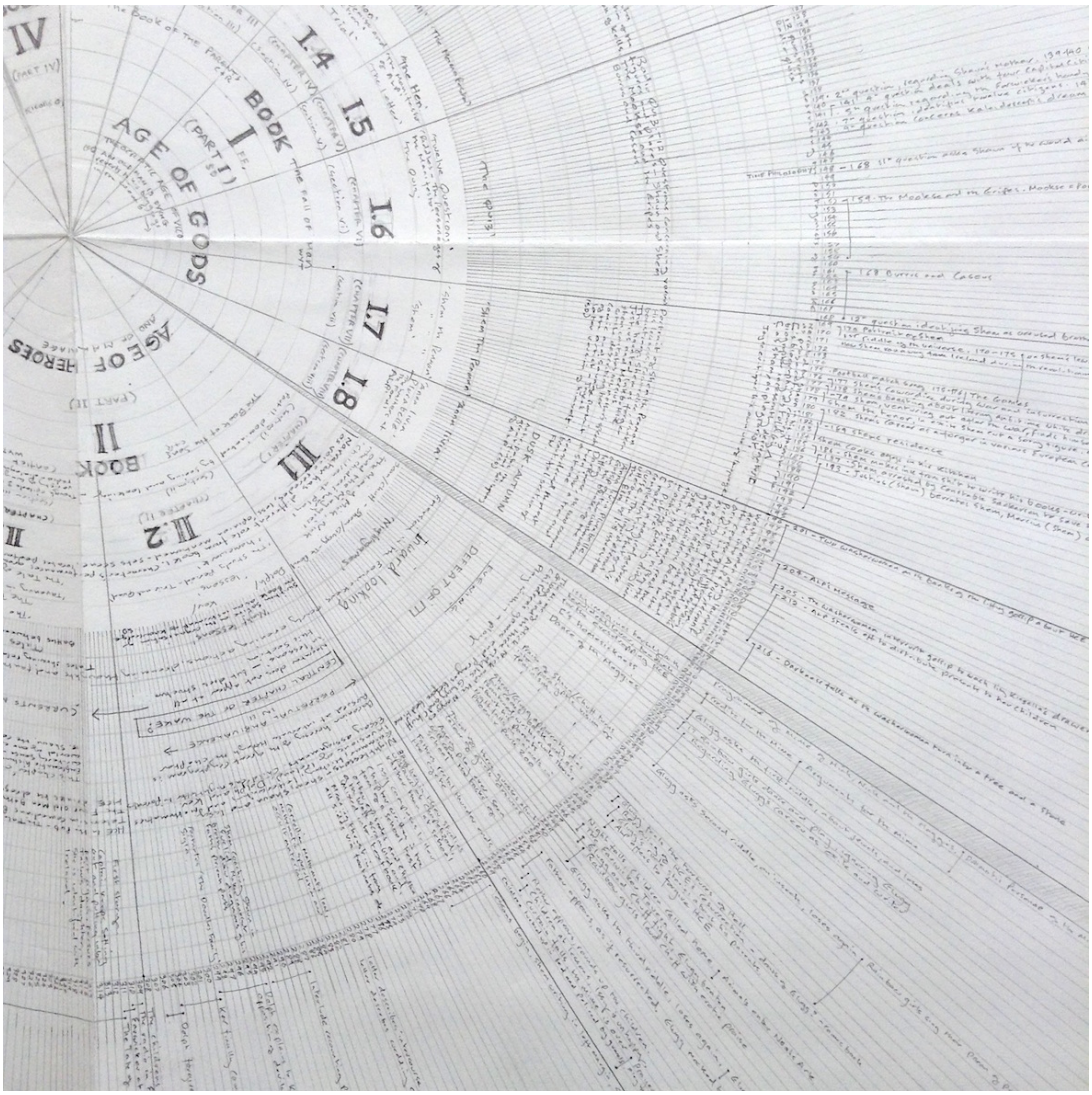


Fig. 11. *Clinton Cahill, studio map of 'Finnegans Wake'. Pencil. 150x150cm (detail).*

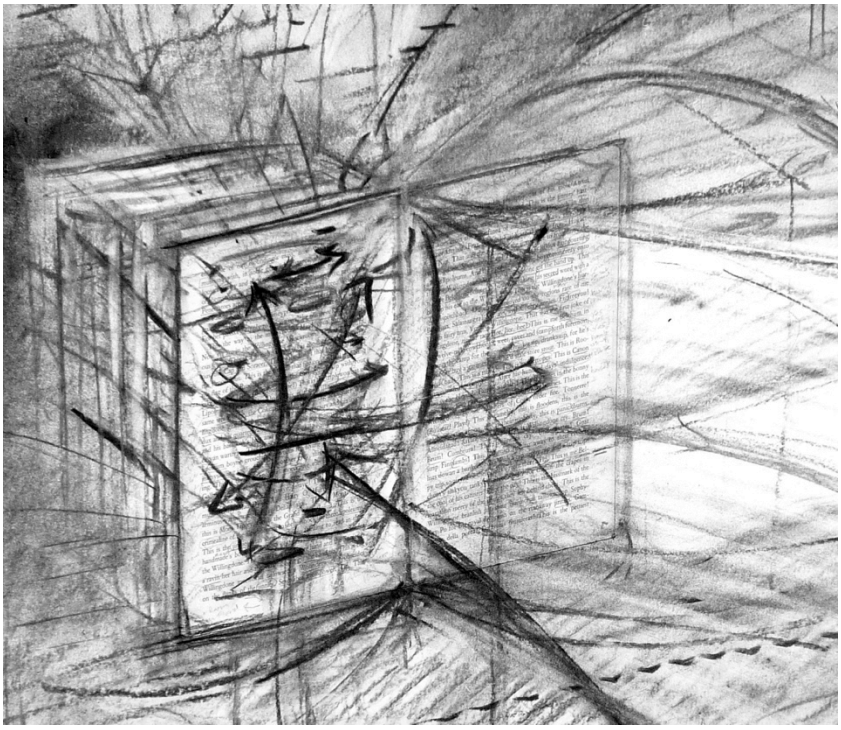


Fig. 12. *Clinton Cahill, meta-drawing recording the sense of entering and leaving 'Finnegans Wake' as a physical and conceptual 'volume' and shifts in attention around and within the book during reading. Charcoal (detail).*

An alternative title for this project might have been *What Happens When I Read 'Finnegans Wake'?* My attempt to answer this question is not concerned with a neurological explanation of the mechanism of the visual imagination or philosophical and psychological debates about the existential status of internal images or their veracity as responses to text. It is to do with making visible (and therefore available) the distinctive subjective experience of a work of literature in a manner that has practical affinity with the nature of that experience. The intention to observe, document and express mental images stimulated by *Finnegans Wake* required consideration of these images themselves, what they are and the nature of their appearance. It also required consideration of the distinctive nature of the *Wake*, what kind of textual object it is and the types of readings it engenders. Notation and drawing as means of recording responses and mapping them closely onto the effects of the language also needed to be examined. Contextual research for this project and reflective evaluation of its outcomes has therefore been driven by a need to consider: types of images addressed by this study, *Finnegans Wake* as a textual object, relationships between the verbal language of the text and visual responses to it, graphic acts, marks and processes used in recording the experience of reading and response, and the experiential, material and consequential implications reading *Finnegans Wake* through drawing.

In *Iconology: Image, Text, Ideology* (Mitchell, 1986) W.J.T. Mitchell analysed historical discourses around notions of the image, demonstrating the irresolvable complexity of

relationships between words and images, and their imbrication with related notions of picturing, the imagination, perception, likeness and imitation. As a structural device for beginning to think about images Mitchell proposes a grouping based on divisions between established discourses. He derives this grouping from the broad category of things that could be included under the phenomena of imagery, things as diverse as statues, optical illusions, spectacle, patterns, memories and poems. In the system that he proposed an 'image', characterised as being a likeness, resemblance or similitude, can be placed according to the following categories:

Graphic: a category including pictures, statues and designs and associated with art historical discourse.
Optical: including mirrors and projections, associated with physics.
Perceptual: sense data, 'species'[2]and appearances. Regarded as belonging to a marginal space common to physiology, psychology, neurology, art history, philosophy and literary criticism. This category includes psychological and physical descriptions of imagery. It overlaps with mental imagery in its inclusion of 'fantasmata', sense data and perceptions. 'Appearances' embraces a broad set of image types including the emotional illusions created by actors, propaganda, public relations and advertising.
Mental: dreams, memories, ideas, fantasmata, associated with the fields of psychology and epistemology.
Verbal: metaphors, descriptions, associated with literary criticism.

Mitchell's categorization indicates the difficulties involved in either a comprehensive discussion or viably segregated discourse about images. The extent of potential slippage between the types of image is easily apparent. But it does enable us to see the involvement of my research with several types of imagery, and where these might interact. For example, in the anticipation of reading *Finnegans Wake* it can appear imaginatively as a book object or as a nebulous idea of its textual content. In the same way the implements, materials, gestures and outcomes of drawing can all be imagined as images. During actual reading the verbal imagery encoded in the printed text stimulates mental impressions, sense data or perceptions experienced as images, with an affinity of likeness or visual equivalency originating in the text. The reader notices the mental image, perhaps in relation to a previous image or its emerging successor, or because of certain characteristics in the image itself, such as vividness stability, mutability, or recognisability. Noticing the image is made possible through the reader's dual attention to both the unfolding of the text and to their own response. The reader may immediately record their response or a thought about the text as a written annotation onto the page,

[2] 'Species' - A Platonic strategy for dealing with the notion of 'idea' was to separate the concepts *eidos* and *eidolon*. *Eidos* meaning that version of 'idea' understood as a form or type or 'species' of thought transcending sensible reality, *eidolon* being an impression that can be sensed but reflects the *eidos* only as a likeness or semblance, 'fantasmata' are impressions recalled in the imagination in the absence of the original objects. See Mitchell, W.J.T (1986) *Iconology: Image, Text, Ideology*, Chicago: University of Chicago Press, p.10.

in which case a new verbal image becomes materially and visibly present. Alternatively, the reader might make a graphic representation of the mental image through drawing, an image temporarily forgotten, adjusted, drawn over or even subsumed under the marking of further responses. This process can be seen to generate or otherwise involve types of mental, perceptual, verbal and graphic images mentioned above. Moreover, the appearance of these different kinds of images is not the result of a clearly delineated chain of events but of their rapid interaction in a process involving duality and simultaneity.

As a contextual basis for my inquiry, in line with phenomenological approach I have taken, I attempt to answer the deceptively straightforward question - what kind of literary object is *Finnegans Wake*? Answers can be sought from differing critical and personal vantages and will generate further questions: how was it written? How has it been received? In what ways has it been read, understood and evaluated? What does it mean and what is it for? A myth has developed about the work being years ahead of its time while there is also a counter-tendency to view it as absolutely of its time; the epitome of modernist experimental writing of the nineteen thirties (Rabaté, 2001:1-2). These questions are a first step in engaging with the text methodically. They have occupied many other readers but form a necessary prelude to the specific question - what is *Finnegans Wake* to *me*?

Outcomes from this research project are expressed, in part, through writing which is about drawing about writing. *In Writing on Drawing: Essays on Drawing Practice and research* (Garner, 2008) design educator and Director of the Drawing Research Network, Steve Garner, describes drawing as the subject of an emerging and distinct research domain. He recognises the relatively young discipline of drawing research to be of growing interest to diverse communities beyond those of visual design and fine art, including historians, computer scientists, psychologists and educationalists. Garner posits the need for this nascent discipline to form an agenda to identify and direct its concerns across other disciplines with which it engages, and to map relationships between them that might be revealed by and could be explored through drawing. His conception of a drawing research discourse acknowledges an erosion of boundaries between contemporary art and design and the persistent flux between inquiry and practice when researcher and practitioner are the same person. This implies that drawing research, as distinct from the broader and generally separated categories of 'drawing' and 'research', have potential to operate positively, critically and methodically across uncertain boundaries. The research context described by Garner is one that has moved beyond viewing the makers of drawing and those who study their outputs as separate groups. It embraces a paradigm of drawing research that is interested in William Lackard's notion of relationships between 'thinking about drawing and through drawing', addressing both the

'why' and the 'how' of drawing.[3] Whether the activity of drawing also constitutes research must depend on the intentions of the drawer. Across diverse disciplines drawing can facilitate personal, subjective enquiry and/or speculation while opening participation to others through the representation of ideas. It can therefore be regarded as a research process. This reflective account of reading *Finnegans Wake* through drawing aligns with the above conception of drawing research by describing a project in which drawing is used methodically, across disciplinary boundaries, to make a close reading of literary text. It methodologically exploits the symbiosis of drawing practice and research in its process and analysis, and in so doing is intentionally both a personal, necessarily subjective enquiry and, through the readable data of its body of drawn and written output, a discursive report available to others. The enquiry is both into and through drawing. Its practice-based methodology and presentation of findings through combined of body of practical work and contextual writing responds to Garner's call to 'draw on writings' (which I do both academically and literally) and to 'write on drawings' and so makes a modest contribution to balancing the epistemological authority of the written word with imagery in visual research (Garner, 2008:13-26).[4] I have used drawing to investigate James Joyce's *Finnegans Wake* as an object that appears to want to move from conventions of linear narrative towards the syntactical condition of a visual image, that is, its information is dispersed over passages of text in a way that is similar to the information in an image, suggesting that different permutations of assembly are possible[5]. It does this, I suggest, in ways which are operationally inherent rather than in the (typo)graphically explicit way a poem, magazine or poster layout might work, although typographic play and the use of type as image do occur periodically throughout book.[6] I am interested in examining how reading the text can be a personally imaged experience expressed through drawing and find it interesting that Deanna Petherbridge's discussion of the liminality of drawing could also describe *Finnegans Wake* itself:

> Drawing '… seldom attracts consensus views. Instead it invites frustration or obsession in attempting to clarify something which is slippery and irresolute in its fluid states as performative act and idea; as sign and symbol and signifier: as conceptual diagram as well as medium and process and technique. With many many [sic] uses, manifestations and applications.' (Petherbridge, 2008:27)

---

[3] Lackard, W. (1974) Design Drawing (1982 ed.), Tucson: Pepper Publishing. Cited by Garner, S. (2008) 'Towards a Critical Discourse in Drawing Research.' In Garner, S. (ed.) *Writing on Drawing: Essays on Practice and Research*. Bristol: Intellect, pp.15-16.

[4] Garner cites John Berger's warning about the risks of stabilizing the belief that to qualify as research drawing must be transformed into or accompanied by verbal explanation or writing, and that drawing research can provide opportunities for generating new knowledge concerning the visual, communicated through visual imagery and challenging assumptions about the primacy of writing in visual research. Berger, J. (1972) Ways of Seeing (1990 ed.) London: Penguin. Cited in Garner (2008:13-26).

[5] When asked how he could think of illustrating *Finnegans Wake*, illustrator John Vernon Lord replied that it 'had always been an image'. Calvert, S. and Holme, A. (2016) *Journal of Illustration* 3(1) pp. 1-8. Intellect.

[6] Clear examples can be found at the opening of 'Anna Livia Plurabelle' (196), in the playful use of marginalia and footnotes in the 'Nightlessons' (260-308), in Joyce's use of sigla associated with characters and in the rotation of the letter 'F' (18.36).

This suggests drawing as a natural means of exploring the text. The history of the depiction of *Finnegans Wake,* James Joyce's last, most extraordinary work, suggests there remains considerable potential for further critical dialogue mediated by reader imagining and imaging of its text. Within the context of the association of Joyce's writing with the visual arts, I want to address image-making directly from the *Wake*, that attempts to depict the text, in contrast to that which might use the canonicity, reputation or content of the *Wake* for their nominal thematic starting points or as eponymous evocations. The project proposes the notion of illustrative drawing as a means of examining an encounter between reader and literary text, acknowledging that, in this case, it is a complex text that exploits the contingency of word-image relations, and that contingency itself is an attribute of the illustrative in visual practice.

Structuring my inquiry as PhD research provided an academic and temporal frame needed to approach a deeper, more methodical visual reading. The research project also became the context for distinguishing between two possible aims - making summary representations of the *Wake*'s narrative, or a depiction of the immediate imaginative experience of reading the text. The latter is the subject of the research and its proposed contributions to knowledge. It was not my intention try to create a piece of art complementing Joyce's work, nor to make a polite or servile adaptation of it in the manner of a faithful illustration, but to document directly the distinctive imaginative effects of reading the most challenging of his texts as a means of questioning and extending notions of the mimetic and the illustrative in drawing [1]. Lerm-Hayes (2004:68) implies the shortcomings of 'merely' painting mental images and, invoking Sergei Eisenstein, of 'slavishly copying' the text. This project proposes the value of experiencing and observing immediate mental impressions provoked by *Finnegans Wake* and of considering the mimetic response as part of the imaginative and bodily engagement of reading such a text.

My fascination with the *Wake* has been predominantly visual. I experience the internal impressions it provokes mainly as mental images, with all the unstable and ambiguous status that Mitchell attributes to them (Mitchell, 1969:14) and have noticed the generation and qualities of these images to be different from those of other literary works. This distinction is so marked that reading *Finnegans Wake,* to me, appears to generate its own category of literary imaginative experience and I find it unsurprising that this text has had a profound influence on the work of other artists. Eco explains this characteristic through his notion of the 'Open Work', of which he regarded *Finnegans Wake* as an exemplary case. The Open Work accommodates an unusually large range of coexisting possible meanings, none of which can be regarded as dominant. The reader of such a work is therefore presented with a 'field of possibilities' and left to decide how to proceed (Robey, in Eco, 1989:9). Eco reveals the extent of the *Wake*'s open-ness by demonstrating that each metaphor in the text is intelligible (and presumably imaginable and image-able) '…because the entire book, read in different directions, actually furnishes the metonymic chains that justify it' (Eco, 1990:140) (fig. 13).

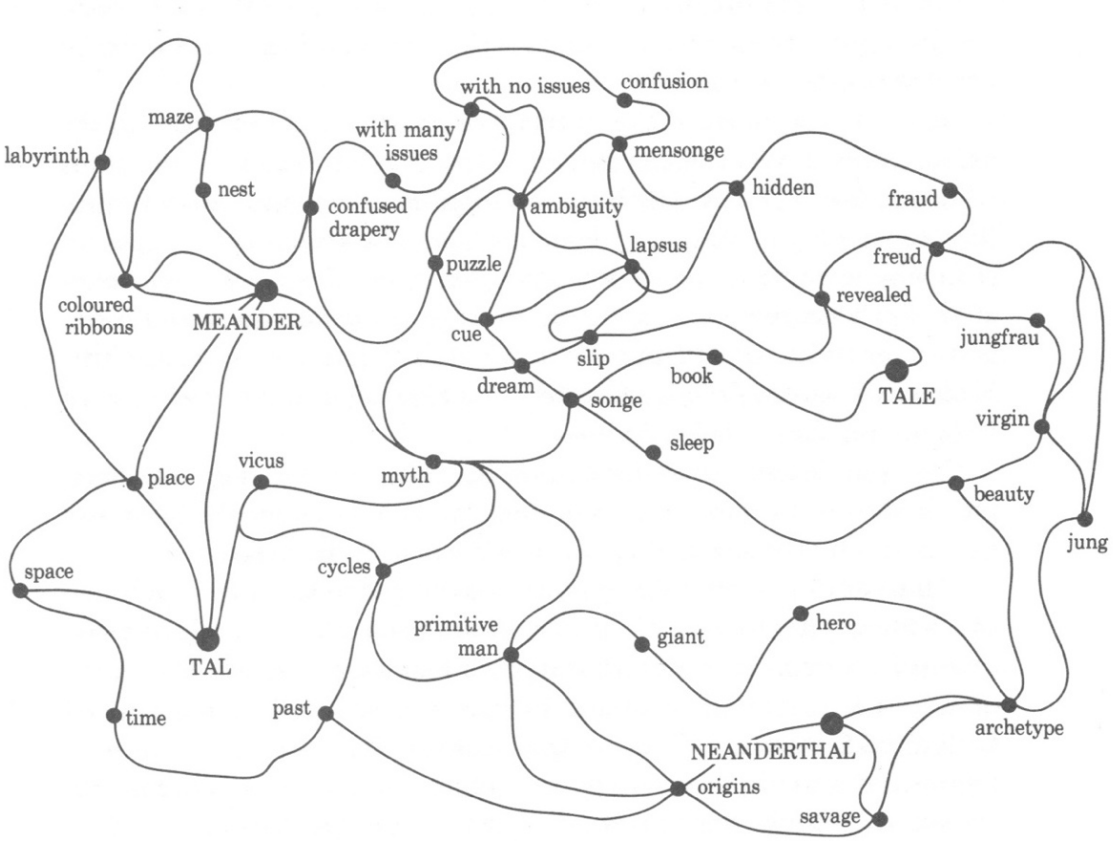


Fig. 13. *Umberto Eco 'Meandertale', schema showing generation of lexemes in metonymic chains, 'meander', 'tal' (in German 'valley' and 'tale' from the lexeme 'Neanderthal', to form the pun 'meandertale' through phonetic association, which also depicts the machinic, generative propensity of Finnegans Wake at a micro level. Illustration from 'The Limits of Interpretation', Umberto Eco (1994) p.141. ©Umberto Eco, reproduced with kind permission of Indiana University Press.*

A significant motivation for the project is the first-hand exploration of the effects of working the open-ness of *Finnegans Wake* through the unusual mode of reading it requires. Visually recording these subjective effects calls for a phenomenological approach to reading and drawing which entails that, while understanding how my reading relates to other historical and contemporary readers during the process of engaging directly with the text, I must attempt as much as possible to approach each reading afresh and ignore the baggage of previous knowledge. This is one factor that, along with the orientation of the project to the visual rather than the aural qualities of the text and a focusing of perception more on interior, imagined images rather than the exterior drawing, led me to realise how reading, writing and drawing involve their own forms of deafness, blindness and amnesia.

Outputs from this research are not intended to form a visual guide or personal explication of the text. Such outlines already exist in the extensive corpus of *Wake* literature, examples of which include Tim Ahern's illustrated books *James Joyce Finnegans Wake*

Chapter One: The lllnesstraited Colossick Idition and *James Joyce Finnegans Wake the Final Chapter: The lllnesstraited Colossick Idition* (Ahern, 1983 and 2010), and Stephen Crowe's online visual exegesis *Wake in Progress: Illustrations to Finnegans Wake* (Crowe, 2013) which I discuss later in 1.2 'A Typology of Readings'. The research is intended as a demonstration of an alternative means of accessing the *Wake* as a complex text, and as an incentive to reading it that is a visually engaged process. A useful, though limited comparison to my approach can be found in illustrator Zack Smith's *Pictures Showing What Happens on Each Page of Thomas Pynchon's Novel 'Gravity's Rainbow'* (Smith, 2006). This is an illustrative volume consisting of a series of 755 small drawings made as literal depiction of Smith's reading of the text (figs. 14 & 15). It attests to the quixotic nature of such a project and the absurdity of the endurance required to complete it. I recognise these as characteristic of my own methodology as they are of the writing (or reading) of *Finnegans Wake*. Smith's work was exhibited at the 2004 Whitney Biennale and published as a printed volume in 2006. On one level, it exposes the notion of 'literalness' by taking it at face value, simply picturing what happens on each page of Pynchon's novel. This simple intention results in a book of drawing in which a canonical work by an author sometimes associated with the legacy of Joyce [7], and who has gathered a reputation for the density of his prose and the navigational challenges it poses, is to an extent de-mystified, or secularised, through an act of illustration. However, this picturing can itself be viewed as idiosyncratic, metaphoric and as much about Smith's imaginative response as Pynchon's imaginative aims. Smith's project is also about the work of reading and the *endurance* of the reader; endurance as an aspect of practice becoming visible through its graphic trace. To me a significant aspect of the effect of Smith's work is derived from its sense of systematic accumulation, the depiction of iterative process and accumulating volume reflective of the original novel by which it has been fascinated and to which it quixotically turns (Erikson, S., in Smith, 2006:v-ix). There are, however, notable differences between my visual reading of *Finnegans Wake* and Smith's reading of *Gravity's Rainbow*. Smith posits endurance as a conceptual aspect of his project and privileges narrative (and its potential permutations) as the subject to be literally depicted. He applies his graphic style of production to the process, a style with direct affinities to commercial illustrative production, rather than allowing the graphic gesture to arise from the process and from the 'thinking hand' embedded in the act of looking, mediated by the phenomenological character of a response that is embodied (Petherbridge, 2010:12). Smith's graphic style varies through the course of the book but retains pragmatic affinities with commercial, time-driven image production methods, such as storyboarding, visualization and the piecework of the comic syndication.

[7] For examples see Solberg, S. (1979) 'On Comparing Apples and Oranges: James Joyce and Thomas Pynchon'. *Comparative Literature Studies* 16, (1), pp. 33-40 and Pearce, R. (1986) 'What Joyce after Pynchon? *In* Morris Beja et al. (eds.) *James Joyce: The Centennial Symposium*. Urbana and Chicago: University of Illinois Press, pp. 33-46

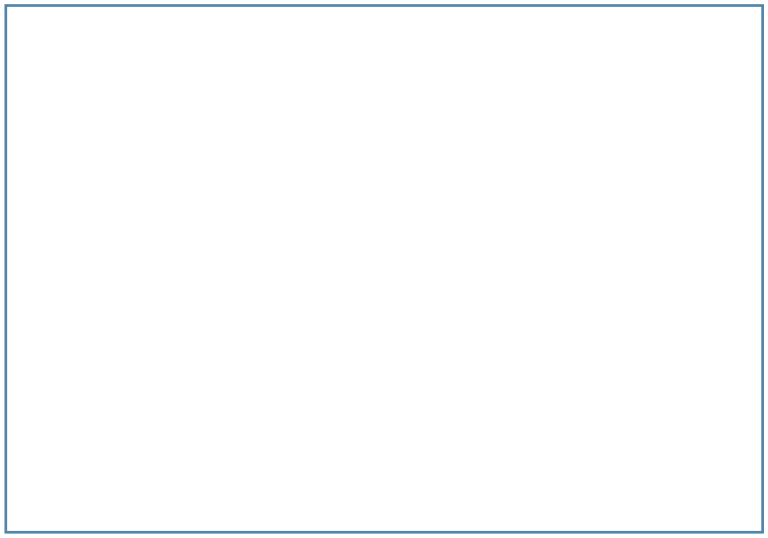


Fig. 14. *Zack Smith, 'Pictures Showing What Happens on Each Page of Thomas Pynchon's Novel 'Gravity's Rainbow'. Drawing from p. 26.*
Image available at < http://archive.oneandother.com/articles/oo-loves-thomas-pynchon/ >

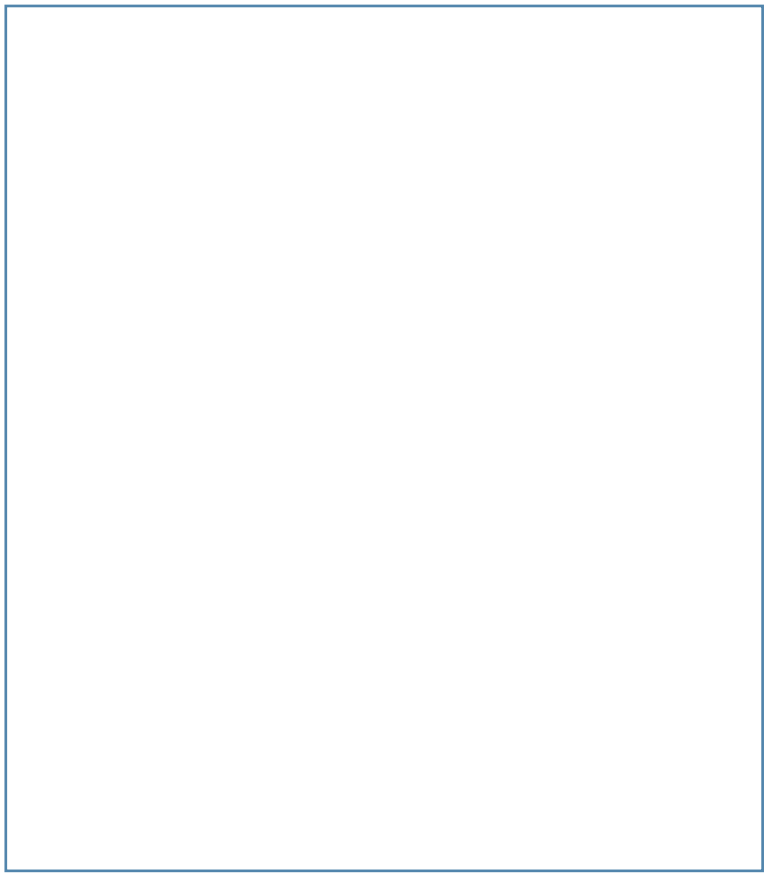


Fig. 15. *Zack Smith, 'Pictures Showing What Happens on Each Page of Thomas Pynchon's Novel 'Gravity's Rainbow'. Drawing from p. 748.*
Image available at < http://quarterlyconversation.com/the-zak-smith-interview >

The media used is predominantly ink, applied rapidly and confidently with pen or brush, and appropriate for efficiently meeting the challenge he sets himself. As well as allowing work at the speed of imagination, they also adhere to the notion of a signature aesthetic, a visual brand. While not transposing Pynchon's narrative into the conventions of a graphic novel or summarising it as a series of illustrated plates inserted into the original text, Smith does make a pictorial precis of each page as a unit of story. This contrasts with my attempt to record the phenomena of imaginative responses at the word, phrase, sentence level, though my sketchbook notation is generally divided into a page-by-page record.

Smith uses visual reference material as an aid in drawing his visual interpretations, a conventional practice for an illustrator dealing with the figuration of a narrative world once textual referents have been imagined and identified (Smith, 2006:xi-xvi).[8] This is different from the method I have employed, which resists resorting to exterior image references, prioritising internal impressions as they occur in the reading present. Of necessity, these are memories of things seen in the real world, but it is precisely their appearance and characterisation as they emerge directly through interaction with the written text that I am interested in apprehending. Rather than its often narrow, commercially defined application related to product, service or professional specialism, I use the term 'illustration' and its derivations here in their sense of illumination, of bringing forth and making visible in relation to notions of delineated elaboration. This is Illustration considered as a verb more than a noun, and as a means of showing rather than telling, but in full acknowledgement of the deep, irresolvable entanglement of these two modes of narration. Taking an initial cue from Miller's analysis of the illustrative image 'Illustration' (Miller, 1992), my intention is to keep the word-image entanglement in play inside the reading-drawing action, observing illustration as an unstable and reciprocally affective relationship between words and pictures. The practical outcomes and reflections from these observations are intended to contribute to the extension of illustration as a critical form. This also necessitates recuperation of the term 'mimesis' and its derivations, regarding it as a nuanced, positive inter-subjective attribute involving reciprocal activity between the textual body, the body of the reader and the emergent image. Mimesis has been an often criticised if not derided characteristic of illustrative and figurative image making - frequently reduced to the mere copying of reality and dependant on outmoded notions of artistic skill. I want to use the term here to suggest ways in which mime, mimicry and mimetic gesture are commensurate with the *Wake* in terms of its attitude to authority, playfulness, reflexivity and reflection, exaggeration, excess and distortion, and with the visual and audial behaviour of its text. Mimicry and play are evident on multiple levels in the actions of the drawing reader; in the rehearsal

[8] Advice on using visual reference material is often given in the many 'how to' books on illustrative practice. Examples can be found in Hall, A. (2011) *Illustration*. London: Laurence King in association with Central Saint Martins College of Art and Design, pp. 14-17; Rees, D. (2008) *How to be an Illustrator*, London: Laurence King, p.21; Zeegan, L. (2005) *Digital Illustration: A Master Class in Digital-Image Making*, Mies: Rotovision pp. 64-83 and Zeegan, L. (2005) *The Fundamentals of Illustration*. Lausanne: AVA, pp. 26-33.

of alternative mental states; in ludic engagement and entrancement as part of the literary experience; in the distorted mirroring of the text in the reader's mental representation and its enactment in the mime of the drawing gesture, and its trace (its excess) in the drawn line. Intentionality is important here in distinguishing the status of the resultant images. The function of the practical methods I have used is to investigate subjective effects generated by The *Wake,* a book which remains notoriously more referred to than read, and which has even been considered unreadable (Dean, 1992). The project tests an alternative way of reading, appropriate to the generative characteristics of the text, by applying drawing as a means of observing and documenting that reading, while accepting that qualities in the material images produced occur residually.

The process I have used is imitative rather than abstractive. It does not seek to present isolated equivalents for dispersed or generalized qualities, conceptions or feelings, but to reflect, represent, exteriorize and examine, and hence make visible to others, the qualities of direct image-based (imaginative) responses as primary indications of affectivity in subjective perception of the text. However, this is not a question of figurative realism or a literal (straightforwardly superficial) approach to the text. It is as quixotic as any immersive engagement with the fictive. The intention is to document and give a first-hand visual account of the imaginative process of reading *Finnegans Wake.* I regard the mark making employed to do this as illustrative. It is illustrative in the senses described above – illuminating or bringing to light a process otherwise private or hidden, providing a methodological example of how this might be done, and being naturally situated at the interface between word ideas and image ideas. Drawn mark making provides a continuity between word and image, between annotations to text and pictorial notation, in its function as a contingent record of perceptions, resisting finished interpretative representation of the text.

The alterity of the approach is in its use of drawing to record and make visible the subjective experience of *Finnegans Wake* in detail, as occurs during reading, rather than for depicting selected aspects of the content of the book. The project distinctively uses drawing to record mental impressions generated in response to the language of *Finnegans Wake* as they occur in the present of the reading act, and as a reading technique, appropriate to that language. The use of drawing is thus positioned as an integral part of the act of reading, rather than for a posteriori visual interpretation or re-presentation of the text. I am not aware of other contributions to the field of *Finnegans Wake* studies that have attempted to graphically record, at this level of textual detail, the direct effects of the text on the reader's visual imagination amid reading, and over substantial sections of the book. Images about the text have been made, and ideas derived from the text have been visually represented (examples of which are discussed below in 1.2 'A Typology of Readings' under 'Influential and Inspirational') but not what happens imaginatively in the reader immersed in the text. The visualisation of the *Wake* undertaken by Stephen Crowe, for example, although made on a page-by-page basis, has the conventional illustrative intention of summarising and representing selected aspects

of the text as graphically clear images (fig. 29) of the kind described by Hodnett (1982). Crowe's images show the culmination of a process of graphic interpretation and representational communication, not the encounter between text and imagination as it happens during reading. Immediate thoughts about the text are of course documented in the annotations that *Wake* readers frequently make onto their copies of the book, not least those wishing to make creative interpretations of it in other media [9]but these are usually written notes aiding or reflecting the reader's comprehension and synthesis. They can only refer indirectly to imaginative responses. This project take this annotative process further, across the text-image threshold, using drawn, rather than written notational marks to apprehend thoughts experienced as images as they are stimulated during reading. I use the adjective 'notational' here, which is usually defined as relating to symbols representing numbers or musical elements, to indicate the adjacency of the marks to writing, their cumulative documentary function and something of the natural speed with which they are made in trying to capture ideas as they form. It also carries the useful observational connotation of noticing-as-marking.

Contextual Frame

Though principally a practical enquiry into responses to a specific literary text, this project has been informed by readings from different cultural and philosophical areas. These include phenomenological philosophy, critical and cultural theory, word-image relations, literary criticism and the psychology and neuroscience of literature, the history of reading, art history, and writing on the production and reception of Joyce's oeuvre. I have also made use of texts concerning the history, practice and theoretical appreciation of drawing, of illustration and studies of practical methodologies of research in the arts. This section gives an outline of ideas from selected sources in these areas that have influenced my thinking and practical investigation.

Because this project seeks to address *Finnegans Wake* directly in its given book form, I have made contextual and practical use of concepts from phenomenology, a branch of philosophical inquiry concerned with the experience of, or about, an object of attention, where the structure of that experience derives from the intentionality directed towards it. Such inquiry proceeds through a reductive process whereby preconceptions are laid aside, or bracketed, and an effort is made to exclude what is not intrinsic to consciousness. By means of this epoché, or suspension of assumptions about the object, emphasis is placed on observing phenomena, not the object per se, to enable study of things as they are experienced and to identify what is essential or unchanging in the object. Following a period during which phenomenology has been out of favour, the potential contribution that phenomenological accounts could make to the neuroscientific understanding of the aesthetic experience of literature has been recognised by Paul

[9] Dora Garcia's, *Exhausted Books* (2013) annotated 'Finnegans Wake', for example. at < http://www.akimbo.ca/akimblog/?id=877 >

Armstrong in *How Literature Plays with the Brain* (Armstrong, 2013) suggesting re-validation of phenomenology as a basis for contemporary critical analysis.

The core lineage of phenomenological investigation, as far as it concerns this project, has its roots in *Logical Investigations* (Husserl, 1970), in which he embarked on an analysis of the lived world as it is experienced without prior suppositions. Husserl's ideas were critiqued by Martin Heidegger, who argued that two key aspects, language and history, had not been properly considered and that Husserl's private, internal notion of experience was impossibly detached and independent of language. My critical thinking and practice methodology have been shaped by selected readings from Martin Heidegger's *The Origin of the Work of Art* (1950), *On Being and Time* (1962), *History of the Concept of Time: Prolegomena* (1992). These have enabled me to grasp connections and tensions between phenomenology and hermeneutics, the potential of observing, structuring and describing the direct subjective experience of responses to objects, of being 'involved in a kind of caring involvement with things' (Mooney and Moran, 2002:247), such observation itself constituting an enquiry. Heidegger maintained that experience was unrecognisable without recourse to language. This was a problem given the predominant 20th century linguistic view that meaning is not merely experienced through language but is produced by it. Heidegger also criticised Husserl for his failure to acknowledge the part that history plays in experience, the fact that experience occurs in a time and place.

Through the 1950s and 1960s the Geneva School of literary criticism developed new phenomenological ideas and practices. A member of this group, Georges Poulet, proposed an author-oriented approach that viewed the literary text itself as a kind of consciousness and a means of access to the consciousness of its writer. For Poulet the act of reading involved opening oneself to the consciousness of another. This research is not concerned with using *Finnegans Wake* as a portal into the mind of James Joyce, his circumstances or his biography in the sense that Poulet's notion of the text implies. But I am indebted to his description of the book as an object and his approach to writing about the transformative, transmutational process involved in opening a volume and beginning to read (Poulet, 1969:53-55). Poulet identifies the strange experience of recognising that what is perceived through the printed words are mental images bearing a resemblance to those in objective reality but possessing a quality of otherness from the mind that is thinking them. These mental impressions neither belong fully to the text or to the reader. Geneva critics followed Husserl in 'bracketing' any historical contexts of the literary work, including the biography of its author and the circumstances of its production and its readers. They tried to attend only to the text and the author's consciousness, which they considered to be embedded within it. The unifying essence that the Geneva critics sought to describe was the writer's mind made available through the text. A criticism of this position is that the writer's experience unavoidably involves time, space, relations of self to other, and perceptions of the material world.

The Constance School of Reception Aesthetics, influential from the late 1960s, developed an understanding of literature by focusing on the reader's consciousness rather than that of the writer. Two strands of thought are associated with its main proponents, Wolfgang Iser and Hans-Robert Jauss. Iser was influenced by the ideas of Roman Ingarden, who himself had been influenced by Husserl. *The Literary Work of Art* and *Cognition of the Literary Work of Art* (Ingarden, 1980 and 2003) examine the influences that physical circumstances and the mental attitude of the reader can bring to bear on the reception of text, on relationships between the reader and text as an object, and on the realisation or 'concretisation' of the latency of the text by the reader. Ingarden sought to show that the literary work is characteristically heteronomous, having its own autonomous existence while simultaneously depending on the conscious actions of the reader. According to this conception the fictional world of the text has a form of objective existence in the way that different readers can project it, that it is projected by the reader, but not simply on the reader's mind. He introduced notions of indeterminacy (or gap) and 'concretization' that enabled consideration of the way that fictional objects lack the hard reality of real-world objects and are characteristically strange and paradoxical. They have ontological gaps and the status of their being is ambiguous compared to the rounded completeness of objects in the real environment. The indeterminacy of fictional objects cannot be decreased simply through the writer adding more information to their description. 'Concretization' is the creative process facilitated by indeterminacy and ontological gaps, carried out over time by the reader, through which the text is (re)constructed. According to Ingarden this proceeds in a non-linear way by the reader recollecting and anticipating, simultaneously in backward and forward movement of their attention, with past and future passages of text mutually revised and altered.

Iser discerned a two-phased relationship between text and reader: the recognition of the distinguishing qualities of literary text (as opposed to any other form) followed by identification and analysis of the principle cause of the reader's response, this mainly being indeterminacy. He regarded non-literary writing as providing objects capable of existing in a determinable condition outside and independently of the text. However, literary works create objects only through a reader's participation, without a necessary corresponding object in the external world, and by denying the prospect of verification. Iser's exploration, in *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Iser, 1974) and in *The Act of Reading* (Iser, 1978), of interactions between text and the reader's prior knowledge and experience, have usefully provided a different means of understanding my position as reader through a binary dynamic of revelation and concealment and the consequent foregrounding of aspects of limpidity (illumination) and obscurity which are characteristically at play in *Wake* text.

The literary object, according to Ingarden and Iser, is never completely determined, there always being space for interpretation in its indeterminacy. The ontological gaps in the literary work are fundamental for reader participation and aesthetic response. Hans Robert Jauss's conception of reader response took influence from the hermeneutics of

Hans-Georg Gadamer, who in turn had been influenced by Heidegger. Gadamer subscribed to Heidegger's notions that recollection of the past and the anticipation of the future are essential aspects of the individual being, and that language was pervasive and indispensable to human experience. He considered meaning in literature to be an event produced by the merging of the 'horizons' brought by the reader and the text. Gadamer expressed the application of these ideas to the understanding of literature using metaphors of dialogue and fusion (*Truth and Method*, 1960) believing that readers brought to texts their personal 'horizon'. The reader as an 'I' situated in their present moment, interrogates the 'thou', or other, of the work from a standpoint of openness allowing the text to address reciprocal questions to the reader in the manner of a dialogic process. Gadamer's 'Aesthetics and Hermeneutics' (1977) and 'Elements of a Theory of Hermeneutic Experience' (1989) influenced the development of my approach to the interpretation of *Finnegans Wake* in its emphasises the immediate effects of the text on the reader's imagination as indicative of the distinguishing texture of its language.

> 'The reality of the work of art and its expressive power cannot be restricted to its original horizon, in which its beholder was actually the contemporary of the creator. It seems instead to belong to the experience of art that the work of art always has its own present' (Gadamer, 1977:181).

Responding to a single edition of *Finnegans Wake* as it is given in book form, concentrating only on what occurs in the moment of reading and being led by the text rather than an agenda derived from other texts, is to engage essentially with Gadamer's concept of the dynamic interstice between estrangement and familiarity, between expectation and surprise. As reading progresses so meaning is produced through mental and physical images, and the renewed, variable connectivity of the work's dense web of allusions. The work becomes temporarily familiar. However, this familiarity, is subsequently challenged, revised and re-set to a condition of strangeness, partly by the demands of the text and partly through the desire of the reader relative to their horizon of expectation. For Gadamer understanding a work of art is a self-encounter (Gadamer, 1977:185). I have found this process of alternating familiarity and strangeness is also played out in the reading-through drawing method where what has been drawn in the moment of reading is either not seen or is forgotten, only to be (re)discovered after reading. However, through his insistence that understanding only occurs within and is inevitably influenced by history, Gadamer limits my desire to observe and record subjective (private) experiences of reading free from previous interpretations. He obliges me to re-introduce consideration of the wider social, historical horizons against within which to situate of my project. He challenges my isolation of *Finnegans Wake* as a textual object, a self-contained 'given' that can be interpreted only within itself, necessitating acceptance of the impossibility of unprejudiced encounter with the text. This established a methodological limitation whereby openness to the text in the moment of reading can only be regarded as a stance, an attitude (or a temporary performance) rather than a certainty. Sustaining this attitude requires a contingent pretence or stance.

Jauss attempted to combine historical and aesthetic approaches to address the reception of literary texts. He regarded traditional literary history as too preoccupied with relating the work to its circumstances of production and its origin in the writer's mind whilst ignoring the participation of the reader or readers over time. For Jauss, reception of the text was a stage in its production and in the production of its meaning. This occurred differently over time according to the normative assumptions of changing audiences and their 'horizons of expectations'. He suggested that literary works relate in different ways to the period in which they are produced, some belonging to that period by reflecting its social norms and expectations and others challenging them (Haqshenas et al., 2012:2-8). *Aesthetic Experience and Literary Hermeneutics* (Jauss, 1982) provides a critical context for recognising myself as a contemporary *Wake* reader, historically remote from the author's circumstances. It allows me to regard my reading as principally concerned with the aesthetic autonomy of the text. My understanding of the phenomenology of reading has also been shaped by concepts of existential and hermeneutical phenomenology developed by Maurice Merleau-Ponty. My recognition and expression of reading *Finnegans Wake* as an intentionally immersive embodied experience, and of the textual body having its own distinctive texture and feel accessed through reciprocal gestures of opening or yielding, has been enabled by *Phenomenology of Perception* (Merleau-Ponty, 1945). I have also drawn confidence in my own reading-specific sense of surface tension and resistance from *'The Intertwining – The Chiasm', The Visible and the Invisible* (Merleau-Ponty, 1968). Through its identification of the gap between immediate sensations and their relationship to past and potential events, this text helped me appreciate the limits of attempting to observe and record perceptions of the reading present. Luce Irigaray's 'The Invisible of the Flesh: A Reading of Merleau-Ponty, "The Intertwining – The Chiasm" (Irigaray, 1993) a psychoanalytical reading of Merleau-Ponty', furthered my understanding of the concept of intentionality as applied to phenomenological methods and the potential use of the body as a means of structuring an articulation of the experience of reading. *Corpus* (Nancy, 2008) reveals deeper implications in reading as an embodied activity that reach beyond those of scopic and intellectual pleasure. I have used what I understand of Nancy's insights to explore the reading body and the physical and metaphorical bodies of the text as reciprocally permeable entities. It has also helped in considering the ramifications of Ingarden's analysis of the circumstances and gestures of acts of reading, and by extension those of drawing, in my reading-drawing practice.

John Bishop's comprehensive exploration of the interior of the fictive and textual bodies in *Joyce's Book of the Dark: Finnegans Wake* (Bishop, 1986) has been a particularly influential for this project through its subtle navigation through the apparent impossibilities of seeing or visualising the text because of its negations of sense and consciousness in the verbal depiction of the essential senselessness of its central unconscious entity. Bishop reveals how the language of the *Wake* incorporates absence and negation in its fabric and as part of the experience of reading. He proceeds to visualize the sensorium of the sleeper, or dreamer, of the novel through an alternative

ocular system that appears to be generating the world of its text, illuminating its interior.

Jean-Paul Sartre's idea of the essential contingency of experience and the problem of situating oneself relative to the cultural object in question (and to other subjects) in 'What is Writing', *What is Literature* (Sartre, 1948) has focused my attention on how this might be done as a dynamic and visible response by integrating reading as an embodied experience with the action of drawing. This study can also be construed as a response to the literary critical ideas of Roland Barthes, particularly those articulated in *The Pleasure of the Text* (Barthes, 1973) and *The Death of the Author* (Barthes, 1977) in that it is intended as a playing out, through attuned practice, of the role and responsibility of the reader in reading. Since the 1970s readers have been viewed as being subject to subtle interpolation into a social order and ideologically overwritten during 'readerly absorbtion'. The insidiousness of this process arises from its occurrence when readers are immersed in a book, that moment in which they feel free of societal determinations. However, it has been contended that this is not the case if the reader is not merely in passive receipt of literature but proactively producing their own narratives through interaction with the 'psychic space' of the text (Ablow, 2010:1-2). Situating myself as an intertextual reading subject, remote from the mind and times of the (literally) dead author, and with an individuated, nominally a-social (private) reading agenda and idiosyncratic fascination with the literary object in question, I address the attraction I feel for the visual provocations of its text. I have used Barthe's theological positioning of the about-to-be-displaced 'God-author' to support my advocacy of the illustrative in drawing, taking the conventional secularising function of illustrative practice (with roots in illumination) as a means of de-stabling any over-privileging of the originator's intentions for the text, or of the text itself, whilst simultaneously enhancing or amplify the text (Barthes, 1977:147).

In his *Reality and its Shadow,* (1947) Emmanuel Levinas describes the 'doubling of reality' that occurs in art and the consequent gap between it and reality, with its potential for evasion and preoccupation. Levinas's notion compelled me to consider more closely the nature of privacy and silence and the a-social nature of reading-through-drawing as a method. His analysis of the ethical and social implications of art and art criticism opened both a broader and a more nuanced view of the implications of the space of literature, subjective imaginary space and the graphic space as I was exploring them. So too with *The Poetics of Space* (Bachelard, 1958). In Bachelard, however, I found a more substantive and practically applicable sense of the interiority and exteriority of these spaces. This was useful in considering how I had visualised the nested spaces and minds implied in *Finnegans Wake*, the literary experience of the text being something that needs to be entered, or which evades entry, and the inter-relationship between internally imagined and externally realised images. The explication of interdependencies between phenomenology and hermeneutics provided by Paul Ricoeur, in his 'Phenomenology and Hermeneutics' (1981), enabled me to gain an overview of the development of phenomenological method. This in turn led to an understanding of the value of intuition

in the application of a personally interpretive hermeneutics in my approach to reading the *Wake*. In addressing literary writing particularly, Ricoeur asserts the primary objective of hermeneutics as a discernment of the 'matter' of the text (using a term from Gadamer) and not the author's psychology (Ricoeur, 1981:587). For me, this permits the de-emphasising of Joyce's biography in reading the *Wake* in favour of examining my relationship with the text itself, and meaning generated through its accessing and activation. The distinctive operation of the language of *Finnegans Wake*, the text's status as a singular object and its influence on reader perceptions and practices seem to exemplify Ricoeur's speculation that

> '…the fictional or poetic text not only places the meaning of the text at a *distance* from the author, but also places the reference of the text at a *distance* from the *world* articulated by everyday language. Reality is, in this way, metamorphosed by means of what I shall call the "imaginative variations" which literature carries out on the real'. (Ricoeur, 1981:587)

In a predominantly phenomenological reflection, which again I stress is not intended to be a work of literary criticism, I have taken the pragmatic attitude of avoiding alignment with any one of the critical positions broadly outlined above. Instead, from these sources I have used selected ideas about the nature of the interaction of literature and reader, and ways of thinking about this interaction, as tools for reflection in and on my own drawing-mediated reading of *Finnegans Wake*. For example, I have not attempted to apply the phenomenological epoché in any pure or absolute sense but as a studio method during which 'external' reference material and exegetical sources are excluded and I strive to keep conscious use of prior knowledge (baggage) out of the reading-drawing process so that I can concentrate on the immediate moment, or present, of reading. This project does take a position of having no interest in describing Joyce's intentions or his biography through the text, so my practical methodology exercises strategic indifference to phenomenology as a means of accessing his mind while acknowledging his presence in the text. The project is, however, particularly interested in *Finnegans Wake* as a space accessible through the action of reading and as an entity interacting with my own consciousness in a way that can be observed, recorded and described as a structured experience. I have taken a similar approach to concepts arising from the phenomenology of drawing, for example as it has been described as re-readable (per)formative act by David Rosand in *Drawing Acts: Studies in Graphic Expression* (Rosand, 2002). My understanding of drawing as a practical method of inquiry has been advanced by Deana's *The Primacy of Drawing: Histories and Theories of Practice* (Petherbridge, 2010) which surveys the history of drawing in its plurality of modes and functions. This has provided a broad context against which to identify the characteristics of my application of drawing to reading, as has Steve Garner's above-mentioned editorial positioning of the practice of drawing in relation to research (Garner, 2008) and Patricia Cain's account of her own processual application of phenomenological reflexive drawing practice as research in *Drawing: The Enactive Evolution of the Practitioner* (Cain, 2010).

Narcissistic Narratives: The Metafictional Paradox (Hutcheon, 1980) surveys and analyses types, techniques and modes of self-referential fiction. It is a key source and context within which to consider the various concentric thematic, procedural and processual levels on which *Finnegans Wake* reflects itself and appears self-aware and self-absorbed with its own text. It has been interesting to map these considerations onto interiorised, private and potentially solipsistic aspects of the practical methodology I have deployed. Hutcheon discusses the central paradox that occurs when authors self-consciously allude or draw attention to the artificial nature and literariness of their work through techniques of parody or diverging from established conventions of the novel. The readers of such works co-create the self-referential text and are simultaneously distanced from it by its very self-reflexivity. Hutcheon provides a conceptual basis for locating my reading of *Finnegans Wake* both outside and inside the text; outside through consideration of its permeable but self-contained object-hood as a book object (fig. 32), the mapping of its structure and my interaction with it as a textual volume (see 4.3 Mapping and Meta-drawing and figs. 106, 107, 108, 109). Inside, through the observations off visual imaginative sense-making at the point of direct encounter with its text, aspects of which are illustrated and described in Reading Samples 1-4, and elsewhere in 4.1 'Annotation', 4.2 'Notation', 4.4 'Occupation, Exchange' and 4.5 'Mimesis, Enactment'. Both inside and outside vantages engage mutually self-reflexive processes in text and reader. Hutcheon's examination of narcissistic texts prompted more nuanced consideration in my practice of the reflection of the reader in the text and reading as self-viewing.

Philip Davis' monograph *Reading and The Reader: The Literary Agenda* (2013) examines the space created by literature for creative thinking and '…how people find for themselves, through their reading, specific deep places for contemplation.' Davis posits the literary experience as a creative space not only for the writer but also for the reader (Davis, 2013:ix). Where Davis writes from a pedagogical perspective, I am interested in how the conceptual holding space of literary fiction potentially corresponds with that creative function of drawing as a space where possibilities can remain openly in play, where uncertainty is deliberately maintained as an essential attribute. It may also find further correspondence with a conception of *Finnegans Wake* as a mimetic representation; the face-value acceptance of Joyce's text as a depiction of the interior state of its central personage, whether we identify this as the mythical giant Finn McCool, the innkeeper Mr. Porter or Humphrey Chimpden Earwicker, a depiction, that is, of the conditions of sleep and of dreaming, where a mind of some kind is in a state of uncontrolled play. Such a representation would reflect common knowledge of the unconscious part of everyday life, a universally experienced yet hidden state of affairs. It also points to the idea of *Finnegans Wake* as a body of text that can only be activated by entry *into* its peculiar space. Such access is reluctantly granted, and sense can only really be made if one remains in the space.

Neuroscientific and psychological ideas applied to this study predominantly concern

notions of pleasure through absorption, entrancement, dreaming, and ludic qualities in the practice of reading fiction as discussed, for example, in *Lost in A Book: The Psychology of Reading for Pleasure* (Nell, 1988). My comprehension of relationships between the aesthetic experience of literature, the hermeneutic circle and brain function derive from ideas explored in *How Literature Plays with the Brain* (Armstrong, 2013), and Zunshine's *Why We Read Fiction: Theory of Mind and The Novel* (2012) which examines theory of mind, meta-representation and the practice of attributing and tracking or reading minds through literature.

To understand how my personal reading of *Finnegans Wake* might be placed in a broader historical context of reading practices, I have referred to *A History of Reading* (Fischer, 2003) and *A History of Reading in the West* (Cavallo and Chartier, 1999). Historical transformations in the embodied roles and power relations of writer and reader can be readily seen, for example by looking back to ancient Greek conceptions of reading, whereby the body is problematically at the disposal of the writer as merely an instrument for vocalising text (Cavallo and Chartier, 1999:45-46). These historical analyses gave me a sense of how the purpose, actions, economies and social implications of reading have changed over time, particularly in relation to the uses made of the reader's body by others and changing conceptions of silent reading. In contrast, *A History of Reading* (Manguel, 1996) and *A Reader on Reading* (2010) provided examples of personal, biographically structured, historically contextualised accounts of subjective reading pleasure against which to contextualise my own reflections.

I have used Charles Olson's idiosyncratic critical reading of Melville, *Call Me Ishmael* (Olson,1947) and Susan Howe's personal and innovative *My Emily Dickinson* (Howe, 2007) as attitudinal inspirations for the expression of proprietorial relationships with literary works. Olson particularly for his subjective, direct and evocative analysis, expressed as much through the incisive geometry of its structure as through distinctively personal authority of its text. Inflections from these two sources have found their way into my writing. I have not sought to emulate them but am aware I have assimilated much from their authors overtly expressed affinity with their respective objects of study. I have also derived encouragement from the authoritative accounts of 'outsider' *Wake* readings such as *Joyce's Kaleidoscope: An Invitation to 'Finnegans Wake'* (Kitcher, 2007) and Petr Skrabanek's collated writings about the text (Armand and Pilney, 2002). These are accounts of readings of *Finnegans Wake* from non-literary specialists which demonstrate that appreciations and explanations of the work from outside literary academia can offer valuable insights, suggesting that understanding of the text can be enriched by myriad perspectives. In situating and developing this project as practice-based research I have referred to methodological analyses in *Practice-led Research, Research-led Practice in the Creative Arts* (Dean and Smith, 2009), and studies collated in *Practice as Research* (Barrett and Bolt, 2007) which support the concept of situated knowledge as it applies to personal and subjective research in arts practice. The drawing-through-reading methodology used in this project aligns with Bolt's idea of 'materialising practices' and its suggestion of

continuously productive, performative commitment (Barrett and Bolt, 2007:5).

Christa-Maria Lerm-Hayes' historical study of Joyce's influence on visual art *Joyce in Art: Visual Art Inspired by James Joyce* has been an invaluable reference in situating my own visual responses relative to those of the many other artists who have worked directly or indirectly with the textual content, themes or conceptual implications of the *Finnegans Wake* (Lerm-Hayes, 2004). This volume and its related discourse have provided broad contextual mapping, and identification and analysis of types of artistic reaction to the existence and meaning of Joyce's oeuvre. Of specific relevance to me is its interrogation of the ways in which visual practitioners have responded to the *Wake*. *Joyce in Art* examines ways in which the works of different artists can be understood through Joycean contexts, whether their Joycean characteristics were consciously intended by the artists or emerged as recognizable traits in a historical perspective. Lerm-Hayes' comprehensive thematic study exploring Joyce's extensive and complex relationship with and influence upon, visual art. The topic is approached through themes of Joyce himself as a visual artist, illustration, portraiture, identity, concept, formalism, canonicity, materiality, popular culture and issues of relevance to contemporary thought. Lerm-Hayes' establishment of the breadth and depth of Joyce's influence has enabled my research to be less concerned with reading artwork through Joycean traits than in reading Joyce, or more accurately, one of his works, through a personal visual practice.

Consideration of mimetic and illustrative characteristics in the application and outcomes of the drawing methodology, and my intention to recuperate these as viable terms in contemporary graphic practice, has arisen in part as a reaction to limited generic descriptions of illustration given in professional guides and pedagogical texts. Such texts include *The Fundamentals of Illustration* (Zeegan, 2005), *Digital Illustration: A Master Class in Creative Image Making* (Zeegan, 2005), *How to be an Illustrator* (Rees, 2008), *Illustration* (Hall, 2011). J. Hillis Miller usefully problematizes the term as it is used in cultural studies in *Illustration* (Miller,1992). The recuperation I propose would involve embracing an open or extended conception of illustration and the illustrative include illumination, elaboration and mutually affective relationships between word and image when they are integral to processes and products of creative visual practice. The second part of *Illustration* explores graphic illustration as a specific mode of meaning distinct from that of word. Miller traces its relationship to labyrinthine motifs, utilizing Ruskin's concept of 'scratch', acts of covering and uncovering, and Heidegger's notion of the fissure, combined with the doubled sense of burial and revelation-through-scratching-out of engraved designs. Miller's explorations point to confluences of the following as indicative of the presence of illustration as an effect of word-image negotiations: the obscuring/revealing graphic gesture, illumination (as both elaboration and the nuanced implications of an exposure to light) and the pretext of an (ever) emergent narrative (Miller, 1992:75-151). These ideas resonate strongly with basic structures, themes and operational conditions of *Finnegans Wake* and with illustrative drawing as I have applied it. This aspect of my project responds to more interesting extended notions about what

constitutes the illustrative, notions expressed through publications such as 'The Journal of Illustration', a bi-annual publication from Intellect the 'Book Practices and Textual Itineraries' series by research network *Illustr4tio*, and 'Drawing: The Process' (Davies and Duff, 2005). Consideration of mimetic aspects of my methodology and its outcomes has been informed by Erich Auerbach's seminal problematizing of literary representation as inevitably dramatic, open and contingent *Mimesis: The Representation of Reality in Western Literature* (1953). Auerbach's resistance to the notion of mimetic representation as stable or static impelled me to question the limited definitions and connotations of figuration, imitation and realism that are often ascribed to literary and visual representation and, through the notion of the dramatic, to recognise its embodiment in the receptive gestures of the reader and the drawer.

My approach to word-Image relationships has been mainly derived from readings of W.J.T Mitchell, particularly *Picture Theory* (Mitchell, 1994) and *Iconology: Image, Text, Ideology* (1996), and informed by the historical mapping of the reciprocal actions of art and language undertaken in *Art, Word and Image: Two Thousand Years of Visual/Textual Interaction* (Corris, Hunt, and Lomas, 2010). These have provided an overview of debates that have historically framed discussion of image-text issues, their continued importance in contemporary culture and the importance of appreciating the generative potential of irresolution as a means of sustaining creative engagement at the word-picture interface.

To contextualize my own reading of *Finnegans Wake* I have read its broader reception through standard exegetical works from its critical history[10], but have made specific use of Finn Fordham's taxonomy of critical approaches to the *Wake* in *Lots of Fun at Finnegans Wake: Unravelling Universals* (Fordham, 2007) to gain an overview of the diverse agendas by which Joyce's book can be approached. I have adapted Fordham's categories as a basis for Part 1.2 'A Typology of Readings'. However, the nature of my project and its methodology demands that *Finnegans Wake* (Joyce, 1939) remains my primary text and pre-text.

As outlined above, my practical research has been influenced by concepts from a range of disciplines including phenomenological philosophy, critical and cultural theory, word-image relations, literary criticism, the psychology and neuroscience of literature, the history of reading, art History, and the production and reception of Joyce's oeuvre. Together these have shaped my understanding of my relationship with *Finnegans Wake*

[10] These include *Our Exagmination Round His Factification for Incamination of Work in Progress* (Beckett et.al, 1929), *A Conceptual Guide to Finnegans Wake* (Begnal and Senn, 1974), *Narrator and Character in 'Finnegans* Wake' (Begnal and Eckley, 1981), *Joyce Again's Wake: An Analysis of 'Finnegans Wake'* (Benstock, 1976), *A Shorter 'Finnegans Wake' by James Joyce* (Burgess, 1965), *Here Comes Everybody* (Burgess, 1965), *Joyceprick: An Introduction to the Language of James Joyce* (Burgess, 1973), *A Skeleton Key to 'Finnegans Wake'* (Campbell and Robinson, 1944), *A Census of 'Finnegans Wake'* (Glasheen, 1956), *Structure and Motif in 'Finnegans Wake'* (Hart, 1962), *Method and Design in 'Ulysses' and 'Finnegans Wake'* (Litz, 1961), *The Decentred Universe of 'Finnegans Wake'* (Norris, 1976), *Understanding 'Finnegans Wake': A Guide to the Narrative of James Joyce's Masterpiece* (O'Hanlon and Rose, 1982), *A Reader's Guide to 'Finnegans Wake'* (Tindall, 1969), *Scribbledehobble: The Ur-Workbook for 'Finnegans Wake'* (Tindall, 1969).

as both a material and a literary object, and to the observation of my experience of reading it. The methods by which I have examined this experience operate within a social and historical context, as does the moment of reading. That the acts of reading and drawing are experienced and embodied. They occur in private and public dimensions and involve being open to and negotiating different kinds of space. The acts of reading and of drawing are not usually considered as contiguous (in the way that drawing and writing might be) and their confluence in the research methodology allows the literary imaginative space and the graphic imaginative space of drawing to directly affect each other. It is the *intention* to apprehend and reveal this mutual affectivity between word idea and image idea that, I propose, characterises the actions and outputs of my research as illustration.

Why Finnegans Wake?

The place of *Finnegans Wake* in the cannon of western literature makes it seem an odd candidate for illustrative interpretation. Paradoxically it has been a consistently peripheral but, canonically, a hugely influential novel whilst remaining relatively little read. My own experience, and that of other graphic practitioners, as evident from their labours, suggests it is in fact a very appropriate object through which to examine the interaction of literary and visual images. *Joyce's Book of the Dark* (Bishop 1986), with its examination of the ocular regime in *Finnegans Wake,* and *Joyce in Art* (Lerm-Hayes, 2004), which critically surveys and analyses Joyce's impact on visual culture, have both made significant contributions to a growing interest in the visuality and visual appropriation of Joyce's oeuvre. In a different sphere the critical and commercial success of Talbot and Talbot's *Dotter of Her Father's Eyes* (2012), for example, has helped to validate visual readings of Joyce through the graphic novel format. The publication of a deluxe edition of *Finnegans Wake,* designed and illustrated for the Folio Society by John Vernon Lord (Joyce, 1939, 2014) further substantiates this interest in picturing Joyce's ideas. However, graphic responses to the *Wake* have tended to be concerned with explication or taking inspirational influence from the text, rather than exploring the representation of the reading experience itself prior to meaning and the consideration of what to do with that meaning. This is a function of the *Wake* as a textual object. Its undoubted complexity (derived from the amplification, extreme exaggeration and distortion of apparent simplicities such as a street ballad, children's stories, the basic fact of sleep etc.) and reputation as a difficult text have tended to lead to responses which are either about work that might be done with the text after reading it or exploring through exegetic strategies what the text is and what it means.

A premise underlying my research is that the difficulty in reading *Finnegans Wake* may arise in part from indeterminacy in its status between word and image and the state of play this sustains in the engaged reader. The literary reader normally translates linked phonetic and graphic elements into semantically significant structures. Some works resist this translation, along with any easy apprehension and retention of their content. They

demand a different kind of effort from the reader (Armstrong, 2013). Applying processes of reflexively illustrative drawing, informed but not led by contextual reading, enables investigation of the interrelationship between reading and imagination from the *inside*, as it applies in direct, individuated experience of the book. My initial research indicated that the notation of image responses at the point of reading, while akin to textual and sketchbook research of the kind undertaken in preparing illustrative interpretations, is a distinctive method where applied to critical exploration and interpretation of the literary text and as an end-in-itself. The research takes a core sample of the subjective interiority of *Wake*an reading. It explores the extent to which the application of drawing can offer a useful and viable mode of responding to the text by tracing the emergence of meaning in the visual imaginative act and (re)action of reading.

Limits of the Project

This project is not a work of literary criticism but it does refer to sources that are. I have not sought to problematize the 'self' or it's construction through reading. Instead I have worked with the common usage of the term in mind to reflect my own reading and what others have read in the text *as themselves*. The reading process I describe involves hand-written annotation and drawing and is not concerned with digital annotation. The research uses the textual object *Finnegans Wake* as it is given as a singular copy in physical, codex format.

Contribution

A significant shift is being seen in the popular understanding and practice of reading. In the age of digital communication, social media and screen-based reading, questions are raised about the implications that changing conventions of reading will have for culture generally (Ablow, 2008:9). This project is intended as a contribution to the understanding of drawing as a means of recording and expressing the experience of reading *Finnegans Wake*, particularly the formation of mental image responses. This choice of text is driven by personal curiosity about my own responses and a desire to advance my understanding of my own practice. The project will generate methodological data, in the form of the body of practical research and written reflection, which is intended to be of use to others. The research is expected to be of interest to the Joycean community, particularly readers of the *Wake*, and scholars in the field of Joyce studies, to whom it offers a visual practitioner's understanding of the effects of Joyce's experimental novel on the reading imagination. It draws on literary scholarship but has been undertaken both professionally and practically from outside the literary critical account. The practical output of this research is intended as a contribution to the *Finnegans Wake* imaginary (noun), the collective picturing of *Finnegans Wake* as a textual object and as a reading experience, practiced individually (in this case) but publicly expressed. The project is intended to make a methodological contribution to the reading of *Finnegans Wake* through its visualisation of the effects of the novel's language on visual imagination at the level of immediate encounter with words, phrases and passages of text.

The project contributes to the study of illustration, the illustrative in visual practice and the study of the relationship between literary and visual work, particularly drawing. It contributes to the understanding of the processes, functions and potential of an illustrative mode of drawing as both bodily and imaginative engagement, and as a means of exploring word-image relations involved in the affectivity of literary text. To this end it seeks to recuperate value in notions of mimesis as applied to illustrative drawing as an expression of visual experience, associating this with the experience of literature, through detailed practical demonstration of reading-through-drawing.

Overview

Part 1: What is *Finnegans Wake*? - Positions my investigation. As an indication of its broad cultural reception this section looks at attempts to summarise the nature of *Finnegans Wake* as a literary object. It uses Fordham's loose categories of *Wake*an analyses as its armature for outlining ways the text has been viewed and the influence it has had on creative practice. It describes examples of individual practices which are adjacent to my own and establishes the subjectivity of my research in relation to reading and drawing.

Part 2: Methods - describes the processes I have used in my practical investigation. It provides a summary rationale for drawing as my main investigative tool. It indicates the scope and acknowledges the limitations of my methodology.

Part 3: Reading - is an account of the recursive reading *Finnegans Wake* using a single edition of the text, and the manner of this reading in its physical, material, spatial and virtual aspects. I discuss the necessity and implications of annotative marking, considering this the first processual layer of drawing in response to the text. I structure this discussion around ways of reading, silence/privacy, bodies, space and annotation.

Part 4: Drawing – is a reflection on the application of methods described in Part 2. It describes the use of drawn marks to record the occurrence of internal images provoked by reading *Finnegans Wake* through annotation, notation, developmental drawing, mapping and meta-drawing procedures. In this section I recognize implications of subjecting the text to the methodology and of becoming imaginatively subject to the text. I look at mimetic aspects of the process as indications of the illustrative under an extended meaning of the term. I reflect on annotation as it relates to drawing, and on notation, scale, re-reading through digital sampling, mapping, meta-drawing, appropriation through occupation and mimetic exchange.

Part 5: Conclusion – summarises my findings and reflects on the value, efficacy and relevance of drawing as a response to literary text and as a way of realising, materially and legibly, the experience of literature. It reflects on the drawing reader's pleasure,

their role and responsibilities in maintaining the intentionality and integrity of the method to ensure meaningful representation of the reading experience. My self-perception as both a social and an a-social reader interacting with the *Wake* and the bodily attachment/detachment involved in this interaction are also summarised. The conception of illustrative drawing as an alternative visual response to *Finnegans Wake* is evaluated in the light of the project outcomes and of the text's reputation as an open work. The applicability of the term 'illustrative' to characterise both process and outcomes of the practical methodology is also discussed in relation to what it can reveal and relay to the reader privately, make available to others publicly, and what it can represent about the text in question. As befitting *Finnegans Wake* and its recurring themes of fragmentation, propagation and the re-gathering of language, I recognise the transformations that it promotes through reading, and the record of these emerging through my annotative marks in the book object.

A note on the Reading Samples: I have adapted extracts from previously published written reflection on practice to form five 'Reading Samples' in Parts 1.1. 'The Textual Object: What is *Finnegans Wake*?', 3.3 'Privacy, Pleasure', 4.2. 'Notation', 'Scale'. These are examples of verbally expressed readings of passages of *Finnegans Wake* which convey the understanding or interpretation of sections of text I have derived from reading-through-drawing. They are subjective reflections articulating relationships between selected passages of *Finnegans Wake* and my responses to them. They also exemplify the broader purpose of the research by prioritizing the direct affectivity of the *Wake*'s language on personal imagination over understanding of the text by verifying previous exegetical and critical interpretations, and propose the value of accessing and documenting this affectivity through drawing. They also indicate points in the research process where my visual responses to the text interact with ideas from broader contextual *Wake* studies, and where these visual responses have been expressed verbally, illustrated by digital copies of the drawings as public explications of the practice. They are short pictorial and textual summaries conveying my interpretation of the text as it has developed through the practice. Where written annotation and reading-through-drawing are ways of recording immediate reflexive responses (as reflection in practice) these reading samples are written outside, or at a remove from, the direct experience of the text as reflections on practice. The kind of writing for online publication of which these are representative samples provided a pretext and structure for reconnecting my direct experience of the text through drawing with critical and contextual knowledge gained from sources outside the text.

Part 1. Contexts

1.1. The Textual Object: What is *Finnegans Wake*?

Prehistory

October 1922, suffering from writer's block, James Joyce made notes for a new work. In March 1923, having overcome his block he wrote two pages about the last high King of Ireland, Roderick O'Connor, working as a pub landlord cleaning an emptied bar. Joyce created six 'sketches'.[11] One of these, the Earwicker fragment, seems to have gathered momentum more than the others and was later to become *Finnegans Wake* (30-34.29). Joyce developed the book from this starting point, although it would be known as 'Work in Progress' until 1939 (Dean, 1992). Early iterations of the text are discussed in terms of 'sketches' and 'fragments' without a structure, but Joyce himself thought of them as categorically not fragments but 'elements' he would eventually fuse into future coherency (Fordham, 2007).

General perceptions of the *Wake* are inflected by facets of its production that are worth noting when considering its nature as an object. The work took seventeen years to write. During this period parts of it were published in journals and as nominally self-contained book-length editions.[12] These pieces of the envisaged book were promoted, read and critiqued under its contingent title until the eventual title was revealed on 2nd May 1939. *Finnegans Wake* was first published two days later. The marks of this lengthy and complex gestation permeate the literary object-as-given and have become an antecedent presence attached to any contemplation of the *Wake*'s formal structures, its techniques and canonicity. Such fragmentary construction and publication is not in itself unusual. Many well-known literary works, by Thomas Hardy or Charles Dickens for example, which are now thought of as singular and complete were originally serialized.[13] But when taken in relation to the layering, accretion, disruption and excessive revisions Joyce used in his extended compositional process, it's bearing on the perception and reception of the work as *a thing* can be readily appreciated. Relationships between the text and the details of Joyce's life, such as his own illnesses and that of his daughter, Lucia, his deteriorating

[11] These sketches also becoming known as 'Roderick O'Connor', 'St. Kevin', 'St. Dympan', 'St. Patrick and Berkely', 'Tristan and Isolde', and 'Mamalujo' (Fordham, 2007: viii).

[12] The first piece of *Work in Progress* was published in *Transatlantic Review* in 1924. *Tales Told of Shem and Shaun* was published in 1929, Haveth Childers *Everywhere* in 1930, a French translation of *Anna Livia Plurabelle* published in *Nouvelle Revue* in 1931, *The Mime of Mick, Nick and the Maggies* published in 1934 and *Storiella She is Syung,* published in 1937.

[13] Dickens' novel *The Posthumous Papers of the Pickwick Club* was originally published in twenty monthly parts beginning in April 1836 and subsequently in the form of a volume in 1837. *Oliver Twist* appeared in monthly numbers of the periodical 'Bentley's Miscellany' in the same year (Drabble, 2000:280). Hardy's *Tess of the d'Urbervilles: A Pure Woman Faithfully Presented* initially appeared in a censored and serialized version by the British illustrated newspaper 'The Graphic' in 1891 and in book form in 1892 (British Library Collection Items [Online].

eyesight, and his awareness of mortality in later life, are unavoidably evident on multiple levels in the language of the *Wake*.

"*Finnegans Wake* is the biggest aesthetic risk any artist has ever taken and it stands out as such, even though not everyone thinks it paid off…" (Fordham, 2007:20).

The Synoptic Problem

Characterizations of *Finnegans Wake* abound in the varied accounts given of it throughout its long production process and since its publication. A sizable list of these is given in the introduction to *Lots of Fun at Finnegans Wake*: *Unravelling Universals* (Fordham, 2007:1-36). Indeed, if the recurring subject of Anna Livia Plurabelle's letter in the book is widely seen to represent the *Wake* itself (or if the book is read *as* the letter) these characterizations might be said to originate within the book's own text. The opening section of 'Part' I 'Chapter' V, ALP's 'Mamafesta', is a four page long comically extensive list of alternative names for *Finnegans Wake,* each an auto-referential titular summary, such as:

'A New Cure for an Old Clap'	(104.22-23)
'I Led the Life'	(105.4-5)
'Intimier Minnelsip of an Extorear Monolothe'	(105.11-12)
'Suppotes a Ventriliquorst Merries a Coupse'	(105.20)
'The Suspended Sentence'	(106.13-14)
'Measly Ventures of Two Lice and the Fall of Fruit'	(106.22)
'The Fokes Family Interior'	(106.22)

The list stretches over seven pages and ends in the ludicrously longwinded:

> First and Last Only True Account au about the Honorary Mirsu Earwicker, L.S.D., and the Snake (Nuggets!) by a Woman of the World who only can Tell Naked Truths about a Dear Man and all his Conspirators how they all Tried to Fall him Putting it all around Lucalizod about Privates Earwicker and a Pair of Sloppy Sluts plainly Showing all the Unmentionability falsely Accusing about the Raincoats. (107.01-07)

This difficulty and absurdity in making a categorical, totalising description is an integral feature of the object being described. The text anticipates a multitude of possible readings and has a playfully sophisticated capacity to suggest differing, unreliable representations of itself. While this capacity is far from unique (and may even be essential to the experience of literature) it is one that, like other literary qualities, is taken to an extreme in *Finnegans Wake* (Brivic, 2011). The broad diversity of views about the same text is evident in summaries of various *Wake* readers.

To Anthony Burgess it was…

> A novel about an innkeeper who lives, with his wife Ann, his children Izzy and Kevin and Jerry, and the cleaning woman Kate and the barman Sackerson, in Chapelizod, just outside Dublin.
> (Burgess, *A Shorter 'Finnegans Wake'*,1965:7).

And…

> (…) as close to a work of nature as any artist ever got - massive, baffling, serving nothing but itself, suggesting a meaning but never quite yielding anything but a fraction of it, and yet (like a tree) desperately simple.
> (Burgess, *Hear Comes Everybody*, 1965:185).

Finnegans Wake has been generally categorised in reference sources as a unique prose work the stylistic, linguistic and structural composition of which, along with Joyce's *Ulysses,* had a revolutionary effect on the 20th century novel. Despite the radical experimentation, innovation and obscurity of its language it is considered to offer writing of tremendous humour and compelling lyrical beauty, Anna Livia's soliloquy in the closing pages of the 'final' chapter (626-628), for example.[14] The verbal density and obscurity of the Wake's text can be glimpsed in the short passage from the novel and brief personal analysis of them given below. This typical example of writing developed from my sketchbook notes reflects my reading of a sample of *Wake* language and its expression in words rather than drawing. A record of visual impressions made while reading from the same page of the text appears on the right hand of my corresponding sketchbook page (fig. 16) and shows how the density of allusions in the language of the *Wake* can translate into the dense accumulation of marks in the drawn reading.

The central themes of *Finnegans Wake* are often outlined as being concerned with Vico's cyclical history, fall and resurrection presented through a dream narrative occurring in an unconscious mind and involving a shifting cast of personages.[15] The work has been regarded as an attempt to encompass the totality of human experiences in the course one night. This is a view that is narcissistically intimated by the text itself, for example in auto-reflective passage from the 'Ricorso' section towards the 'end' of the novel which is given in Reading Sample 1.

Reading Sample 1

This concerns my reading of *Finnegans Wake* (597) and is an example of written reflection on the reading of a passage of the text mediated and accompanied by drawing.

[14] Drabble, M. (ed.) (200) *The Oxford Companion to English Literature,* sixth edition, p.363, for example.

[15] As proposed by Giambattista Vico (1668-1744) in his influential *Scienza Nuova* (1725) in which he describes history as a cyclical succession of ages and describes the interconnectedness of all facets of culture: language, religion, literature and politics.

> ‘Of all the stranger things that ever not even in the hundrund and badst pageans of unthowsent and wonst nice or in eddas and oddes bokes of tomb, dyke and hollow to be have happened! The untireties of livesliving being the one substrance of a streamsbecoming. Totalled in toldteld and teldtold in tittle-tell tattle.’
> (597.4-9)

The above passage typifies the idiosyncratic density and instability of the language used in *Finnegans Wake*. It also, typically, conflates and compounds different forms of narrative: mythical and historical, tall tales and gossip, the exotic and the banal, the sweepingly broad and the pedantically detailed. The *Wake* self-referentially addresses the two key interrelated concerns of the hermeneutic circle, part and whole, by forcibly colliding (or reconciling) the particular with the universal. The text appears to compare itself with other totalizing narrative cycles such as *The Thousand and One Nights,* Norse Edda and other ‘odd’ books representing the story hoard of every ‘Tom, Dick and Harry’. Because the tale of the *Wake* is dreamed and *un*consciously experienced, multiple allusions to immateriality and concentric absences have been inserted, creating a complex, idiosyncratic language of negation and doubling; ‘not’, ‘un’, ‘hollow’, ‘Totalled’, ‘toldteld’ ‘teldtold’. It is a ‘night book’ but unlike *The Thousand and One Nights,* its experience of a universal history played out through the course of sleep can be had by everyone, but only individually, and is not to be remembered upon waking. This aspect of life’s ‘*un*tirety’ unfolds in the non-space of sleep, segregated from our sojourns in the waking world. Uncertainty about presence of the images evoked by the above passage questions the nature of appearances between sleep and death, word and image, and the material and the virtual. This short passage demonstrates the layered-ness and kaleidoscopic simultaneity of *Wake* language. This ‘ever not (…) to be have happened!’ will be told in endless permutations through the text, as it is in dreams and in literature at large; an absence present in our diurnal cycle, immaterially lending substance and substrate to the text. ‘Substrate’ also in the layered-ness of the book in its physical and graphic spaces (or their absence) as they exist between the words that form the work.

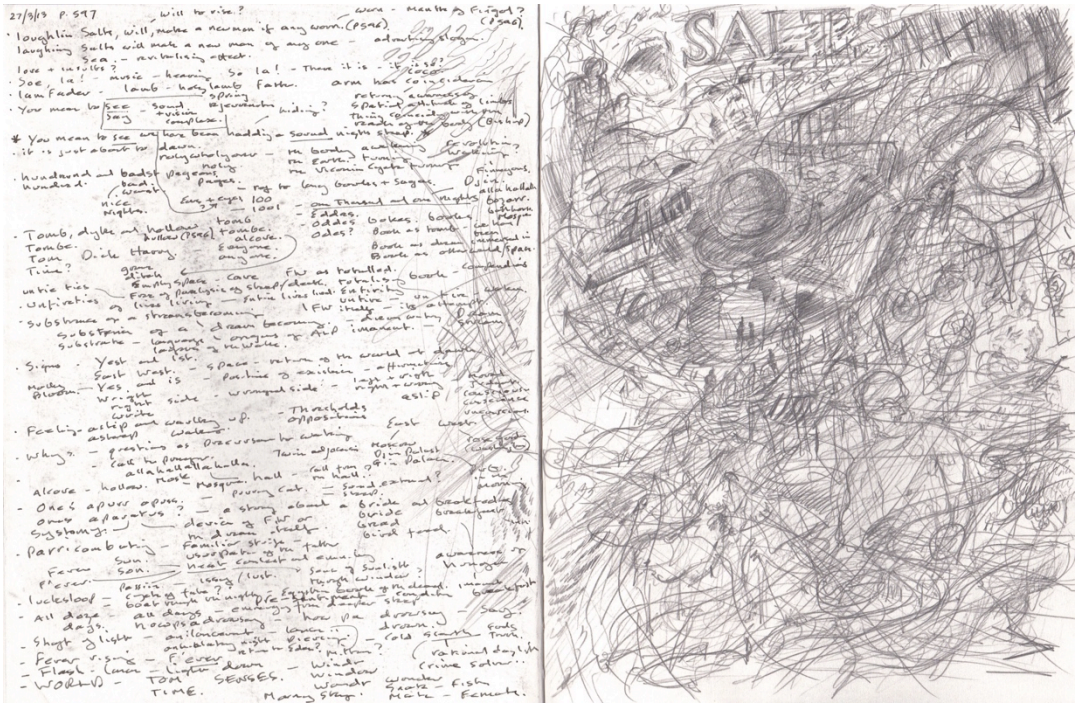


Fig. 16. *Clinton Cahill, hand-written sketchbook synthesis and drawing of mental impressions observed during a reading of 'Finnegans Wake' (597) showing how the density of allusions in 'Wake' language can translate into an accumulating density of marks in the drawn reading. Pencil.*

Attending to surface makes the unusual syntactical ploys used to construct meaning in the text easily apparent. Peripheral vision is also often required in place of a conventional focus on the word, sensing what is within, underneath, refracted by or beside it. That the *Wake'*s intention is indeed toward a 'total telling' is evident in…

> One's apurr apuss a story about brid and break- fedes and parricombating and coushcouch but others is of tholes and oubworn buyings, dolings and chafferings in heat, contest and enmity. Why? Every talk has his stay, vidnis Shavarsanjivana, and all-a-dreams perhapsing under lucksloop at last are through. Why? It is a sot of a swigswag, systomy dystomy, which evera-body you ever anywhere at all doze. Why? Such me. (597.16-22).

The content, purpose and apparatus of *Finnegans Wake* jostle within these sentences. It appears to be an everyday nocturnal story about daily bread, bed and breakfast, a pub or hotel, but also about giving and taking, passion, enmity, marriage, parenthood, fidelity, feuds, intergenerational strife, usurpation of the father, witnessing and resurrection/re-awakening. Readers can play the puzzle game of identifying and tracing the many allusions and topics of the *Wake*, regarding it as a super-elaborate crossword. This unreliable, looping, 'all-a-dreams' tale-telling apparatus unreliably connects itself to everybody and every body. It invites us to read searchingly, recursively and without promise of final answers to what or why.

(End of reading sample).

1.2. A Typology of Readings

In this section I consider a range of ways in which *Finnegans Wake* has been understood and used according to the differing intentions and responses of readers. Since its publication many aspects of the *Wake* have been scrutinized by extensive critical and popular commentary. Among these are some fundamentals including its status as a novel, the relevance of terms such as 'character' and 'narrative', the structural importance of Giambattista Vico's cyclical historical system (Beckett, 1929, and Campbell and Robinson, 1944, for example), the structure of the work itself, its completeness as a cyclical design, the significance and integrity of its dream depiction. It is unlikely that there will ever be a satisfactory summary description of *Finnegans Wake* as a literary object, perhaps because of a fundamentally problematic aporia or an essential (and essentially irresolvable) disjunction and unreliability in its text (Bindervoet and Henkes, 2012). However, *The Wake* does tend to elicit clear reactions and definite opinions. Such a tendency supports assertions that the text is what we *do* with it and what it *does* with us, and the notion of a productive, mutually affective relationship between the text and its reader (Senn, cited in Joyce, 2012:viii). The work's highly self-referential or narcissistic operation extends to its own predictions about the uses that will be made of it; the work's sustained cycle of consumption and production of meaning is incorporated into itself rhetorically as the question 'His producers are they not his consumers?' (497.1).

The range of critical/theoretical approaches applied to *Finnegans Wake* attests to its cultural centrality even if its popularity is negligible. Varied lists of these might be drawn up under headings such as the: Literary, Linguistic, Narratological, Philosophical, Political, Psychoanalytical, Technological, Hypertextual, Genetic, Semiotic, Biographical, Ecological. For the purposes of contextualizing this project I have adopted and modified Fordham's taxonomic overview of approaches to the *Wake.* [16] These are neither competitive nor mutually exclusive, but form a contextual frame of critical, descriptive and influential references (Fordham, 2007:7-33) comprising:

- Structural
- Narrational
- Theoretical
- Philological
- Genetic
- Exegetical
- Influential and Inspirational

Structural analyses are the broadly dominant group comprising overviews, skeletal outlines and identifications of character. This kind of responsive approach was used even

[16] Fordham's original categories are 1. Structural 2. Narrational 3. Theoretical 4. Inspirational 5. Philological 6. Genetic 7. Exegetical.

during text's development as *Work in Progress.* 'Dante…Bruno. Vico…Joyce', Samuel Beckett's contribution to the collection of essays *Our Exagmination Round his Factification for Incamination of 'Work in Progress'* (Beckett et al.,1929) provides an explanation of Giambattista Vico's tripartite cyclical theory of the ages of history: gods, heroes and men, plus a fourth, 'ricorso' phase as an armature for Joyce's project. Clive Hart in *Structure and Motif in Finnegans Wake* (Hart, 1962) also invoked the Viconian cycle in his architectonic view of the *Wake,* along with a four-part mandala-like structure. Overviews, frameworks and enclosing structures such as these, attempt to apprehend the total form of the *Wake*, encompassing it with some sense of complete object-hood (figs. 1, 106 & 109). Enclosure of a different kind can be found in conceptions which chime with the German Romantic notion of Arthur Schopenhauer's 'dream of life', the recurring dream of a sleeping giant; a vast, harmonic dream generated within a single identity but containing a succession of other dreamed characters dreaming (Fordham, 2007:7-8). Such conceptions envisage the *Wake* occurring in the deep and chaotic space of a dream but contained within a natural, physical, though ultimately fictional body and so within the geometry of a recursive system. One attraction of this structure is the metaphorical neatness by which it brings together the virtual and the material aspects of experiencing *Wake* in codex format, evoking relationships between bodies, dreaming and reading. This view has been both elaborated and contested through extensive discussion of the viability of the dream itself; who is doing the dreaming? Is it the hero/giant Finn McCool (figs. 6 & 17), Tim Finnegan the fallen bricklayer (figs. 40, 60 & 68), H.C. Earwicker (figs. 4, 5, 6) or Mr. Porter, the innkeeper (fig. 93). Is the dream continuous or does part of the narrative happen in waking reality?

Structural analysis with specific bearing on this project can be found in *Joyce's Book of the Dark*, (Bishop, 1986) a comprehensive examination of the condition of the dreamer of the *Wake* as body, as consciousness and as closed and enclosing system. It views the text as a literal attempt to conceive and communicate the conditions of sleep, of dreaming, the dreamer and the night.[17] Bishop takes the *Wake*'s dream to be that of a sleeping individual over the course of a single night, rejecting the idea of it being generated by an incorporeally universal everyman. Bishop coherently maps the text onto and into the sleeping, dreaming body and its environs using detailed etymological charts, dream cartography and diagrams for a sensorium of the sleeper (fig. 17).

[17] Bishop is critical of readings that do not take Joyce's stated intention of reconstructing "nocturnal life" and representing "the dream-state" at face value, regarding these as an obstacle to a proper comprehension in the text of meaning as transmitted and experienced in dreams i.e. the kind of meaning that Joyce went to such inordinate pains to communicate (Bishop, 1986:309).

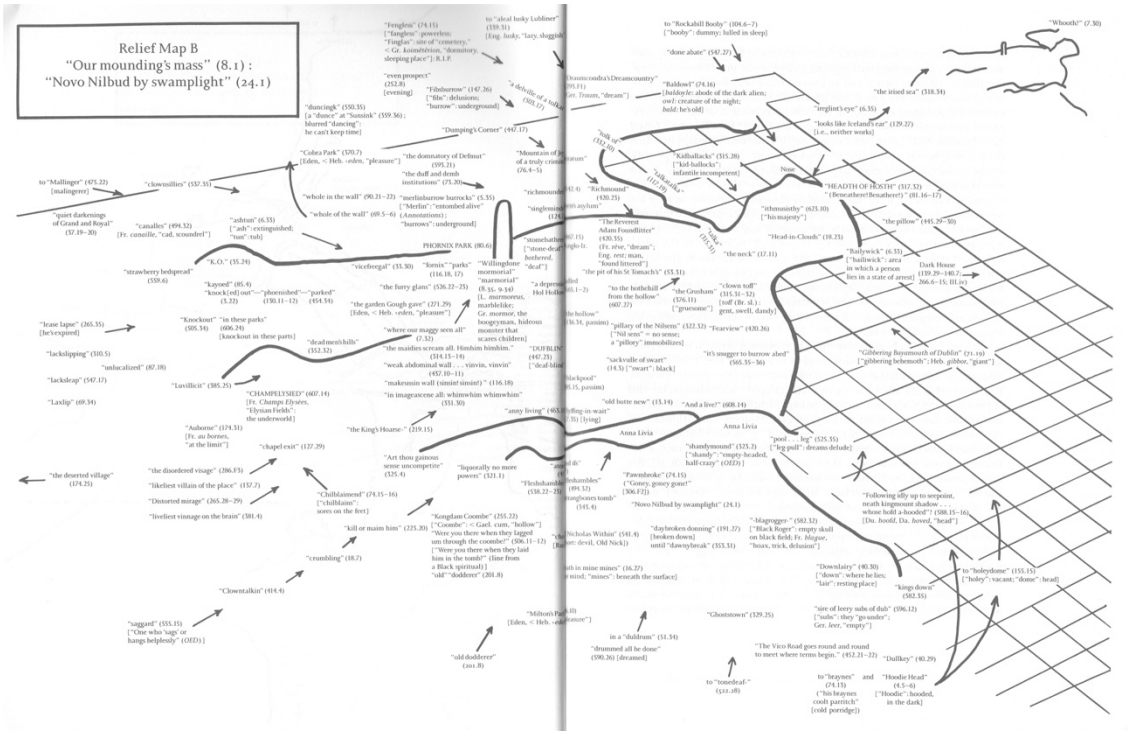


Fig. 17. *John Bishop (1986), Relief Map B. "Our Moundings Mass" in 'Joyces Book of the Dark', pp. 62-63. Bishop maps the text onto and into the sleeping, dreaming body and its environs. It shows HCE interned in the Dublin Landscape and illustrates the generation of the topography of 'Finnegans Wake' through dream language.*

Fordham's inclusion of character overviews in this category acknowledges that, whilst discerning plot and structure in the *Wake* can be difficult, personalities can be identified more straightforwardly by key self-referential devices (lists) used in the text; the 'quiz' (I.6), 'dramatis personae' (II.1) and the inventory of a household (III.4). They are also indicated 'sigla' used by Joyce in in drafting the text and dispersed throughout final form (Fordham, 2007:9).[18] Although they are of tangential relevance to the focus of this project these sigla form an important aspect of graphic visuality in the *Wake*, alongside typographic play, such as that seen in the opening to the 'Anna Livia Plurabelle' chapter (196), the scurrilous diagram drawn during the children's 'nightlessons' (293) and the enigmatic symbols drawn in the margins of the 'nightletter' (308). They have been widely studied, most notably in *The Sigla of Finnegans Wake* (McHugh, 1976). Their direct and indirect exploration by diverse artists, including Tony Smith, Robert Motherwell, Adolph Gottlieb, Joseph Beuys and Hannes Vogelis is discussed in the context of formalism, content, typography and portmanteau shapes in Joyce in Art (Lerm-Hayes, 2004:109-113, 171-181 and 199). Sigla occur less overtly in my drawn readings of the *Wake* and with varying degrees of clarity. I have usually treated them as written, though not alphabetic signs, given that they are integrated into the printed text, and to avoid visually adapting Joyces's own visual inventions. But I have used them as drawn re-enforcements of identity or where use of a siglum particularly resonates with the circumstances unfolding

[18] And for which McHugh provides extensive structural and functional analysis (McHugh, 1976).

in the text (e.g. figs. 6, 51 & 56). I have used drawn marks that stand for writing where an idea of the written is strongly indicated in the text, as with ALP's letter for example, or in relation to the forgetting and re-discovery of written language (figs. 51, 58, 69, 90, 91 and 94).

Narrational approaches emphasise the underlying narrative of *Finnegans Wake*. They are usually synopses with book, chapter and sometimes episode or section titles, despite Joyce himself providing only numerals and blank space to indicate partitions in the text. Key critical work of this kind includes *A Skeleton Key to Finnegans Wake: Unlocking James Joyce's Masterwork* (Campbell and Robinson, 1944). This was the first work to offer an accessible commentary on the text and is regarded as initiating a type of abbreviated translation of 'wakese' into everyday language. Narrational analyses of the text were developed by Bernard Benstock (1976), William York Tindall (1969) and Clive Hart (1962), also by Michael Begnal and Grace Eckley (1976). *A Shorter Finnegans Wake by James Joyce* (Burgess, 1966) might also be included among these introductions for the interested lay reader.[19] Fordham includes his own work in this category. Such guides are intended to make *Finnegans Wake* more accessible without being a substitute for reading the text itself. This intention parallels the de-mystifying role traditionally associated with pictorial illustration. The intention of my practice has not been to simplify the text as a means of making it more accessible to readers but to represent something of the nature of the experience of reading *Finnegans Wake* and its effect on the reader. Simplifying or reducing the *Wake* has, however, been criticised by some scholars, notably Adaline Glasheen, McHugh, and Benstock himself. In his preface to *Annotations to Finnegans Wake* McHugh critically summarised Joseph Campbell and Henry Robinson's approach as merely extracting whatever *Wake*an 'components' could be identified and 'stringing' them together as conventional prose 'using the extant sentence structure as model' (McHugh, 1980:v-vi.). For Benstock paraphrasing is impossible to achieve without the inevitable reduction of the work into something different and ultimately absurd.[20] The implications of this, as mentioned previously, are that conventional approaches to syntax do not work with Joyce's text and the reader is encouraged to experiment with other ways of making sense from the language, including ways that are more associated with reading images. Fordham does find some usefulness in narrative guides that use a 'commonsensical reductive' approach helpful to orientation given the disconcerting experiences the *Wake* can engender. He cites O'Hanlon's *Understanding 'Finnegans Wake'* (O'Hanlon and Rose, 1982) and *Finnegans Wake: A Plot Summary* (Gordon, 1986) as examples. However, he agrees with Glasheen that there are 'severe limitations' in this the method and that significant, perhaps essential elements of Joyce's language might be omitted in any synoptic treatment of the text. The synoptic overview is obliged to offer

[19] As distinct from annotations, academic exegeses and concordances used for scholarly analysis.

[20] Benstock thought that paraphrasing the *Wake* reduced it 'toward absurdity'. Although supportive of the *Skeleton Key's* 'demonstration' section, in which Campbell and Robinson analyse in some depth the first four pages of the *Wake,* he strongly criticized of the rest of the publication for its reduction of Joyce's work to what he considered a 'a pre-digested mess of generalizations and catch phrases' (Benstock, 1965).

coherence and unity where fragmentation and incoherence may be crucial aspects of the text (Fordham, 2007:10). My project seeks to demonstrate, practically, that *Finnegans Wake* is not unimaginable and that it can be read and should be read creatively according to one's own propensity. In my case this entails visualization though the medium of drawing, to which I am inclined.

Joyce Again's Wake: An Analysis of 'Finnegans Wake' (Benstock, 1976) is an accessible study that acknowledges the complexities of interpretation in its outline summary and which contributes at least a sense of broad structural totality in the *Wake.* It examines Joyce's manipulation of language, its poetics, comedy, incorporation of the epic, use of parallels and parody. It also provides an appended practical demonstration of analysing Joyce's language play, gives two methodical approaches that work with the text's macroscopic and microscopic scales, considers broad structural relationships and provides some close textual analysis. Considering the first of the methods as an 'outside in' approach and the latter as 'inside out' has influenced my reflection on diagrammatic depictions of the text and their consequent misrepresentation of wholeness or formal coherence. Attempting to encompass the entirety of its cyclical nature or determine absolute rules in its generative system, is to perceives its structure from a distanced and always inadequate external vantage point (figs. 2, 3, 11, and 109). In *Vision in Motion* (Moholy-Nagy, 1947), László Moholy-Nagy used a diagrammatic representation of *Finnegans Wake* in his pedagogical schema, prepared for him by Leslie L. Lewis (fig. 1). Moholy-Nagy's schema exemplifies one way of visualizing the text. It maps the structure of the *Wake* as a unified surface, depicting the text as a thing complete, a cohesive and integrated mechanism viewed from outside. This image fulfils conventional illustrative functions of clarification, cohesion and fixity, suggesting encompassing summation of the texts coherence and scope. Like all maps, it projects an idealised topography, in this case the topography of a system that is a spatially contiguous conceptual entity. Readers of the diagram can immediately register the two very *Wake*an characteristics of circularity and interconnectedness. The schematic image appears to promote the possibility of legibly representing the text graphically as a whole. To me its mandala-like form projects a sense of elaboration and complexity, controlled design and closed, enclosing form. It is an image of a networked surface rather than linear narrative, a composition that invites perusal, with all information simultaneously available in the manner of an image. Though not conventionally figurative[21], it can be regarded as a mimetic depiction of the text as an object possessing sectional, systematic, circular attributes and comprising oppositional, and symmetrical components. The image purports to show the thing itself, rather than an inspired extension or adaptation, and constitutes a pedagogical portrayal of *Finnegans Wake* as creative meta-tool.

Theoretical approaches to reading the *Wake* do not seek to reduce, translate or necessarily clarify. Typically, they regard revelations or formulations of straightforward

[21] That is in the sense of not representing a form derived recognizably from life.

narrative as counter to the book's essential project (Fordham, 2007:16). If the book was written as a means of challenging and reconstituting transparent 'waking' language through non-linear, opaque and narcissistically auto-reflective techniques, then extracting meaning from it through literal storytelling is fundamentally untrue to its nature. Fordham notes that eminent figures such as Hélène Cixous, Gilles Deleuze, Jacques Derrida, Julia Kristeva and Jacques Lacan have referred specifically to *Finnegans Wake* not with explicatory intention but for its radical writing practice, its rethinking of norms of referentiality and communication. The text's stylistic and linguistic innovation can be seen to have contributed to radical agendas in feminism, deconstruction and psychoanalysis by influencing the experimental writing of leading figures in the discourse and opened new approaches to the production of critical/theoretical writing.[22] The theoretical approach positions the *Wake* as a model text for writing practice, an inspirational example of alterity that can itself be used to challenge convention. Fordham uses a change from the structural analysis to historiography in Margot Norris's reading between 1976 and 1992 to note a methodological shift in *Wake*an study from radical theory towards historical/historiographical investigation of the processes used in writing the *Wake*. This returns us to Joyce's use of Viconian cyclical history, particularly the problematizing of its humanist universalism, associated with Eugéne Jolas, Campbell and Robinson, Tindall, and Ihab Hassan among others, that views *Finnegans Wake* as a universal history about everyone. This is at as at odds with postmodernist rejection of the total 'meta-narrative'. Differences are apparent here between a perspectival, distanced diagrammatic 'whole' conceptualisation of the *Wake* and the endlessly re-generative mutability and open unreliability of its text experienced in direct close reading, that is, the view from *inside* the text I have attempted to record using the reading-through-drawing process.

A Conceptual Guide to Finnegans Wake (Norris, 1974) systematically explores the text almost chapter-by-chapter, through multiple perspectives offered by essays intended to open the work to new readers. The guide acknowledges explanations and interpretations from *Our Exagmination…* (Beckett et al., 1929) onward, while attempting to preserve the sense of the *Wake* as writing, rather than some elaborate matrix of allusions or an academic puzzle. It advances the case for *Finnegans Wake* as a novel. The diversity of biographical, allusive and structural approaches used in the guide intentionally reflects the multifaceted nature of the *Wake.* However, treating the work as a novel raises the problem of discerning the narrative, of grasping what is happening. It becomes necessary to acknowledge the presence of baseline events, of something other than endless semiotic chains or ever-extending allusive matrix. This in turn suggests there are limits to its interpretation. Editors of editions of *Finnegans Wake*, such as Dean and Fordham, have provided textual notes along with Book and Chapter breakdowns and explications, complete with section 'titles', that Joyce himself declined to supply. These vary from one

[22] However, Fordham infers that such efforts are only partially successful relative to their inspirational source due to Joyce's unique calibre as a writer of fiction and essential differences between such a practice and the requirements of philosophical or critical writing (Fordham 2007:16-17).

edition to another but give strong indications to the reader about what is supposed to be going on by way of plot or character profile (Dean, 1992:liii-liv, and Fordham, 2012:xxxv-xlv). They have enough consistency to be recognisable across different accounts of the text and to provide a kind of loose consensus of the narrative within which there is enough vagueness and instability to allow critics and other interpreters enormous room to manoeuvre. Depictions of these recognised 'plot points' or characters in this study include the 'the re-arrival of Sir Tristram' (3.4-14) (fig. 78), 'tour of the museyroom' (8.9-10.23) 'exit from the museyroom' (10.25-36) (fig. 9), 'the meeting of Mutt and Jute' (15.29-19.19) (figs. 70-74), 'Shaun the Post' (66.10-27) (fig. 75), 'the tale of the Pranquean' (21.5-36) (fig. 85).

Fordham's 'theoretical' category also includes cultural studies. Despite its mythologised universalism and extensive referencing of popular media of its day, the fundamental obscurity of *Finnegans Wake* renders its narcissistic assertion of influence paradoxical (Fordham, 2007:19). Frequent appropriation of the *Wake* as an inter-textual instrument is suggestive of its peripheral, liminal nature and reluctance to be contained. *Architecture and the Text: The (S)crypts of Joyce and Piranisi* (Bloomer, 1993) for example, is concerned with relationships between architecture and writing. It uses allegorical strategies from *Finnegans Wake* instrumentally to analyse three works by Giambattista Piranesi to propose architecture as a system of representation with signifying possibilities beyond the symbolic. In a reflective doubling, the text engages concepts from poststructuralist theory, Marxism, feminist criticism, personal anecdote, myth, religion, linguistics, film theory and nursery rhymes to probe both Piranesi and Joyce in parallel. Bloomer's description of material, spatial and temporal aspects of the *Wake,* and the fabrication of the text in terms of Joyce's manipulation of language, is made from outside literary criticism. *Architecture and the Text* is an example of the utility that practitioners continue to find in Joyce's text through its capacity to provide new points of vantage on their disciplines.

Other 'outsider' readings have contributed to the understanding of what *Finnegans Wake* is. Skrabanek's collection *Night Joyce of a Thousand Tiers: Studies in Finnegan Wake* is written from a linguistic perspective by a medical specialist and collated and edited by Joycean scholars. Its editor, Louis Armand attests to the importance and relevance of literary 'amateurs' in Joyce criticism, regarding these as valuable sources of insight from 'underground' positions 'outside literature, criticism, scholarship and the literary exchange' (Armand and Pilny, 2002:xxiv). A further example of 'amateur' reading is *Joyce's Kaleidoscope: An Invitation to 'Finnegans Wake'* (Kitcher, 2007). It begins not by questioning what each word in the text means but asking what meaning our *experience* of reading can convey. It is this experience that I am trying to apprehend through drawing. Kitcher's reading of *Finnegans Wake* aligns with other works encouraging the interested general reader to attempt the challenge of the text with the help of a 'passkey', a concise, accessible introduction not intended to replace reading the *Wake* itself. This type of approach extends back to the Joyce orchestrated exegesis *Our Exagmination…* (Beckett et

al, 1929). Jennifer Bloomer, a professor of Architecture, Kitcher, a philosopher, and Skrabánek, a lecturer in Medicine, particularly though accounts of their initial attempts at reading *Finnigans Wake* and the extent to which these are analogous to my own, have helped shape my interest in and consideration of preconceptions and first encounters with the text. Kitcher, for example, recalls how he 'staggered on until page 40, or thereabouts, before deciding against further hours of sitting in blank comprehension' but promising himself a further attempt once he had read more critical discussion about the text. He discovered that a colleague had also 'undertaken several expeditions against *Finnegans Wake* and had been turned back.' By studying the text within a social group of other colleagues, and the practice of reading out loud to others, he and his fellow readers were able to appreciate the 'music and the magic of individual passages. He tells how, with persistent practice he was eventually able to read the *Wake* at some pace and with 'enormous pleasure' (Kitcher, 2007:xvi-xvii).

Philological methods are analytical and interpretative. They include annotation, the tracing of allusions, the elucidation of the obscure and the clarification of inter-textual relationships. In contrast with structural overviews, philological studies examine the text in pedantic detail and are concerned with reconstruction rather than deconstruction. Their outward aspect involves the multitude of external referents in the *Wake,* whilst they inwardly explore Joyce's preoccupation with his world. It is a practice of lists, glosses and entomological mapping, the initiation of which is attributed to A *Census of Finnegans Wake* (Glasheen, 1956) but which can also be recognised in Joyce's own compositional process. Lexicons, annotation and studies of the specific themes refracted through the *Wake* have been produced philologically and are regarded by some as essential tools to have at hand when reading the text (Fordham 2007:21-22). Online sources are available such as the gloss of the text at www.finwake.com. If applied without synthesis and contextualization, this approach can present a kind of detached, encyclopaedic depiction of Joyce.

I do not regard *Finnegans Wake* as an elaborate puzzle or game with the aim of finding as many allusions as possible, nor have I used, for example Roland McHughe's Annotations to *Finnegans Wake* when reading-through-drawing (McHugh, 1980). My decision to avoid such philological references is based on practical experience and guided by the aims of the project. Frequent consultation of reference tools would disrupt the central aim of my project. Substituting words that I am attempting to read directly with purported interpretations of them from other sources, during the reading act, would interrupt the internal imaging of text, experience of cadence, flow, sonority and other conditions essential for the practice. It would invalidate the purpose of direct reading. Recourse to philological tools would also works against the recursive, auto-referential pedagogy of the text and what I consider to be its essential desire to teach the reader how it wants to be read. This can be illustrated by showing the previously cited passage from the text (597) with inserted interpretations from McHugh's *Annotations to Finnegans Wake* (1980) which are given in parentheses:

One's apurr apuss a story (pure poetry) (once upon a time) about brid and break- fedes (bed & breakfast) and parricombating (parricide, Italian: Combattere ad arms pari: to fight on equal terms) and coushcouch (French: se coucher) but others is of tholes (thole:to endure, to undergo, holes) and oubworn (wornout) buyings, dolings and chafferings (chaffer: to trade or barter) in heat, contest and enmity (HCE). Why? Every talk has his stay, (Every dog has his day) vidnis (witness) Shavarsanjivana (Sanskrit: shave sam-jivana: corpse being restored to life), and all-a-dreams (Hamet: John-a-dreams, generic for a dreamy fellow) perhapsing under lucksloop (Swedish: under daggers loop: during the course of the day) (leixlip), at last are through. Why? It is a sot of a swigswag, systomy dystomy (Loopline railway bridge, Dublin) (systole, diastole) which evera-body you ever anywhere at all doze (does). Why? Such me (search me).
(597.16-22) (McHugh, 1991:597).

My practical method does, however, involve procedures akin to those described under the 'Philological' category, but without direct reference to external textual sources. These include close reading, annotation, list making and notation the identification, mapping, and the marking of external referents signified by first impressions of the text (see Part 1: Contexts Reading Sample 1, Part 2: Methods, Part 4.2 Reading Samples 2-4). My approach avoids the problem of encyclopaedic 'Joyceana' by integrating points of synthesis and contextualization into the reading process through acts of interpretative drawing.

Genetic approaches to *Finnegans Wake* fall within the philological and are concerned with developing a detailed understanding of the evolution of the text (its production as 'Work in Progress') tracing development of its subjects and themes using evidence of Joyce's working method (Fordham, 2007:22). This is a diachronic, historicist approach centred on the Joyce archive, almost constituting a subject in 'its own right', with the intention of understanding the *Wake* though the creative process as that bought it into existence. This involves the meticulous analysis of the text in its successive linguistic/etymological and physical/material iterations. The genetic approach produces ever more detailed descriptions of the procedures that culminated in the object *Finnegans Wake*. This approach began during the book's protracted gestation, with Robert Sage's essay 'Before Ulysses - and After' in which he describes the development of a small fragment of the text *Our Exagmination… (*Beckett et. al. 1929:70-79). It continued after publication of *Finnegans Wake* with analyses by Hayman, Litz, Maccabe, Rose and O'Hanlon. Through a process of meticulous transcription of Joyce's drafts Hayman, for example, revealed a more transparent original text underlying sections of the final book and traced specific aspects such as the thematic origins of incest in the work, a theme that itself might be said to underlie the conducive intertextual capacities of *Finnegans Wake* as utilized for example by Bloomer (1993). Litz used a philological approach to track and describe progressive development of the *Wake* while Rose and O'Hanlon examined drafts of the work to reconstruct a chronologically anchored production

narrative. It provides a detailed description of continuous extensive and eclectic notation, revision and transcription in Joyce's compositional method. McCabe analysed successive versions of one section of the text to trace the sequential evolution of 'Shem the Penman' (Fordham, 2007:23-28). Genetic critical analysis demonstrates how the history of production can be understood in greater and greater detail through 'micronarratives'. Genetically derived insights, though usually more concerned with 'how' than 'what', inform my perceptions of the text through an understanding of its formation, of the labour involved in its crafting and in becoming attuned to the operation of its language at the micro level. Puns, according to Manguel, are universal and disclose, behind their humour, '…the weblike coherence of the cosmos…' (Manguel, 2010:118). They provide hermeneutic connection between parts and whole, between micro and macro structures and experiences. This is particularly true in *Finnegans Wake*, which makes extensive and complex use of puns and wordplay, as can be seen in those extracts from the text already given. Again, my concern with the directness of visual/imaginative responses to the text requires relegation of this contextual knowledge to an oblique awareness with limited bearing on my reading-drawing practice. It may be possible to identify incidents of translation or equivalence between genetic analysis of Joyce's creative procedure and the outcomes of reading-through-drawing, but these must remain intuitive for my research method to proceed. I do, however, find resonance between the micro-narratives of genetic analysis and detailed sampling of outcomes from the method. By isolating detailed features in sections of drawn image responses, once the drawing session is over and one is outside the text, images, motifs, conjunctions and qualities of line can be noticed and related back to distinct passages of text. These constitute the details of mental impressions stimulated by specific sections of text recorded and expressed graphically rather than verbally. They are sometimes not easily apparent during the drawing process or afterward in the context of a whole page of drawing. The drawn record of the reading needs to be read closely itself to reveal small scale but frequently significant facets of visual interpretation. I refer to the re-reading process in this project as 'digital sampling' because it is most often been done with a digital camera and the images isolated, magnified perused on a computer screen (figs. 36, 37, 38, 39, 53, 58-62, 65, 74, 88, 89, 94-105) (see 2.4 digital re-reading and review).

Exegetical analyses of *Finnegans Wake* can be validated by Joyce's own exegetic practice in assisting Stuart Gilbert's close reading of the work. The structural and exegetic combine in Gilbert's idea of 'motivic foliation', patterns of motif in the *Wake* organically unfolding through compositional process and discernible as an effect in the final text (Fordham 2007:29-30 and Gilbert in Beckett et al. 1929). This strengthens the notion of the 'Tunc Crucifixerant' page of the *Book of Kells* (Anon., c.800) as a visual model for *Finnegans Wake* (fig. 18).[23] Consequently, it has also contributed to my own recognition of affinities between the operation of the *Wake*'s language and mimetic gestural aspects

[23] The 'Tunc Crucifixerant' page has also been used as a summative representation of *Finnegans Wake*, for example as part of the dust jacket design for 2005 hardback edition of Campbell and Robinson's *A Skeleton Key to Finnegans Wake*.

of illustrative drawing applied to the text. However, I find that the 'Monogram Page' of *Book of Kells* to have closer affinity with my reading the *Wake* due to the proliferation and restlessness of floriated forms in its illumination (fig. 19). The concept of 'motivitic foliation' also resonates with visual artistic responses to the texts desire for machinic/organic extension, such as that identified by Lerm-Hayes in Joseph Beuys's 'Ulysses Extension' drawings, in which the reading of *Finnegans Wake* is detectable (Temkin, 1993:37, 182-186 and Lerm-Hayes, 2004:204-5, 234-5 and 302). Because of its capacity to provide a 'holding ground' for 'explicit and yet-to-be-made explicit knowledge' (Henderson, 1999:199) drawing permits the reader to participate mimetically in the process of 'motivic foliation', gaining an embodied understanding of the operation of the text's language, in which meaning unfolds in the moment of reading. The trace of this unfolding is readable in the marks of the resultant drawing. Exegetical approaches reveal the radical distinctiveness of *Finnegans Wake* as a literary object. In common with the philological approach, exegesis attempts to clarify the meaning or form of a text. With the *Wake* this cannot be through simple provision of an authoritative gloss or set of allusions because even basic comprehension and explanation of the text, on macroscopic or microscopic scales, must remain unstable. This necessitates the acceptance that any visual representation of the text is contingent and must include, within it, some indication of mutability. Such indications occur within the drawings made during reading. They are implicit in their mode of drawing, as sketched recordings of fleeting impressions (Petherbridge, 2010:49) and explicit in their characteristic accumulation of revisions and new responses to the same passage of text, which is apparent in the density of the sketchbook drawings at the level of page-by-page interpretation (fig. 16, for example) and in digitally sampled details (fig. 37, for example). The text requires simultaneously differing interpretations in networked configurations of imagery, characters, events etc. for it to operate effectively (Fordham, 2007:29). Exegetical or explicatory readings of the *Wake* have been criticised as attempts to clarify a text which, in its very formation, was designed to be obscure and deliberately constructed to evade meaning as applied to conventional literary prose. Of course, readers will interpret, individually and collectively, through processes of extraction or construction, however contingent. The value of this is recognised, but with the inference that it is not quite as it would be in other texts. Perpetual exegetical refinement offers potential for both pleasure and obsessive excessive interpretation (Fordham, 2007:31). Such potential is in accord with conceptions of *Finnegans Wake* as an exemplar of the essentially ludic quality of literary reading (Nell, 1988:256-266) and as an open work (Eco, 1989). Since obsession and excess are terms at home in the *Wake,* they may be taken as positive attributes in visual practices associated with the text. Multifarious explications of the *Wake* are permitted, even encouraged, but that they should remain within connotative limits as suggested by Eco in *The Limits of Interpretation* (Eco, 1994) and alignment with textual themes and concerns that have been accreting in *Wake* studies since *Our Exagmination…*

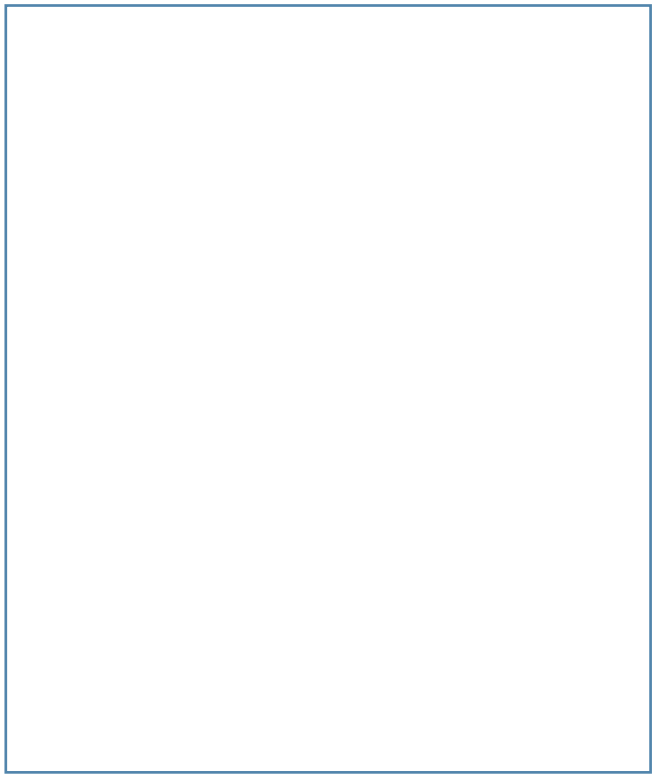


Fig. 18. *Anon., (c.800) 'Tunc Crucifixerant' illuminated manuscript page from the 'Book of Kells'. Image available at < http://www.abuildingroam.com/2010/03/james-joyce-quarterly-and-tunc-page.html >*

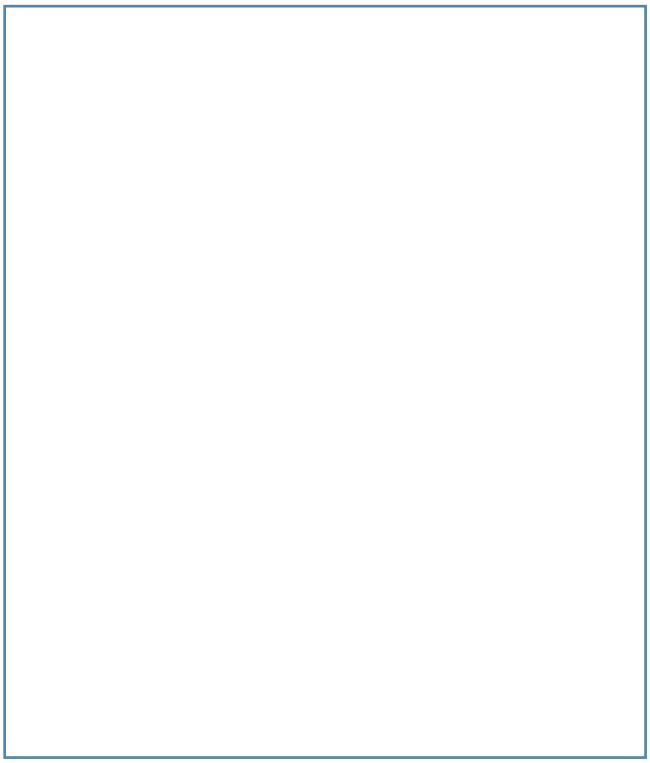


Fig. 19. *Anon., (c.800) the 'Monogram Page' illuminated manuscript page from the 'Book of Kells'. Image available at* https://i2.wp.com/digitalmedievalist.com/wordpress/wp-content/uploads/2010/12/kells_chi_rho.jpg

In proposing the virtues of close reading and the contribution that *Finnegans Wake* readers have made to the development of exegetical methods, Fordham arrives at a view of exegesis as not always being about clarification but sometimes concerned with 'extension and accretion'. This concept is relevant to the cumulative and extrusive dimensions of a visually tracked, material reading. Fordham suggests an exegetical approach appropriate to the demands of the text that can offer coherence and clarity in relation to my practice, not as artificially clarifying or simplifying, but as clearly depicting the characteristic obscurity of the text, while resisting expectations of fixed or stabilized meaning. My practice is at odds with the conventional notion of illustration as something that is obliged to makes things clear. This may be as much a question of what adheres as what coheres, of a kind of unreliable coagulation of meanings around a structure, the appearance of which varies according to our proximity to it. Though not specifically aligning my practical method with exegesis as explication or explanation, I regard drawing, annotation and visualisation, *on* and *of* the text, as integral to the reading act and constituent of exegetical extrusion of the (processed) text; the visibly accreted residue of reading experienced as layers of a personal but communicable (illustratable) hermeneutics. Relativistic and subjective aspects of individuated interpretation are limited and modified by negotiation with other readers, so that group reading becomes 'an ethical practice' (Fordham, 2007:31-32). This is pertinent to the application of notions of silence and privacy, social and a-social aspects of reading to my consideration of illustrative drawing. Whilst meaning in the text cannot be fixed, it is also not unlimited or arbitrary. In examining how the text acts upon the imagination of the reading self (however this self is constituted) I have found it both necessary and natural to de-prioritize, without abandoning, the ethics of group reading as a socially negotiated comprehension of the text. I am the first reader of my drawing but not its last. My project re-engages with the social through practice output that contributes to collective interpretation of the text and to the diversity of the *Wake* imaginary.

Machinic and Cartographic Views: The exegetical approach outlined above embraces the conception of *Finnegans Wake* under Helen Vendler's understanding of 'a contraption made of 'words' (1997, cited in Fordham, 2007:31-33). This machinic image originates within the text, for example in the portmanteau 'collideorscape' (143.28) or the phrase 'Millwheeling Vicociclometer' (614.27) and recurs across *Wake* studies. In *Hypermedia Joyce* Armand (2009:51-68), examining the text in its operation as a 'word-machine' considers various technological views of it that have emerged. Derrida described Joyce's book as a 'hypermachinic engine' and 'hypermnesiac machine', a device he recognised as 'distinctly Joycean', situated in relation to Dadaist, Surrealist and Futurist machinic motifs suggesting new languages to describe post-electronic technologies (Derrida, 1984, cited in Theall, 2009). These summations of the *Wake* as machine thing extend its diagrammatic representation, highlighting its dynamic mutability and generative capacity. They infer that reading the book is a productive operation requiring its reader/operator to learn how to generate meaning from text; how to work the work, and that meaning is

variably dependent on input and the way the *Wake* runs. Examples of machinic, cartographic and system-based responses to the visual interpretation of *Finnegans Wake* can be found in works by Ad Reinhardt, John Cage, and again, Joseph Beuys. Reinhardt's *A Portend of the Artist as a Yhung Mandala* (1956) consists of a graphic cosmological schema incorporating type and symmetrically arranged, collaged image references to many of the motifs and allusions in the text. At its centre a circular black and white design brings together the tonal extremes of black and white, a simultaneous presentation of opposites redolent of *Wake* text, in an optically unstable but energetic design generating connotations of infinite regression (Reinhardt, 1956, in Lerm-Hayes, 2004:70). In his *Writings Through Finnegans Wake* and *Writing for the Second Time Through Finnegans Wake,* John Cage sampled Joyce's text that he systematically and playfully manipulated to generate new typographic and musical works (Cage, 1978, in Lerm-Hayes, 2004:169-70). Beuys' *Ulysses Extension* drawings appear to refer specifically to his interest in Joyce's previous novel *Ulysses*. Lerm-Hayes has identified features in them which strongly suggest they are influenced by readings in *Finnegans Wake*. The use of circular, radial and book-like structures in *Ulysses Extension*, book 3, pages 74-75, being specific examples. These structures appear to refer to a mix of organic and mechanical generative systems that can be easily associated with *Finnegans Wake* in its entirety, and with recurring aspects or motifs within it (Lerm-Hayes, 2003, 2004). Such motifs include the column or pole (the Wellington Memorial/Finn MacCool's upright penis (figs. 17, 42 and 92, for example), architectural verticality in various conjunctions with natural or organic horizontality (figs. 37, 39, 42, 43, 53, 57, 66, 67, 83 and 102), mound and pits or bowls (figs. 17, 42, 54, 55, 57, 59, 64, 68, 69, 72, 81, 93, 105) or the recursive mechanical momentum of the wheel or wheel-like forms (figs. 16, 37, 41, 43, 58, 64, 66, 68, 76, 78, 87, 98, 99 &103). The latter is most evident in the summarizing form of the mandala-like schema of the *Wake*'s encompassing structure (figs. 1, 2, 3 & 106). The text generates many such associated emergent forms. I have recorded some of those occurring on page 129, for example (fig. 64).

A further implication of this machinic view is the conception of *Finnegans Wake* as something which mimics the pervasive, supersaturated cultural layering and excess of industrialised consumer capitalism. It is designed to extrude excessive meaning to feed the industry of critique. Bishop's maps and diagrammatic illustrations in *Joyce's Book of the Dark* visualise the *Wake* in ways beyond their intended function of conveying specific etymological and spatial information (Bishop, 1968:34-35, 162-163, 186-187, 200-201). The relief maps combine textual quotation and figural depiction in a notional space illustrating the spatial condition of the text's dreamer and the text's dream. They have additional value as images of form and language generating *Wake* universe (fig. 17). Bishop's etymological charts also serve as impactful graphic depictions of the surface flow and systematic dispersal of language, a texture emulating semiotic currents in the text (fig. 20). A further example of depiction of the textual surface of *Wake* language can be found in Eco's synaptic map of metonymic chains from the portmanteau 'meandertale' (Eco, 1994:141) (fig. 13). Illustrations deployed by both Bishop and Eco can serve as

depictions of the systematic generative capacity of *Wake*an language, visually demonstrating the multitude of connective allusions it is possible to derive from a word, word fragment or phrase at any point in a reading. This foliation is seen to rapidly form textures or language surfaces which are peculiar to each reading, the illustrations becoming images of the text at play. Joyce's innovatively manipulated language is textually dense and initially seems impenetrable but works by creating its fiction in the spaces between words, where language generates more language (Hutcheon, 1980:79).

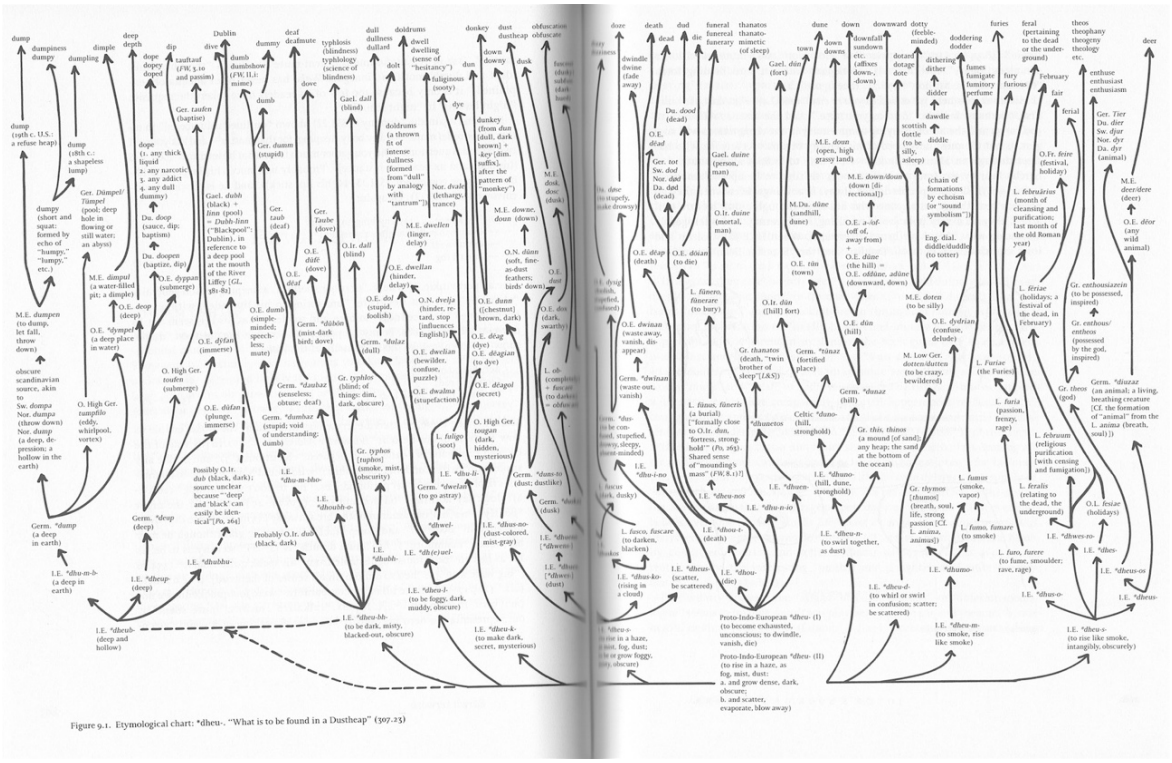


Fig. 20. *John Bishop (1986) 'Etymological chart: *dheu-' from 'Joyces Book of the Dark', pp. 266-267, an etymological analysis which can also be viewed as a depiction the flow and systematic dispersal of language, a texture visually emulating currents in the text.*

Influential and Inspirational: This category demonstrates why *Finnegans Wake* is an important cultural object that remains significant beyond the field of literary studies. The *Wake* has always pointed beyond the bounds of its own form and indicated uncertainty about its condition and position as (only) a literary object. In the era of James Joyce and Virginia Woolf the reader was required to be more involved in the interpretation of literary text, to do more and different work through processes of selection and ordering. Sense making became a reader's role, not just the prerogative of the writer. This new responsibility brought readers the freedom to create fictional worlds in their imaginations from the words offered on the page (Hutcheon, 1980:15). The inter-textual uses to which it has been put across a range of disciplines and its adaptation into other media suggest it might be at home in other cultural practices. However, initial reception of *Finnegans*

Wake was generally negative, its literary value having been contested by renowned writers such as H.G. Wells, T.S. Eliot and Ezra Pound even before its publication as a single volume. For example, Wells, in a letter to Joyce (Well, cited in Ellman, 1959:608) wrote:

> 'Who the hell is this Joyce who demands so many waking hours of the few thousand I have still to live for a proper appreciation of his quirks and fancies and flashes of rendering?'

However, the extent of the text's influence on literature and other creative practices is now apparent and widely acknowledged. Along with Joyce's previous work *Ulysses* (1922), *Finnegans Wake* 'revolutionized the form and structure of the novel' (Drabble, 2000:544). It is regarded as a unique, radical work, and 'extraordinary performance' in which we can find a miniaturised transcription of the entire western literary tradition (Dean, 1992:vii).[25] A comprehensive roll of writers indebted to the work is unnecessary here but a very brief, indicative list could include Samuel Beckett, Flann O'Brien, Georges Perec, Anthony Burgess, Umberto Eco, Salmon Rushdie and Jeanett Winterson. The *Wake* can readily be seen to occupy a significant but enigmatic position in relation to contemporary literature. Disproportionately influential relative to its actual readership, as a literary object it is both resource and obstacle. The extraordinary bounty of the work can nourish as much as its reputation and critical penumbra can intimidate and inhibit.

The extent of creative reaction that indicates the reach of the influence *Finnegans Wake* beyond the literary is well documented.[26] Much of this has been attributed to its essentially experimental nature, archetypically avant-garde rejection of the derivative, and its resistance to categorisation (Fordham, 2012:xxxiii). The *Wake* has stimulated and informed work in music, most notably and experimentally by John Cage (1992) but also symphonically and through songs by Samuel Barber (1947, and 1971), Jazz score by Andre Hodeir (1966), atmospherically by Toru Takemistu (1981) and by the progressive rock band Tangerine Dream (2013). It has also been explored through the international collaborative music project 'Waywords and Meansigns' initiated and co-ordinated by Derek Pyle and Kelly Kipperman (2015); in cinema in work by Mary Ellen Bute (1965-67), Micheal Kvium and Christian Lemmerz; and in theatrical performance through Jean Erdman (1964), and Mary Manning Howe (1957). There have been several audio recordings of *Finnegans Wake* or sections thereof, including a reading of the Anna Livia Plurabelle section (213.13-216) by Joyce himself, recorded in 1929 by C. K. Odgen at the Orthological Society in Cambridge (Joyce, 1929).

[25] Dean's use of the term 'performance' here, whilst not intended to denote the performative as such, does resonate with the suspicion of some early readers that the text was in some way a hoax, a sustained joke or the playing out of something not quite genuine. It also chimes with broader notions of mimesis or exaggerated enactment in both the writing and the reading (realisation) of the text, literary reading, that is, as the rehearsal of alternative mental states.

[26] Examples include Lerm-Hayes (2004), Fordham (2017: 20-21) and his introduction the 2012 *Finnegans Wake* Oxford University Press edition.

Sound, the auditory universe and the intimate relationship between hearing, language and the construction of meaning, comprise a considerable part of the matter of *Finnegans Wake*. Given Joyce's celebrated interest in music, it is not surprising that many musical references are incorporated throughout the work, forming a significant and consistent element in its textual fabric. The work's adoption of the name of a well-known Irish American street ballad in its title, and its incorporation of many allusions to classical and popular music, represent some of the ways in which it de-differentiates between high and low forms. It is, therefore, unsurprising to find that the *Wake* itself has become a catalyst for the creation of new music.

Mary Ellen Bute, known for her experimental abstract musical films, made *Passages from Finnegans Wake,* a ninety-seven minute, non-abstract adaptation of the text, screened at the 1965 Cannes Film Festival. A much longer (eight-hour) film *The Wake* (2000) was created by Michael Kvium and Christian Lemmerz as part of their multi-media *Finnegans Wake,* intended for variable installation and display, and designed to merge filmic and broadcast space with the everyday (Lerm-Hayes, 2004:68). As with music, Joyce's well-known interest in the medium of film is reflected in an abundance of cinematic references in the *Wake*, such as those identified in *James Joyce and the Phenomenology of Film* (Hannaway-Oakley, 2017:119). These can also be detected in the range and dynamism of viewpoints used in the *Wake*. Internal visualisation of the *Wake*'s text can consequently be a strongly 'cinematic' experience. Visual translation of *Finnegans Wake* into a moving image format which fully transmits its interiority, virtual dream space, density and layered-ness, might seem outrageously ambitious but is at least conceivable given technologies, techniques and experimental precedents now available.

Joyce in Art: Visual Art Inspired by James Joyce (Lerm-Hayes, 2004) established the substance and extent of the direct and indirect influence of Joyce's oeuvre on visual culture. A significant proportion of this concerns the impact of *Finnegans Wake*. Lerm-Hayes' analysis describes the varied ways artists have used the *Wake* as a pre-text for their work; appropriating themes, imagery, concepts, techniques or text for their own purposes. Lerm-Hayes demonstrates the very significant visible impact that The *Wake* had on influential figures such as Lazio Moholy-Nagy, Robert Motherwell and Joseph Beuys, themselves pioneers in their respective practices. Further examples include artists of the calibre of David Smith, Tony Smith, Joseph Kosuth, Michael Craig-Martin and Raymond Pettibon. Lerm-Hayes tracks Joyce's influence on artistic practice through diverse themes such as 'identification', 'sigla', 'dislocution', 'oscillation', 'portmanteau', 'materiality', 'appropriation', 'High' and 'Low' culture, the text of *Finnegans Wake* being the most radical and challenging of these influences. Use of the *Wake* as both artistic inspiration and resource continues in the work of Joseph Kosuth, for example. *The Wake (An Arrangement of References with all the Appearance of Autonomy)* (Kosuth, 2012) appears to be exactly that. This installation of neon typography uses the content, self-referential, fragmentary and reiterative strategies of *Finnegans Wake* directly in an engagement of the ordered and the arbitrary. Against the broader contexts established

and explored by Lerm-Hayes, and with a specific interest in apprehending and recording image responses provoked directly by the text during reading in mind, I discuss below a selection of *Wake* readers who have visualized the text and whose work has affinities with my intentions and processes, and which can help situate this study in relation to the illustrative and mimetic in the drawing methodology I have adopted. I refer to examples of graphic responses which attempt depiction by working directly with the text, rather than using its reputation, content or themes as nominal or inspirational starting points, that is, with the exceptions of Stella Steyn (1929) and Carl Flint (1994), they appear to be derived from substantial reading of the text and are about using visual responses that explore its operational, conditions rather than to elaborate selected themes and motifs. They offer something closer to visual readings of the text, more proximate to the details of its language and their immediate effect on imagination that is. They therefore provide more useful comparisons to my own approach. The work of Flint, Tim Ahern (1983, 2010) and Stephen Crowe (2013), and, also to a degree, Steyn, demonstrate an obviously illustrative secularising function which speaks to Joycean humour, the inclusion of the comical and the comic as a popular graphic genre, and a desire to break down notions of *Finnegans Wake* as the preserve of an elite readership, which the text also narcissistically satirises. The following section provides selected, indicative markers on the spectrum of the illustrative against which I have reflected on my own graphic response.

In 1929 eighteen-year-old Stella Steyn was asked by Joyce to create illustrations for sections of 'Work in Progress' to be published in the journal *Transition*. This is an early example of commissioned visual response to what was to become *Finnegans Wake*, an early encounter between figurative drawing and Joyce's radically experimental new language. The resulting humorous, decorative and detailed black line drawings were of their time but had a certain oddness; imagined scenes poised in a notional space untroubled by framal referencing (fig. 21). Though apparently not responses made from personal close reading, and made under direct supervision by the author himself, they are, nevertheless individuated personal interpretations commensurate with what can be regarded as a straightforward exchange between text and image, mediated by the imagination of the artist. Rhythmically full yet not as dense or layered as might be expected, their graphic space remains flat and sufficiently open to create affinity between drawn gesture and the text-as-type. The images introduce lightness into the *Wake*, with elements floating in their own space while allowing the improvisation of elaborative detail. Steyn's images, now part of a pre-history of *Wake* illustration, conform to established traditions of the discipline as illumination, decoration and secularization.[27] They are promotionally and decoratively functional, meant to appeal and to facilitate access, consumption and digestion of the text (Steyn, cited in Lerm-Hayes, 2004:16, 35).

[27] Illuminating through lightness and decorative elaboration, they secularise in a traditionally illustrative sense by subverting the artistic seriousness and potential over-ambition of the text, and the iconic status of its author, revealing and responding to the fundamental humour of the text.

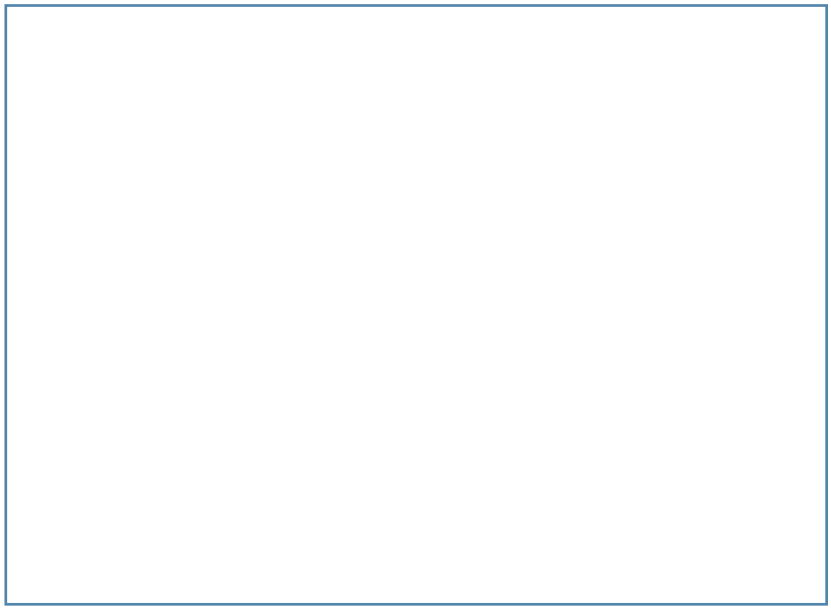
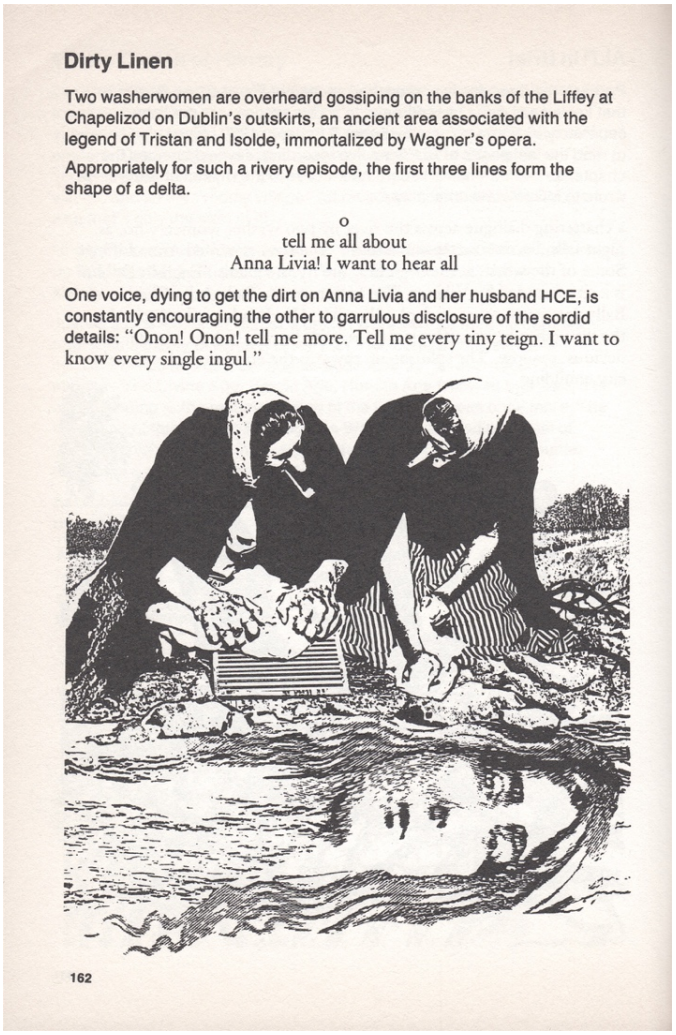


Fig. 21. *Stella Steyn, 'The Ondt's Funeral' from 'Anna Livia Plurabelle' by James Joyce in 'Transition' No. 18, 1929. Image available at <* [*http://www.flashpointmag.com/steynwake.htm*](http://www.flashpointmag.com/steynwake.htm) *>*

Carl Fint's illustrations for the *Finnegans Wake* sections of *Joyce for Beginners,* subsequently published as *Introducing Joyce*, channels the humour of the *Wake* while retaining some of its darker tonality (Flint and Norris, 1994:140-171). These are sophisticated, knowingly graphic images designed to fit the style of a branded series of introductory publications. Framed by this brief they precis and anchor passages rather than forming close readings of them. Editorially conveying the sense of a strange and challenging book, even as they reflect its essential humour, they depict what *kind* of book *Finnegans Wake* is. Here a montage technique has been used, the bricolage image flattened and unified by the print publication process. The images use the spirit of cartoon language in their attempt to debunk the problematic reputation of the text's complexity by reminding us that Joyce's technique used a relatively straight-forward procedure of grotesquely hyper-inflating simple forms such as nursery rhymes and popular ballads, and stylizing situations into slapstick routines in processual elaboration and expansion of these basic or naïve elements to the scale of a cosmic joke, at which point they regain a kind sublime, overwhelming simplicity. The *Wake*'s running strand of allusions to popular graphic media and forms, including cartoon strips such as Harry Conway Fisher's 'Mutt and Jeff', is indirectly present in Flint's treatment, as are intimations of slapstick, pantomimic exaggeration and distortion. These images are distanced from the written commentary within which they are accommodated. The reader, excluded from the processes of exchange between modes of telling, is asked only to look through the framing exegesis to the suggestive representations, text and image occupying discrete spaces in a modal and a formal compositional sense (fig.22).



Dirty Linen

Two washerwomen are overheard gossiping on the banks of the Liffey at Chapelizod on Dublin's outskirts, an ancient area associated with the legend of Tristan and Isolde, immortalized by Wagner's opera.

Appropriately for such a rivery episode, the first three lines form the shape of a delta.

o
tell me all about
Anna Livia! I want to hear all

One voice, dying to get the dirt on Anna Livia and her husband HCE, is constantly encouraging the other to garrulous disclosure of the sordid details: "Onon! Onon! tell me more. Tell me every tiny teign. I want to know every single ingul."

162

Fig. 22. *Carl Flint (c.1994) Illustration of the washerwomen in the 'Anna Livia Plurabelle' section, I.8 (196-216) in David Norris and Carl Flint 'Joyce for Beginners' (1994:162).*

Tim Ahern's two 'Illnesstrated Colossick Iditions' move us further into the comic, figurative and classically illustrative approach to visualising the *Wake* although they are made a from outside literary criticism and artistic practice. They approach the text as an informed and involved lay reader or 'everyman', alive to the invitation and the implications of this position vis-à-vis the characteristic sign of HCE as a core principle and personage in the novel (fig. 23). Graphically economical but humorously excessive, these drawings articulate chains of associations in a lexicon of instantly recognizable images assembled in an accessible comic format. Each of Ahern's many illustrations provides recognizable anchor points for events in the text. As with Norris and Flint, Ahern aims to show as much as to tell through a double presence of text and image on each page. He acts as visual interlocutor, interpreting rather than merely decorating or supplementing the text. Ahern attempts to tease out and clarify character and incident by untangling Joyce's language and depicting its first layers of allusion. To this end the style is expedient, immediate and sustained, playing to and through the humour of the *Wake*, without any of Flint's ambivalent darkness. While my research drawings also record the basic, most obvious allusions and occur as the most immediate image responses, they

differ from Ahern's in seeking to retain their sense of entanglement in the matrix of language and that participatory probing, grasping aspect of the reader's work as they try to *see* what emerges from the text. Ahern is not a trained artist and part of the charming directness of his interpretation lies in its pragmatic do-it-yourself enthusiasm. Passages from the text are hand-lettered, simply, in keeping with his faux-naive aesthetic. Although this integrates text and image at a basic graphic level, the verbal and the visual remain separate, each activating their allocated spaces in operationally different ways, without actual or inferred layering or superimposition. On the contrary, illustration is deployed here in its conventional mode of clarification. It splays, flattens and spreads components. Though the drawings are perceived first the text maintains them in a traditionally supportive role, without translation, moving completely from text to image. Compositional straightforwardness and playfulness does here accommodate text and image in a way that enables inter-semiotic re-enactment by the reader. However, the reading experience is one in which any spontaneous mental images are intercepted and the reader is offered the inverted experience of reading Joyce's words through the images provided. The reader follows and repeats the same negotiations between text and image as Ahern. These images work within traditional illustrative conventions of de-mystification and accessibility through entertainment, simultaneously making an attentive commitment to *Finnegans Wake* while deflating its iconic status as a *seriously* difficult text. This is commensurate with that aspect of the *Wake* concerned with the reconciliation, or at least accommodation, of opposites. Ahern's illustrations utilize the direct communicative potential of doodle, cartoon and icon. Their lashing together of disparate images into an unstable unity is reminiscent of Joyce's pulverisation of language, de-differentiating incompatible material before configuring it into new forms.

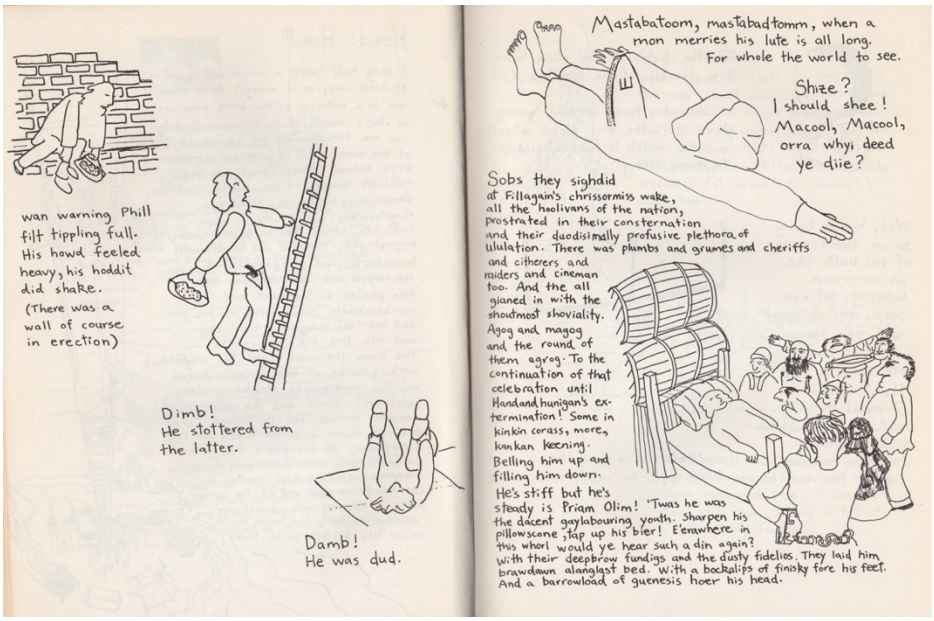


Fig. 23. *Tim Ahern, illustrations for (6.7-27) in 'James Joyce Finnegans Wake Chapter One The Illnesstraited Colossick Idition' (1983) showing his use of direct, faux-naïve approach to depicting the baseline events of the narrative.*

Heather Ryan Kelley uses diverse strategies in her explorative depictions of *Finnegans Wake*. Her work can be misunderstood as 'pinning down' one aspect of the text in a 'mimetic illustration' where it addresses Joyce's interest in the use of multiple styles. Where works such as 'Washers at the Ford' (Kelley, in Lerm-Hayes, 2004:276) and 'Shem and Shaun' (fig. 24), with their precise systematic arrangement of polysemic form, may be regarded as subverting mimesis, but they can also be considered to work mimetically through deliberate figuration and imitation of *Wake*an ambiguity, slipperiness and encouragement of multiple simultaneous readings in a depictive, imitative paralleling. Kelley's work engages directly with the content of *Finnegans Wake* through processes which themselves evoke and emulate Joyce's own explorations of style. The work often has a contemplative and slow delivery, analogous to the way the *Wake* detains and instructs us in slower, closer reading, opening us to its plurality. In her practical reading Kelly has produced other, more conceptually orientated pieces concerned with themes of accumulation and accretion connected with the central *Wake*an motif of the midden heap. Her *Studies After Finnegans Wake: The Midden Heap Project*, a page by page collage response to I.1, provide examples of close, recursive reading with which I would align my own methodology, particularly in their emphasis on the relationship between processual making and acts of visual interpretation (figs. 25-28).

Fig. 24. *Heather Kelley, 'Shem and Shaun'. A symbolic, figurative representation of the ever-conflicted brothers who in turn are aspects of their father, HCE, and who in turn represent the constant collision of opposites throughout the text. Oil on canvas, 152x182 cm. Reproduced with kind permission of the artist.*

Fig. 25

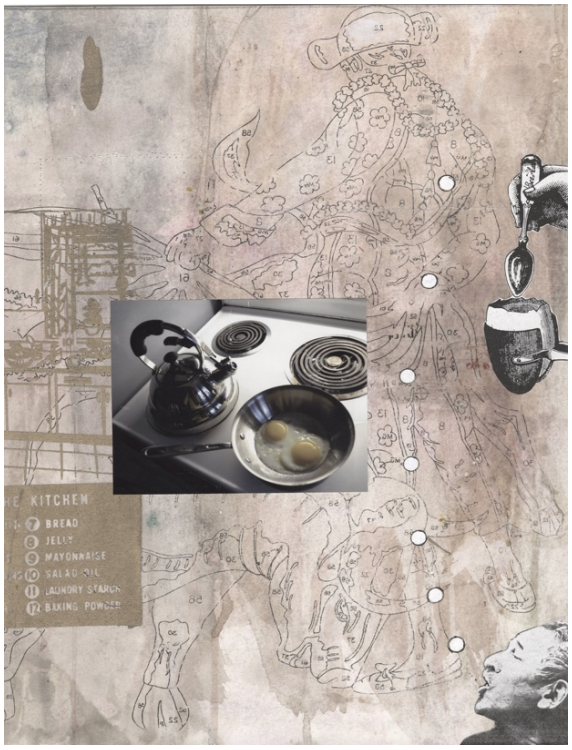


Fig. 26

Fig. 27

Fig. 28

Figs. 25-28. *Heather Kelley, 'Studies After Finnegans Wake: The Midden Heap Project', images for pages 198-201. Collage. 38x28cm each. Reproduced with the kind permission of the artist.*

Graphic Designer Stephen Crowe's ambitious page-by-page visualisation of the *Wake* combines both stylistic diversity and *Wake*an humour. Using familiar procedures of

illustration to picture coherent nodes of meaning in the text, Crowe's work celebrates, in a straightforward and accessible way, the *Wake*'s de-differentiation of high and low and its constant collisions of the profound with the absurd. Crowe's images arrest and isolate points within the textual flow, privileging selected narrative currents rather than the nature of the flow itself, or its essential uncertainties. This is a key point of differentiation with my aims and methods, which are more concerned with what happens to the literary imagination in the flow of reading. They present singular layers of narrative without addressing layered-ness. Intent on visual wit and graphic clarity, their delineated forms are assembled in decisive, fixed compositions concerned with finished visual statements i.e. illustrations in the conventional sense (fig. 29). The fixity and interpretive momentum of these images could be considered to have become free of the text *too soon*. Work by Kelley and Crowe is proximate to my own practice in its commitment to close reading and experimental, graphically figurative engagement with the inherent visuality of the *Wake*. An important difference lies in the overtness of my interest in recording imaginative experiences during readings of the text above a representative or defining interpretation of its narrative. Kelley and Crowe have determined a different subject for depiction, their work responding to themes they have derived or taken from nodes of narrative content rather than from the experiential phenomena of *Wake* reading as a practice in and of itself. This is evident in differences between Crowe's interpretive visualization of the 'Museyroom' episode in *Finnegans Wake* (8.9-10.23) and my visual recording of the experience of reading that passage of text. Crowe's image offers a clear depiction of the key elements of the scene that can be assembled to form a meaning corresponding to the text. My image (fig. 30) corresponds to the fleeting and unstable quality of the images stimulated by the text and how these represent the interiority of the experience of the 'Museyroom' (8.9-8.36).

Fig. 29. *Stephen Crowe, depiction of 'The Willingdone Museyroom' (8.9-10.23). An example of Crowe's illustrative approach to 'Finnegans Wake' from his 'Wake in Progress' website (2010).*

Fig. 30. *Clinton Cahill, 'The Willingdon Museum (8.9-8.36). Ink and bleach drawing (detail).*

The eleven illustrations, cover and frontispiece produced by John Vernon Lord for The Folio Society's 2014 special anniversary edition *Finnegans Wake* combine traits of a conventional book illustration brief and personal, systematic close engagement with the text. Lord's method in fulfilling this commission involved detailed research and close reading as a means of achieving a set of defined explicatory images to accompany Joyce's text as plates in a fine edition. The images are figurative, dense, layered (to an extent) though less entangled than the reading process would suggest, and therefore adaptive as interpretations with a generic audience experience in mind. They are stylistically diverse within the tolerance of technical/aesthetic and commercially illustrative considerations and reputational expectations (fig. 31). Their style bears Lord's signature precision and is appropriately suggestive of the *Wake*'s immersive complexity, its illumination-through-elaboration and its recurrent self-referentiality. It also transmits something of Joyce's

symbolising faculty and the duality of his medieval and high modernist modes. Lord's edition can be considered a bi-textual critique of the type proposed in *The Artist as Critic: Bitextuality in Fin-de-Siecle Illustrated Books* in which Lorraine Kooistra explores the changing Power dynamics of word-image relations between authors and artists where artists are not constrained to merely supporting the text but can be seen to exercise a kind of visual critical commentary upon it, and an influence on its subjective reception, often through forcefulness of style (Kooistra, 1995). Lord's images appear more keyed to the kaleidoscopic geometries of the *Wake* than the fluid mutability and instability (the riverine and estuarine) that have emerged in my reading. There are similarities between the annotated reading processes I use and those used by Lord, but also important differences in both our intentions and outcomes. Lord's drawing of necessity being product-orientated and 'finito', mine of necessity remaining contingent and 'non-finito'.

Fig. 32. *John Lord, 'The Hen on the Heap' a depiction of 'Finnegans Wake' I. (83-89) in the Folio Society Edition of the book (2014).*

Acknowledging the extensive impact and influence of *Finnegans Wake,* Fordham recognises the space still available for creative responses, which I take to include those made through visual practices (Fordham, 2012:xxxiv). This notion confirms the text's continued status as a symbolically central object, creative responses to which remain invitingly negotiable even at the basic level of engagements with its material form and content as a printed edition in codex format. This is what I consider, enact, render visible and seek to validate through this project.

1.3. Positional summary

Although my current reading of *Finnegans Wake* occurs in the context of postgraduate research, my predominant motivation arises from pleasure and curiosity recognisable to any imaginatively engaged reader of literature. This includes a reflexive (perhaps narcissistic) curiosity about one's affinity with the text and the imaginative impressions it provokes. This has determined the phenomenological approach I have taken and is why recursive direct reading-through-drawing forms a central method of my investigation. I recognise the propensity of the *Wake* to be a generative open work, one that has previously provided fertile sources for my visual practice and that of others. The above discussion of work by other visual readers of the *Wake* intended to triangulate the position of my own research methodology and its outcomes within the field of the visual interpretation of *Finnegans Wake*. In summary, this is a graphic method principally of textual annotation and drawing. It shares impulsive affinities with Beuys' 'extensions' and is also an expression of the fascination that the object text can have for me as a visual practitioner interested in drawing, but does not seek strategic conceptual extension or development of Joyce's themes towards my own artistic agenda in the same way. It recognises links of influence that have been established, particularly by Lerm-Hayes, between Joyce and the development and practice of diverse strands of conceptual art, but resist specific alignment with any of these. The main phenomena under investigation in this project *is* the distinctive quality that of *Finnegans Wake* brings to interactions between text and visual imagination in the moment of reading. My project is concerned with observing and recording these subjective responses in the reading present, in their condition before conceptualization, conscious transformation or arrangement as a new 'finished' composition. The text itself is materially, subjectively and systematically transformed, but this transformation is *incidental*, this transformation being a residue of the incidence of exteriorisation (illumination, bringing out into the light) of the reading process. This can be made apparent through drawing. Something happens to the text, through reading, which is traceable in the physical book and in the perception of the text by the reader. The book is not the same after reading, having become the *read* text. This transformation has been brought about through the reader's creative participation in the literary work. The method of drawing applied in the research requires the de-prioritising of assumptions and previous knowledge about the text (baggage), as described in the

contextual frame given above. The attitude adopted during reading-through-drawing is one of trying to see the text as it is in the reading present. This requires that the observation of visual perceptions that appear during reading must, as far as possible, remain unconcerned with notions of what these perceptions will become, what they could be made into or made to convey at a later point. As such, the reasons for undertaking the project is the enactment or performance of a concept of reading, not the body of notes and images themselves, which might be considered as residual outcomes and signs of reading. This methodological attitude is not without problems. In *Drawing: The Enactive evolution of the Practitioner,* in her discussion of the relationship between drawing and thinking, Patricia Cain points out that assumptions about intuitive drawings not involving a priori or anticipatory thinking and that their purposes are only apparent once they are done, can be challenged on the grounds of their social and cultural contexts. She also proposes that styles of drawing can be rhetorically re-contextualized and manipulated for their effects (Cain, 2010:28). Style is therefore variable and not in itself an indicator of thought process. This places emphasis on the intentionality and integrity of the project and the importance, during the drawing process, of monitoring temptations to produce gestures not directly impelled by imaginative responses.

Part 2: Methods

2.1. Reading Practice

In their discussion of modes of reading, Cavallo and Chartier establish that there have been recurrent challenges to received 'correct' modes of reading throughout history and that reading has never been simply a matter of skill or competence but of physical, psychological and social behaviour (Cavallo and Chartier, 1999:362-365). The practice of reading is always associated with specific actions, locations and habits. Fischer (2003:13) describes two broad categories of reading. One a linguistic phonological process though which letters and words are assembled linearly to form units of comprehension, moving from utterance to understanding. The other is a visual semantic conception whereby the grapheme offers meaning without recourse to language, in which passages of text can be comprehended instantly, without the prior recognition and decoding of components. Each view can apply, but at different levels. 'Elementary' reading (also referred to as 'literal' or 'mediate') requires phonological linearity while 'fluent' ('visual' or 'immediate') reading engages visual semantics. Barthes also describes two kinds of reading. One that proceeds directly to 'articulations of the anecdote', consideration of 'the extent of the text' and 'ignores the play of language', a reading system without 'verbal *loss*' but with a loss of discourse. He contrasts this with reading that 'skips nothing'. It is reading 'with application and transport', grasping at all points, weighing and sticking to the text; asyndeton cutting various languages, *not* anecdote (Barthes, 1975:12).[28] Recognition of these levels and types of reading has informed my reflexive reading practice with regards to the experience of different reading modes and states, and in relation to the *Wake*'s auto-referential instruction in how it should be read; the demands it makes of the reader to revise their comprehension of language.

Reading and drawing reflexively need not require anything beyond a copy of the text, the imaginative impressions caused in the act of reading and some means of recording them. Reference to explanations or interpretations outside the text is unnecessary and could invalidate the process. However, I extended my critical knowledge of the text to be able to locate and describe it as an object within a field of study and with the intention of applying a phenomenological epoché or suspension of this knowledge.

> I cannot just talk about reading or abstractly describe it, when that is precisely not what I shall claim to be a literary way of thinking. Rather, reading is something that must be done, with immersed attention inside specific examples.
> Davis (2013:ix).

[28] Asyndeton being the absence of a conjunction between parts of a sentence.

2.2. The Singular copy

My project takes *Finnegans Wake* as its object of study and attempts to approach it as a thing in the world that has become a source of stimulation for visual practice. This entails problematizing the text, asking what kind of literary object it is and how it might be read through drawing without conducting a literary critique. The text is the primary referent for all contextual, practical and written facets of the inquiry. It has been published in numerous editions, each having distinctive formal qualities with the potential to effect reader experience. I have limited my reading to a single copy of one edition so that I can:

- Treat the text as a novel, read for its contents *as given*.
- Investigate the effects of recursive reading as it is implied by the texts structure and reputation.
- Maintain feasible scope and relevance in the project by observing the reception, representation and reconstitution of the text by an individual reading subject.

2.3. Inquisitive Drawing

In recording direct subjective responses to *Finnegans Wake* as a physical and literary object I use drawing for its capacity to be an 'experiential methodology' (Petherbridge, 2010: 3). Conventionally, writing is regarded as an attempting to attach ideas precisely to language, whereas drawing offers potential for deliberate, purposeful vagueness and the incompleteness frequently required of creative thinking. Generative and contingent aspects characteristic of drawing make it particularly applicable as a method for visually interpreting the *Wake,* itself an object that resists completion in terms of the delay of its language, its polysemy (endless connotative capacity) and its circularity. Drawing is a fundamental way of recording and analysing 'the worlds we inhabit' (Taylor, 2008). It persists as a means of reading the world, including our interior worlds - percept and concept. It remains available for observing and recording inner vision stimulated by language. Drawing also has distinctive status as a means of accessing thought, the resultant drawings being regarded as thoughts themselves (Wigley, 2001, cited in Cain, 2010:28). Paul Valéry noted the difference between seeing with and without drawing, and the effort of will required in the act of drawing to maintain the attention of the eye on the object under scrutiny in this concentrated mode of seeing. He considered the drawing to be both the goal and the method of an act of 'willed seeing' (Valery, 1960 cited in Rosand, 2002:13). The capacity of drawing to engage intentional indeterminacy, uncertainty and incompleteness make it an appropriate means through which to articulate the object text and respond to its generative function. This raises again the problem of detaching expectations and assumptions from the immediacy of the drawing act, making clear that this cannot be done in any pure sense. However, this reticence in drawing to seek graphic completion does usefully chime with the essential contingency of

the *Wake* as pre-eminent open work and the vitality of its lacunae (the essential gap in its circle) which is fundamental to its operation and which renders it endless. Drawn images can also possess strong 'meta-indexical' qualities capable of maintaining a negotiation space for 'explicit and yet-to-be-made explicit knowledge' (Petherbridge, 2008), qualities which I again equate with those of the object text. If literary texts are understood as imaginary worlds created by writing, activated and inhabited through acts of reading, then drawing can provide a viable means of enhancing, documenting and discussing such acts.

2.4. Outline of Methods

My practical research uses the following groups of reflexive mark-making methods and means of documentation and reflection:

> **Annotation:** Recursive reading and direct pencil annotation onto the text.
> **Sketchbook Synthesis & Pictorial Notation:** Recursive reading, additional annotation to text where necessary, hand written synthesis, non-finito, drawing with an emphasis on initial recording of internal visual impressions.
> **Developmental Drawing:** Recursive reading, occasional additional annotations to text, larger format non-finito but moving an increment towards plasticity and outward communication. The pictorial response to text is still made whilst reading.
> **Mapping:** Overview of *Finnegans Wake* structure and content derived from literature review and personal readings.
> **Meta-drawing:** Non-finito drawn contemplations on approaches to, anticipations of, and reflections on reading the copy of *Finnegans Wake* as a textual object and experiential volume.
> **Digital Re-reading and Review:** digital photographic exploration and re-reading of drawn work, re-contextualisation of selected passages of mark making.
> **Documentation and Reflective Writing:** In and on practice, through studio journal, public research blog and preparation of research position papers, seminars and conference presentations.

Annotation, sketchbook synthesis and pictorial notation involves page-by-page direct, annotative reading and drawn visual interpretation of the text without exegeses or concordances. There is a convention amongst *Wake*ans of reading aloud in groups, discussing sections of text with the aid of external reference material. My intention is to record visual imaginative responses through reading practice associated with a more general contemporary consumption of literature in print; individuated silent reading and direct engagement with the text as it is given in the published book.

Because my investigation occurs in the context of postgraduate research I am unable to cast myself as either 'ordinary reader' or Joyce's 'ideal reader suffering from an ideal insomnia' (120. 13-14) my agenda for reading having become attached to my visual practice. It involves self-conscious reading as part of a process of translation between text and image experiences. That I have preconceptions, previous experience and knowledge of the text in its critical context can be neither forgotten nor ignored despite the methodological attitude adopted for this study. The recording of mental impressions through drawing is not simply a matter of registering their occurrence but of thinking the text through them and of considering the role and effects of drawing in grasping and exteriorizing them. I can be neither an innocent eye nor 'I'. In resolving residual conflicts in methodology at the level of actual practice I must accommodate the reality that I know what I know, as does any reader. Knowledge is usually regarded, at best, as an enrichment of and, at least, as no obstacle to the reading act. This must particularly be the case with a book intended to provoke multiple successive and simultaneous readings. However, I suspend any expectations I have of the text to remain open as possible to its direct impressions in the moment of reading. In his list of possible definitions of what makes an ideal reader Manguel suggests ones who '….do not reconstruct a story: they re-create it.' (Manguel, 2010:151-54). This distinction between the simple reclamation of information from the literary work and participation in the revivification of its language by reading corresponds, for me, with the difference between the analytical mapping of *Finnegans Wake* and immersive close reading of it. In mapping, the textual content is assembled and arranged to show aspects of structure. In close reading recorded through drawing, the co-productive interaction between text and reader is documented and the construal of meaning by the reader is revealed. Visual outcomes from such reading can also show where these two approaches coincide with, or confirm, meanings understood by its community of readers.

My reading is recursive, continuing as a practice beyond the account given here, and appropriate to the apparent circularity of the text. I annotate in pencil directly into an edition of the text. This is the first layer of reflexive drawing, integrating reading and mark making in a continuous action. I have made successive readings of the book over the course of the study, recording associations, patterns, and connotations I identified during each, usually covering between half a page and four pages at a time. Repeated reading of the whole text has been essential to experiencing the incompleteness of the *Wake* cycle; the actual rather than theoretical character of the hiatus between the ending and beginning of the book.

I write a synthesis of my annotations from the marked text into a corresponding sketchbook page. Edition and sketchbook notes to hand I then re-read the text, making rapid pictorial notes into the right-hand sketchbook page. I try to apprehend and externalize my immediate visual/imaginative impressions of the text. My synthesis is written in ink to engage the fixity albeit tenuously associated with writing. I make pictorial notes in pencil to enable sufficient speed, exploiting the fluid contingency of

drawing. Registering my responses is, of necessity, as direct and immediate as possible. Pencil as a medium provides sufficient flexibility of mark making to enable documentation and expression with uninterrupted continuity. This ranges from uncertain probing to emphatic re-iteration, but only of those aspects of the internal image not concerned with colour or tone.[29] I use a technical pencil that enables drawing without need for interruptive sharpening, a small consideration but one affecting gesture and the nature of the concretetization of text in/as graphic image. Initiatory marks at this stage of a drawing are usually tentative, probing, the work of negotiating entry to the text, locating and recording one's reception and the peculiar operation of the *Wake's* language. These tentative marks usually became buried and incomprehensible beneath subsequent impressions that emerged and were recorded as far as possible in real time. The resulting density of marks forms an accurate and appropriate depictive account of each reading. Some expedient written notes are also included to record complexities too difficult to render quickly such as colour, texture, numbers or the name of an artistic movement. This is quite noticeable in early drawings made before my fluency with the technique had developed. To date I have made page-by-page sketchbook drawings of page 3, the opening page of the *Wake*, through to page 139 and pages 593 to 4, the 'Ricorso'. Visualising this sample of the text has provided enough practice to achieve competency and flow in the technique and a sufficient segment through which to test the validity of the method. The 'Ricorso' and hiatus parts of the *Wake* have been included in the sample to reveal constraints imposed on the text by its codex form and consequent points of entry and exit experienced by the reader.

Developmental drawing involves the review, synthesis and extension (spatially rather than conceptually) of raw sketchbook drawings through larger developmental drawings made from selected passages of the *Wake*. These are made in charcoal, an anachronistic but appropriately responsive, mutable and unstable medium. Charcoal drawing is reflexively analogous to the way that the *Wake*'s polysemy holds divergent meanings in superficial play until the reader privileges a certain meaning or nuance, while retaining traces of alternative possibilities. It introduces a more overt means of considering mimetic behaviours in the practice and relating them to illustrative drawing at the level of the grapheme. Again, these larger drawings are made with both annotated edition and sketchbook notes to hand, but are a step removed from the initial direct reading of the book. Such drawings prompted considerations of scale (visual field, gesture, notional and material space) reading and drawing environment and posture. They attempt to exploit the unbounded potential in the elasticity of the graphic space latent in initial sketchbook drawings (Petherbridge, 2010: 33). They have also provided points of encounter with issues around responsive 'non-finito' open drawing versus interpretative compositional statements. Such considerations have led to a group of larger format drawings made using the same method as the sketchbook drawing. These consider the constraints of the sketchbook page and the density of response that can be accommodated within a

[29] I have had some limited success in emulating colour and tonal qualities of the interior mage when using the ink and bleach method described in Part 2.4 'Outline of Methods'.

drawing, along with the issue of retaining closeness of reading; the reader's bodily relationship with the text-as-book in the intimacy of the reading act.

I introduced an additional method of drawing with bleach over washes of writing ink. These arose in consideration of Bishop's analysis of the sensorium of the *Wake*'s unidentifiable central sleeping consciousness, and of the interior optical system that might obtain in their 'oneiratic glow world' (Bishop: 233). This comprises internally conjured neural phosphorescence occurring in an edge-less space in a visual experience not reliant on the physics of diurnal light. These drawings attempt to move beyond the limitations of pencil and charcoal drawing by registering more of the interior nature of these images and the space in which they occur.

Mapping and meta-drawing: I used standard critical exegeses as a basis for mapping *Finnegans Wake* (see footnote 3 above). From these I formulated a sense of what others have thought happens in the text then elaborated this framework with my own observations. My *Wake* mapping ostensibly has the conventional aim of clarification, completeness and fixity, offering a view of the text as a mechanism *seen from outside*. This representation, inspired by the afore-mentioned Moholy-Nagy schematic (fig. 1), depicts an integrated and cohesive *Wake*. Summative, externally perspectival, and navigational, the map is illustrative and offers a useful contrast to the dis-locating, internal and immersive experienced which characterizes direct reading of the book.

Meta-drawings of the reading process contemplate dynamic relationships between the reader and the book object. Made at the threshold of the text, they record memories and anticipations of reading stimulated by its physical presence and its present. This is done by focusing awareness, in the drawing action, on previous interaction with the subject text and how this was expected to be in future. Consciously situating the material interface of the text enables foregrounding of that aspect of the book's form that (even if simply as *volume*) concentrates the moment of reading on the present page; presented and presently read. The textual object as edition-to-hand physically, visibly and tacitly signals something of what has been and what remains to be encountered. These diagrammatically illustrational drawings result from multiple iterations of marks tracing the directions of attention as they shift to different aspects of the object; volume, textual surface; the loci of attendance to, on and in the text.

Digital re-reading and review began primarily as a method of documenting and exploring details in drawing outcomes. Some configurations of marks are not always apparent during the drawing act itself, particularly working at speed to record fleeting interior responses. The open structure of a drawing invites and requires the viewer's active participation (and desire for) full realisation of its significance (Rosand, 2002:16), which is also required by *Finnegans Wake* as an open work. Its openness can be relayed, but never closed or completed simply by interpretation in another medium such as drawing. Re-viewing sketches made amidst reading reveals back to me this openness as it has been

relayed through drawn marks. Observing one's own emergence from the reading-through-drawing process, exiting the text and reviewing what has occurred on paper, also reveals the extent to which blindness and amnesia are part of drawing and reading. Drawing can record intellectual, emotional and physical acts and invite the participation of the body, emotion and intellect of the viewer (Rosand, 2002:17). This includes the process of revelatory re-viewing by the drawer in what can be a process of reflection prior to further selective expression or development of the image.

Documentation and reflection: In addition to sketchbooks notes and drawings I have made use of a hand-written periodic journal and a blog post to record my observations and reflections. I have found these useful in preparing research presentations and papers, which have themselves provided further opportunities for reflection, discussion and validation of the project. I have used extracts from these to exemplify reflective writing on practice. They provide verbal indications of my reading or sense-making in applying the reading-through-drawing method to *Finnegans Wake*. I have included examples of drawn images that accompanied the original posts (see Reading Samples). A significant part of my practical methodology involved solitary reading and introspective monitoring of my imaginative response. The immediate physical evidence of this process is recorded in what might be termed the personal or at most semi-public receptacles of sketchbooks, notebooks and studio drawings. Publication and public discussion of the work in progress ensured proper exteriorisation and communication of results, helping to avoid potential dangers of solipsism and indulgence of the imagination for its own pleasure. Public communication of the research outputs, particularly publication or exhibition of the drawn outputs in a way completes the process of exteriorizing subjective image responses by enabling others to see something of what I have seen in the *Wake*'s text. It makes a trace of interior image available to others, validating them as research, and brings about a further degree of detachment enabling me to view them as images outside the fictional world of the text, yet as residually connected to it through the process of reading. They too become part of the 'baggage' of preconception and expectation which inevitably affects subsequent readings in the novel's recursive cycle.

Part 3: Reading

3.1. Opening

Having outlined above the methods I have used, this section provides an account of my approach to, and interaction with, *Finnegans Wake* in the edition I have used in the studio.

I call to mind my copy of *Finnegans Wake*, the object of my study; a well-worn paperback reprint of the 1992 Penguin Classic edition. Not a good edition, apparently, but it's the one I use.[30] Its flaking silver-yellow volume is without gravity, its front cover angled towards me in memory space. Considering how many hours I have spent with the actual book my recollection of its cover and spine is indistinct. Thought object; as much a feeling as it is a picture. Its identity, however, is precise, individuated more through qualia of texture and colour than title, typography or cover illustration. In this imagined state the book appears singular, whole, illuminated and warm. Its tattered, fragile precariousness now seem oddly essential to this (illusory) sense of completeness. As recollection, the book's image is connected to me yet indifferent. A space of lighter density, lacking the definition of an axis, suggests the distance between it and me. The object is not me, but we are connected.

The text of *Finnegans Wake* can be imagined as mandala-like, an indistinctly sectional tondo, its content broiling with surface elaboration. It's thought-form has vague outer edges and surrounds an ill-defined centre. My recollected impressions of its texture are more pronounced than those of its colour. My generalized mental image of it is one of a foliate system writhing to escape its own framework. Detached scrutiny of the structure and activity of the text is possible at a critical distance, but I am concerned with the possibilities of visual interpretation that works from inside the text. Barthes, in describing an untenable, impossible text, determined that we couldn't speak 'on' such a text, only 'in' it, speaking in its fashion, entering 'a desperate plagiarism, hysterically affirming the void of bliss' (Barthes, 1973). The term 'Plagiarism' here underscores notions of appropriation, occupation and mimesis I pursue, and which are implicated with pleasure, the embodiment of reading, and the ecstatic literary encounter I experience in the *Wake*.

[30] This was pointed out to me in June 2013 by Finn Fordham, co-editor of 2012 *Finnegans Wake* Oxford University Press World's Classics edition. He referred to thousands of inaccuracies that had occurred in various extracts, editions and translations of and which the new edition sought to address. See Bindervoet and Henkes 'Notes on the Text' In Joyce, J. (1939) *Finnegans Wake* 2010 ed. Oxford, Oxford University Press, pp. xlvii – xlix. and the preface to Rose and O'Hanlon (2010) (eds.) *James Joyce*, *The Restored 'Finnegans Wake'.* London: Penguin. The quest of genetic textual analysts to produce a definitive version of the *Wake* is irrelevant in my attempt to read a published edition as it is 'given', but is indicative of a difference regarding what can be meant by the quality of the text.

Pulling the real book from the shelf, attentive to the soft noise of its extraction and a slight expansion in it, and its neighbouring volumes, I notice the condition of its spine. It is cracked and peeling, with more damage on the right side than the left. The book looks different from my recollection. Its colours are dull and mildly disappointing, its volume and edges more distinct. The typography of its cover, though not its photographic image, is also more prominent and legible than I remember. Cracks in the once glossy card of its cover now evoke lightning in an accidental design strangely illustrative of events in the text. Bevelled through daily use, the mass of the book fits my hands comfortably. Worn and mild, it has visible weight. Unopened it feels oddly heavier than when opened. The texture of the spine, if not its visual detail, correlates precisely with the *feeling* of my memory of it. Having informally monitored the declining physical condition of the book I am aware of its potential as an index of the mutual abrasion of text and of its reader.

The more that handling and reading marks the book, the more singular the volume becomes, and the more overtly it indicates our interaction. Physical transformation has made the book distinct from other copies. It has become the copy that has enabled my most fluid and productive readings of the text. As much as my drawings, the book itself has now come to signify my relationship with the textual object and has accrued personal value beyond other copies. Fetishized, it embodies my recursive, habitual search for meaning, identity and pleasure. This singular volume is now readable as a token of my social, professional and creative existence and an essential component of the new emergent, dispersed object of the read text (fig. 32).

Fig. 32. *The object text as singular edition: A Photograph of the copy of Penguin Classic paperback edition (2000) used for the reading 'Finnegans Wake' through drawing. Use of a single edition became important in tracing the mutual affect between reader and text, materially evident in and on the fabric of the book.*

The coming into being of this object through reading and drawing is indicative of the intimacy between reader and printed text. It is concerned more with writing than with the writer, having more to do with the reception of the text than with reconstructing the process of its writing or the material circumstances of its author. The printed text as it is given and experienced at the point of reading is prevalent over imagined connections with its historical author. I do not seek encounter with the mind of James Joyce, or with his oeuvre or milieu per se, but with the text that he brought into existence, the text as it is given.

My working edition of *Finnegans Wake* has been softened to the point of dilapidation. A volume of leaves yellowed and rounded, its bellied fore-edge a small cliff of suede. Its printed type and paper now appear more proximate to each other than when the text was newer, blacker, harder and hovered over a remote density of white. Books must be opened to be entered, a process that traditionally involves a parting of covers, a spreading of leaves and the flexing of at least one spine. Whether, or not, it happens at the start of the text this brings a sense and a sensuality of reciprocal beginning. Something opens in expectation and is outwardly enacted through gestures of book cover and hands. To open the text, I it's reader, must also yield. When the text is *Finnegans Wake,* this sense of mutuality may be disturbed by feelings of apprehensions, recalcitrance and resistance. With more care than I once took, than I might take with other paperback novels, I open my *Finnegans Wake*. A spread of two pages beginning to become detached from the spine, I notice again how daylight has darkened their edges. Their printed words first tone, then texture, then text.[31] The act of opening a novel can cast a person into a narrative in which they are compelled to participate. Expectations of a 'novelistic code' are settled in the first negotiations with the text and the person takes on the role of reader. With a self-referential or 'narcissistic' text such as *Finnegans Wake* this is a self-conscious act in which the reader must be integrated into the text and taught how to read by entering a creative and interpretive process. This can be done by disrupting the familiarity of the reading act itself, forcing a revision of the readers understanding of reading and the relationship of reading to understanding. Such disturbance can be liberating and lead the reader to new ways of thinking and imagining (Hutcheon, 1980:139).

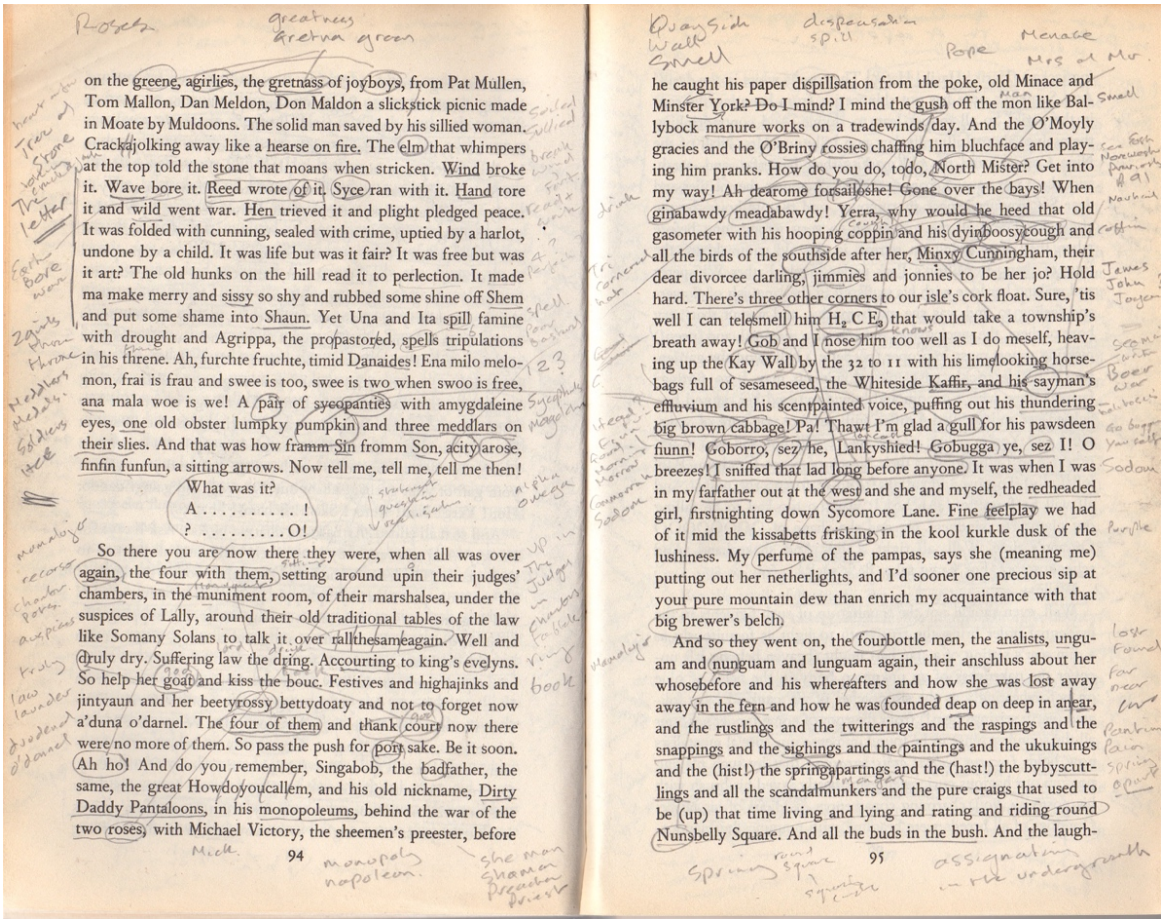
The formal properties of a book affect the reader's experience by limiting, cutting, extending, censoring, re-shaping, translating, stressing, defusing, bridging and separating reading (Manguel, 2010:120). The struggle between reader and book for control of the text becomes an element of the reading experience through which both book and reader are marked. Skeins of pencil annotation, the graphic residue previous readings, already cover these and most of the other pages of my copy of the text. The print is overlaid with crude loops and lines indicating connections between phrases, words, parts of words

[31] The role of the printed letterform in the operation of the language of the *Wake,* and the text's narcissistic awareness of printed state is discussed in Lurz, J. (2013) 'Literal Darkness: 'Finnegans Wake' and the Limits of Print.' *James Joyce quarterly*, 50 (3) pp.675-691.

and individual letters. Spidery annotation marks my remarks onto the text space; sets of horizontal lines signify where a reading session ended, signs to my present future self. Together these marks constitute a parasitic membrane *on* and *in* rather than *of* the text. Upon opening the book, they are a source of self-satisfaction and simple aesthetic pleasure. The marks denote previous thought and preparatory labour, holds and entry points I have identified on the textual surface. However, prior to entry into the text, I recall little about this section of the book. Or rather, despite several previous readings, mappings and the immediate presence of annotative marks on the page before me, my memory of the text doesn't appear to make a very active contribution to my anticipation of it. This feels different from the general sense of narrative location experienced with more conventional novels; that vague but useful sense of where one is within the book, along with a working memory of the flavour of the writing in any of its sections. I am conscious of my understanding that structure, narrative progressions and character emergence can be demonstrated in the text, but the homogenous density of the text, its flattening of features and dispersal of contingent nodes of meaning mitigates against easy recollection at this preliminary level of engagement (fig. 33).

The modelling of *Finnegans Wake* on the 'Tunc Crucifixerant' page of The *Book of Kells* (Anon, c.800) mentioned by Joyce himself but played down in some critical commentary, is a useful touchstone to the appreciation of the pre-literary experience of visuality in the *Wake* in this context and elsewhere (see Part 1.2 'Exegetical' reading and figs. 18 & 19). In both works significant letter and word forms are embedded in a matrix of detail to the point of camouflage. Expected hierarchies of content are 'flattened', rendering the essential initially indistinct from the incidental in an excess of surface-generating elaboration and Illumination. The *Wake*'s language resists straightforward linear unfolding, offering instead a network of syntactical options bearing similarities to those of a picture; all information simultaneously available in a way reminiscent of a visual rather than literary image. The effects of this condition continue beyond surface level engagement with the text, in the reiteration and variation of motifs at macro and micro scales, for example. This creates a holographic effect in which much of the whole is evident in a fragment - an effect analogous to that found in several 'isms' of modernist painting. [32]

[32] I am thinking particularly, but not exclusively, of the modulated surfaces and dispersed representation of Cubo-Futurism and Orphism, as exemplified by Sonia and Robert Delaunay, Giacomo Balla and Carlo Carra. Details from Robert Delauney's Menage de cochons were used on the front cover and spine of the 2012 Oxford World's Classics edition of *Finnegans Wake*.



on the greene, agirlies, the gretnass of joyboys, from Pat Mullen, Tom Mallon, Dan Meldon, Don Maldon a slickstick picnic made in Moate by Muldoons. The solid man saved by his sillied woman. Crackajolking away like a hearse on fire. The elm that whimpers at the top told the stone that moans when stricken. Wind broke it. Wave bore it. Reed wrote of it. Syce ran with it. Hand tore it and wild went war. Hen trieved it and plight pledged peace. It was folded with cunning, sealed with crime, uptied by a harlot, undone by a child. It was life but was it fair? It was free but was it art? The old hunks on the hill read it to perlection. It made ma make merry and sissy so shy and rubbed some shine off Shem and put some shame into Shaun. Yet Una and Ita spill famine with drought and Agrippa, the propastored, spells tripulations in his threne. Ah, furchte fruchte, timid Danaides! Ena milo melomon, frai is frau and swee is too, swee is two when swoo is free, ana mala woe is we! A pair of syecopanties with amygdaleine eyes, one old obster lumpky pumpkin and three meddlars on their slies. And that was how framm Sin fromm Son, acity arose, finfin funfun, a sitting arrows. Now tell me, tell me, tell me then!

What was it?

A . . . . . !

? . . . . . O!

So there you are now there they were, when all was over again, the four with them, setting around upin their judges' chambers, in the muniment room, of their marshalsea, under the suspices of Lally, around their old traditional tables of the law like Somany Solans to talk it over rallthesameagain. Well and druly dry. Suffering law the dring. Accourting to king's evelyns. So help her goat and kiss the bouc. Festives and highajinks and jintyaun and her beetyrossy bettydoaty and not to forget now a'duna o'darnel. The four of them and thank court now there were no more of them. So pass the push for port sake. Be it soon. Ah ho! And do you remember, Singabob, the badfather, the same, the great Howdoyoucallem, and his old nickname, Dirty Daddy Pantaloons, in his monopoleums, behind the war of the two roses, with Michael Victory, the sheemen's preester, before

94

he caught his paper dispillsation from the poke, old Minace and Minster York? Do I mind? I mind the gush off the mon like Ballybock manure works on a tradewinds day. And the O'Moyly gracies and the O'Briny rossies chaffing him bluchface and playing him pranks. How do you do, todo, North Mister? Get into my way! Ah dearome forsailoshe! Gone over the bays! When ginabawdy meadabawdy! Yerra, why would he heed that old gasometer with his hooping coppin and his dyinboosycough and all the birds of the southside after her, Minxy Cunningham, their dear divorcee darling, jimmies and jonnies to be her jo? Hold hard. There's three other corners to our isle's cork float. Sure, 'tis well I can telesmell him $H_2 C E_2$ that would take a township's breath away! Gob and I nose him too well as I do meself, heaving up the Kay Wall by the 32 to 11 with his limelooking horsebags full of sesameseed, the Whiteside Kaffir, and his sayman's effluvium and his scentpainted voice, puffing out his thundering big brown cabbage! Pa! Thawt I'm glad a gull for his pawsdeen fiunn! Goborro, sez he, Lankyshied! Gobugga ye, sez I! O breezes! I sniffed that lad long before anyone. It was when I was in my farfather out at the west and she and myself, the redheaded girl, firstnighting down Sycomore Lane. Fine feelplay we had of it mid the kissabetts frisking in the kool kurkle dusk of the lushiness. My perfume of the pampas, says she (meaning me) putting out her netherlights, and I'd sooner one precious sip at your pure mountain dew than enrich my acquaintance with that big brewer's belch.

And so they went on, the fourbottle men, the analists, unguam and nunguam and lunguam again, their anschluss about her whosebefore and his whereafters and how she was lost away away in the fern and how he was founded deap on deep in anear, and the rustlings and the twitterings and the raspings and the snappings and the sighings and the paintings and the ukukuings and the (hist!) the springapartings and the (hast!) the bybyscuttlings and all the scandalmunkers and the pure craigs that used to be (up) that time living and lying and rating and riding round Nunsbelly Square. And all the buds in the bush. And the laugh-

95

Fig. 33. *The researcher's annotations in pencil across double page spread of' Finnegans Wake' (94-95).*

At this arrested point, the understanding that I have from previous readings of the *Wake* remains detached, distant, behind me. I am between what I know and the text in front of me. On this specific page spread, however, the configuration of text immediately throws forward the typographically prominent:

What was it?
A . . . . . !
? . . . . . O!

(94.20-22)

A moment of puzzled exclamation between two long paragraphs of justified type is not surprising occurrence in the *Wake*. It prods my recollection of the page I had revisited, drawn and written about, offering some purchase on the text. Retracing a little I catch the rhythm of a passage and read on. The *Wake* detains the reader until with sufficient insistence they can break the surface tension of its language. This tension is part of the interface between the body of the work and that of its reader; a site of resistance and pleasure. Once a workable relationship has been negotiated this can become a pleasurable resistance. Without this negotiation, the interface is a plane of frustration

and indifference, the impenetrable indifference of the text. The text turns or is turned away, hermetic in its density and apparent lack of opening or space for the reader. Entering the text requires the formation of mutually permeable spaces in both the physical and virtual domains. Gesture and vision combine in rending the object text, exposing the material of the text, its encoded imagery and space *and* the subjective interior of the receptive reader, to the reader.

Meaning in the *Wake* is contingent and experientially taken. Meaning making is enabled through reflexive attention to the act of reading itself. The *Wake* intentionally resists conventional 'linear' decoding of distinct textual units for their straightforward narrative, descriptive content or their plot. It offers, instead, lessons in alternative modes of reading, effectively becoming its own primer in a renegotiation of the writer/reader contract.

Experience of reading includes awareness of pressure, the perception of scopic friction as vision moves across text. Pressure also felt as a resistance in the surface tension of the text as the eye attends the printed word, awareness of the forward insistence required to enter its language. With persistence the *Wake*'s text yields, offering opening and purchase. Patience is required to sense and participate in the impetus of its text. Hard-won attunement to surface and momentum enables me to pick my way selectively through the superabundance of associations forming a large proportion of the textual material. Through the initially daunting congestion of words a different kind of expanse is perceptible beyond the page. The activated page includes the material density of printed text, the thickness of language and the potential of the virtual space within which word ideas cohere. A viable notional space is brought into being the *Wake*'s literary space is entered…again.

In the late 17th century Western European readers began to prioritize extensive over intensive reading. Prior to this, with limited access to printed information, readers had read their few publications slowly, repeatedly and contemplatively i.e. they read 'intensively'. As readers became able to purchase more books their purpose shifted to a wider coverage of topic or to variety and they began to read 'extensively' (Fischer, 2003:255). In its absurdly dense, excessive use of allusion and its insistence of slow, recursive reading *Finnegans Wake* folds together notions of extensive and intensive reading, anachronistically recuperating intensive reading practice. The recursive, intensive aspect of this is amplified by attending to the operation of material language in the moment of reading and using a single copy of an edition, read repeatedly.

At this point my impulse is to engage with the text by trying to resist or ignore the layers of my own previous annotation; to focus beyond my own marks, allowing fresh patterns, associations and sense-making to emerge. Though I attempt to encounter the text directly and immediately at each stage, meanings and associations previously identified can be recognized, confirmed, extended, or countered by new interpretations. The

exercise and expression of this faculty and the practice of these gestures itself affords a pleasurable sense of attunement. As a matter of praxis Reading-through-drawing requires velocity but the resultant gestures also reflect continuous states of indecision, transition and contingency in the text.

3.2. Privacy, Silence

Silent reading is a term used in relation to historical reading practices and the development of individual reading competence. Since the 4th century speaking or mouthing the words of a printed text has been associated with acquiring the ability to comprehend through reading, and with developing the practice of reading. (Maitland, 2008:146-153). Although, historically, people have had the ability to read silently it was believed that reading could be more effectively be made present and words brought more fully into being by speaking. Reading aloud was also considered necessary to fully comprehend text (Manguel, 2010:188-189). It has implications for the methodology of my project in relation to individuality, solitariness, the a-social attitude, and how silent reading 'sounds' in my reading. It is also relevant in considering the muteness of drawing and the re-privileging of the visual over the aural. In their discussion of the tradition of silent reading Cavallo and Chartier (1999:37-63) explore the significance of two distinctions between the written mark and its reading: that the action of reading is not itself inscribed in the text, there being a 'gap' between any meaning designated to the mark by its maker and the interpretation of the mark by its reader, and that the text only exists because the reader lends it meaning.

Much has been said about the auditory experience of reading *Finnegans Wake,* how it sounds, the information and qualities that become apparent when it is read aloud, either individually or as part of a group. Unsurprisingly its play of auditory effects is enhanced and more readily identified and appreciated through vocalization. It could be argued that, just as the visual operation of the text indicates its desire to break from the condition of writing towards that of an image, so too its encouragement of vocalisation reveals the desire to be theatrically or musically performed. By concentrating on how the text is *seen* I intend to re-emphasise the visual-imaginative response as a key experience of reading the text, while recognising that the entanglement of aural and the visual is one of the key theme explored in the *Wake* itself. It is not my intention to denigrate group readings or those that are more concerned with the aural effects of the text but I have found that reading through drawing engenders and reinforces a nominally a-social practice of solitary, silent reading concerned with the appearance of the text, the moment of its visual arrival and the immediate and intimate affect it has on visual imagination.

The term 'silent reading' has accepted meaning in describing personal, interiorized reading. It pre-dates the 10th century but does become increasingly usual thereafter

(Cavallo and Chartier, 1999:37-63). In practice, however, the aural and social aspects of this silence must be acknowledged. I use the terms 'silent' and 'a-social' to distinguish the approach I use to reading the *Wake* from that of others, particularly group readings. I also use these terms in describing the conditions necessary for reading as a practice. I require a quiet environment and a level of isolation to read and draw in the way described above, partially because of the imaginary sounds activated in the text that inescapably complicate attention to the visual. 'Silent reading' signifies an unachievable desire to limit engagement with the text only to what it shows me. Environmental quiet and solitude are also required to sustain the concentration necessary for monitoring and recording internal impressions during reading. Beyond practical considerations, my silent, individual reading effectively resists allocation of the reader's role to that of conduit for the writer's voice and will. As host to the text I claim for myself whatever transformations occur through reading. My concretization attempts deafness, my drawing prefers to be dumb. Respectfully, I turn my back on the author, for surely this is the intention of the open work. The text has presented me with its field of possibilities, leaving me to choose how to proceed (Eco, 1989:vv).

Reading-through-drawing reinforces an a-asocial attitude of practice. Though formed within, and conforming to, a basic shared visual language, conveyed using common graphic conventions, the mental impressions stimulated by the text are my own. This implies separateness. A further separation, a distancing from myself, and my own actions is evident in my need to re-read my own marks to see precisely what I have drawn because '…my body pursues its own ideas – for my body does not have the same ideas that I do' (Barthes, 1973:17). This paradoxical remove seems to be as natural to drawing as to reading. The trace of my reading, accumulated through written and drawn marks, is intentionally solipsistic. It is the residue of self-communication and, simultaneously, research data intended to be read by others. This trace, and the process by which it is made, is therefore consecutively both intensely personal and openly social. It's sociability inevitably extends through its occurrence within a history of visual responses to the *Wake* and of readings of the work in general.

Silence as a quality in relation to the experience of reading depends on its definition. Defined as an absence of language then a page of printed text cannot be said to be silent, though it might contain silences signified by blankness. If silence in reading is defined as the absence of sound then writing, on a basic level, might be construed as silent (Maitland, 2008:146-147). Yet even this form of silence in reading is not without sound. Reading activates the latent noise of printed text. This is what reading *is*. *Finnegans Wake* particularly, and to an extraordinary extent, playfully exaggerates, manipulates, questions and the conventions of this process. While far from unique in provoking rich aural hallucinations the *Wake* seems to want to exhaust the possibilities of doing so within the novel form. Its cacophony is comprised of many sounds released in the text by the reading subject. These include exaggerated internal pronouncement, multiple,

simultaneous or alternative pronunciations and mispronunciations, as well as an abundance of onomatopoeia, song, rhyme and echo.

'Where flash becomes word and silent selfloud' (267.14-15).

I recognize my internal reading voice as my *own*, but distinct from my external, speaking voice. It is essentially consistent from text to text but modified or tuned and overlaid by specific voices suggested (directly or indirectly) by what is being read. *Finnegans Wake* resounds with many voices, not least because of its abundant literary and historical allusion and stylistic experimentation. Its central personages have voices as highly mutable and multi-layered as they are. These are frequently distorted through idiosyncratic spelling, punctuation and typographic play, resulting in the auditory equivalent of variations in opacity, reflection, refraction, texture and flow that can be experienced when looking at a river. The distorted sound of 'wakese' is like language heard through an additional medium or filter such as a wall, earth, or badly tuned radio; or under adverse conditions such as in a noisy crowded space (a busy pub), after a loud explosion or apocalyptic thunderclap. The entanglement of vision and hearing, essential to the principle of writing and the process of reading, becomes apparent and problematized in the reading of *Finnegans Wake*. A central concern with vision and sound is used to imply the fundamental difficulty in hearing or seeing clearly or truthfully. This is conveyed through the apparent occurrence of *Finnegans Wake* in fading or absent light which forces dependence on the dubious and unreliable capacities of hearing and written language to accurately portray states of affairs. Writing itself, including the writing of history, is an ambiguous entanglement of sight and sound.[33] The highly-manipulated language used to explore this difficulty in communication, whether we take this as self-communication in a state of unconsciousness or as alluding to inter-subjectivity in the waking world, brings to the fore a basically mimetic aspect of the *Wake*'s technique. The reader, outwardly or inwardly, *overtly* rehearses the problem of language.

The reading eye is rendered inept and unreliable and any emergent sound sense thrown into question as it is formed in the reader. The eye will configure meaning encoded in words that remain at the least ambiguous to the ear, and the reading ear will recognize patterns of meaning not readily perceived by the eye. In its narcissistic mode as primer to itself, and in those aspects of its agenda associated with the development of written language, the *Wake* requires a kind of regression through the exaggerated (mimetic) performance of letter sounds, in which the reader attends to the nature of the alphabet as phonemic embodiment of the basic components of language. Even reading silently I am compelled to over-pronounce the imaginary sounds of letters and forced back to a state of elementary reading in the search for basic sound-to-meaning relationships. I am simultaneously required to address private and social experiences of reading by internally

[33] Particularly effective examples of this can be found in the dialogue between Mutt and Jute, (I.1) (15.28-18.16), and the washerwomen gossiping across the River Liffey (I.8) (196-212.20).

rehearsing their development from babble to coherence at the level of the individual and of civilization. Reader adaptation to the *Wake* requires a willingness to resist or forego the pleasure of progress in the sense of the forward momentum conventionally experienced during the lateral movement across the printed page. Instead it offers the opportunity to dwell and pick amongst words and phrases, a process which can introduce progression along an alternative axis *into* the depth of the text and is in some ways analogous to navigation into the space of a website, or an image.

Silences are as much a part of the audio-visual world of the *Wake* as they are of waking life. At the largest scale, they occur at the 'beginning' and 'end' of the work, and in between sections of its text. Graphically, they are structuring elements made of blank paper space. My working edition has on its title page

FINNEGANS WAKE

Joyce neither numbered or named the four 'books' of the novel or the 'chapters' they contained. I choose to regard the title page as para-text, adjacent but exterior to the core literary text. For me *Finnegans Wake* (re)commences with the space at the top of what, if it were numbered, would be page 3. This opening double page spread has an opening on its verso page, the extended 'breath' of which continues across to the top third of the recto, then by one beat further into the first line of text. This structured silence was once neutral and noise-less. Now it is yellowed and long-since covered over with my annotations, the site of a never-to-be-resumed expectation of the new. True commencement is no longer possible in my reading. The dark territory of the text now starts with the horizon of its first line already always commenced, underway by its own motion which I must join as if jumping a departing night train, a gesture as ungainly as it is uncertain[34].

[34] Iser uses the metaphor of climbing aboard to describe the point at which the reader begins to interact with the text as literature, as something beyond what is said in the written information on the page (Iser, 1974:52-53).

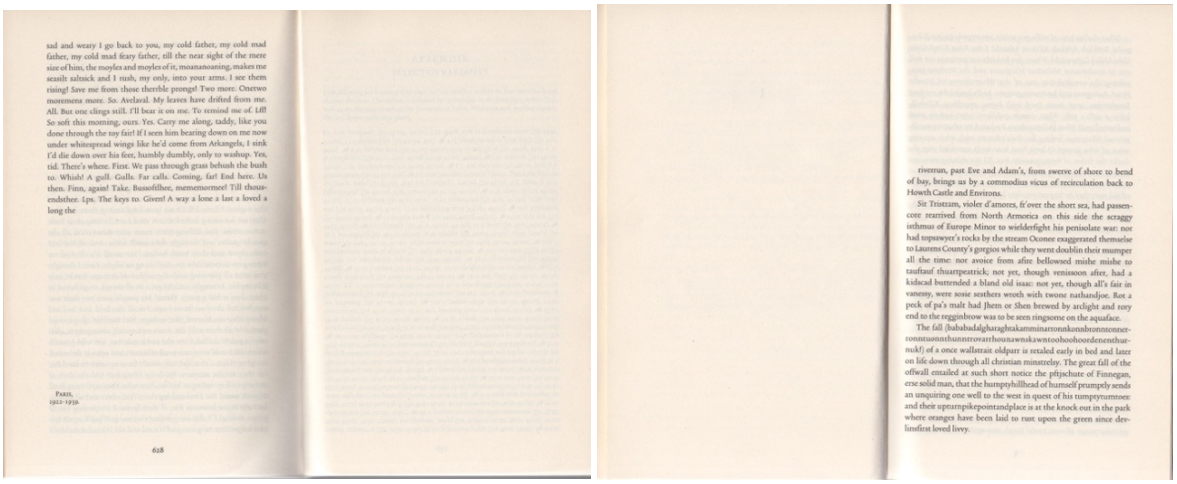


Fig. 34. *Digital scans of 'Finnegans Wake' (628-3) showing the hiatus between the end and beginning of the novel in the form of thegraphic and actual spaces into which the reader is ejected and into which they must fall for recursive reading to occur. This image is from a more recent, unmarked paperback edition.*

From the depth and density of the final passage of *Finnegans Wake* a silence unfolds, expansive and profound; Anna Livia's cyclic dissolution into her paternal ocean, prior to her ascent as vapour cloud and descent in her daughter's rain (reign). The text ends just less than half way down page 628. Two words form the last line, 'long the', famously anticipating the remaining words of the first line at the start of the *Wake.* Here I am removed abruptly from my long immersion in the noise of the text to a resounding void at its end. No final, safeguarding full stop prevents my fall into this space and exit into the waking world. The experience of spaciousness at the end of words is profound - a paradoxically graphic expression, through the indefinite deferral of mark and language, that produces an extended opening of the auditory moment and through which I awake from the interior noise of the text to the babble of prosaic reality (figs. 34 & 35).

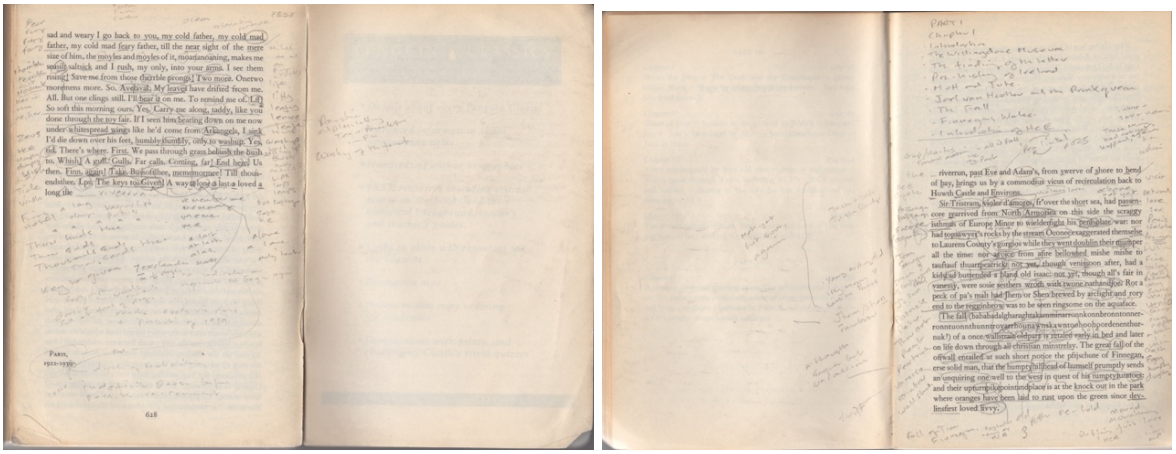


Fig. 35. *Digital scans of 'Finnegans Wake' (628-3) showing the hiatus between the end and beginning of the novel in the researcher's working copy of the text, marked with my annotations of the experience of ejection from, and fall back into the text.*

As reader, I distinguish para-textual content from the core literary entity *Finnegans Wake*. However, para-text is integral to the book object as-it-is-given (not least materially) and must therefore be acknowledged in observing my interaction with it. I sometimes refer to para-textual information, but also choose to disregard it from within the literary experience, consciously tuning it out, deaf to its presence, particularly in the drawing practice. In my selective blindness and deaf-ness I decline its assistance. This is also the case in my turn from the author. Joyce's own life and historical presence constitutes much of the material of his oeuvre. In recognizing the essential narcissistic nature of the *Wake,* and of Joyce's presence in it, I must also recognize the limitations of my ability to privilege the text over its author. My attempt to bracket his presence cannot be complete without further distorting the very text I am trying to access. It is sufficient to relegate Joyce's authorial voice and his pervasive image to background presences. This works in general but breaks down when references to Joyce and his life become too overt in the text, for example with '…Dumbaling in leaky sneakers with his tarrk record…' (34.1), which, despite its obvious invocation of Dublin, I involuntarily associated with Joyce and the dirty tennis shoes in which he trudged around Paris during the summer of 1920 (fig. 36). This confirms something fundamental about the text and about the inevitability of my relationship with its author. The trace of Joyce is abundantly present in the fabric of the *Wake*. It is in the manipulation of language that makes up the initial stuff of the reading experience and which forms the appropriated substrate upon which I re-author the work. Turning from the historical Joyce I am still aware of his proximity. It is not possible for me to ignore him in pursuit of some notional, purely personal response to the text because he is inseparably bound into that text. If my project were to be considered as a critical dialogue with the author conducted through the substance of his work, then it is a dialogue analogous to that between Mutt and Jute in I.1 (15.28-18.16) or between the washerwomen of I.8, the attempted communion across the thicknesses of space and time and language, a kind of cartoon communication of closed, isolated utterances and partial deafness. The ineptitude of this dialogue amounts to a kind of compelling miscommunication which is, paradoxically, more relevant than an exchange of messages clearly and accurately understood. But my role in this relationship is always that of reader as a listening, voyeuristic presence in the text.

Reading is different from writing (Fischer, 2004:11-12). I use annotations to record my reading. I prioritize my understanding of the text over any endeavour to understand the intentions of the author, thereby, in broadly Barthesian terms re-authoring he text. By 'understanding' I mean knowledge active through experience more than a conceptual summary of the text's meaning. Nevertheless, what I am doing with *Finnegans Wake*, and what is being principally addressed in this thesis, is an act of reading. The mere linking of a sound to writing is an elementary process, whereas reading must involve the making of meaning (Fischer, 2004:12). This meaning can even be conveyed without involving sound, potentially indicating a higher level of perception. Reading is often a synaesthetic combination of hearing and vision, but sound is frequently bypassed to leave reading dependent on vision or touch.

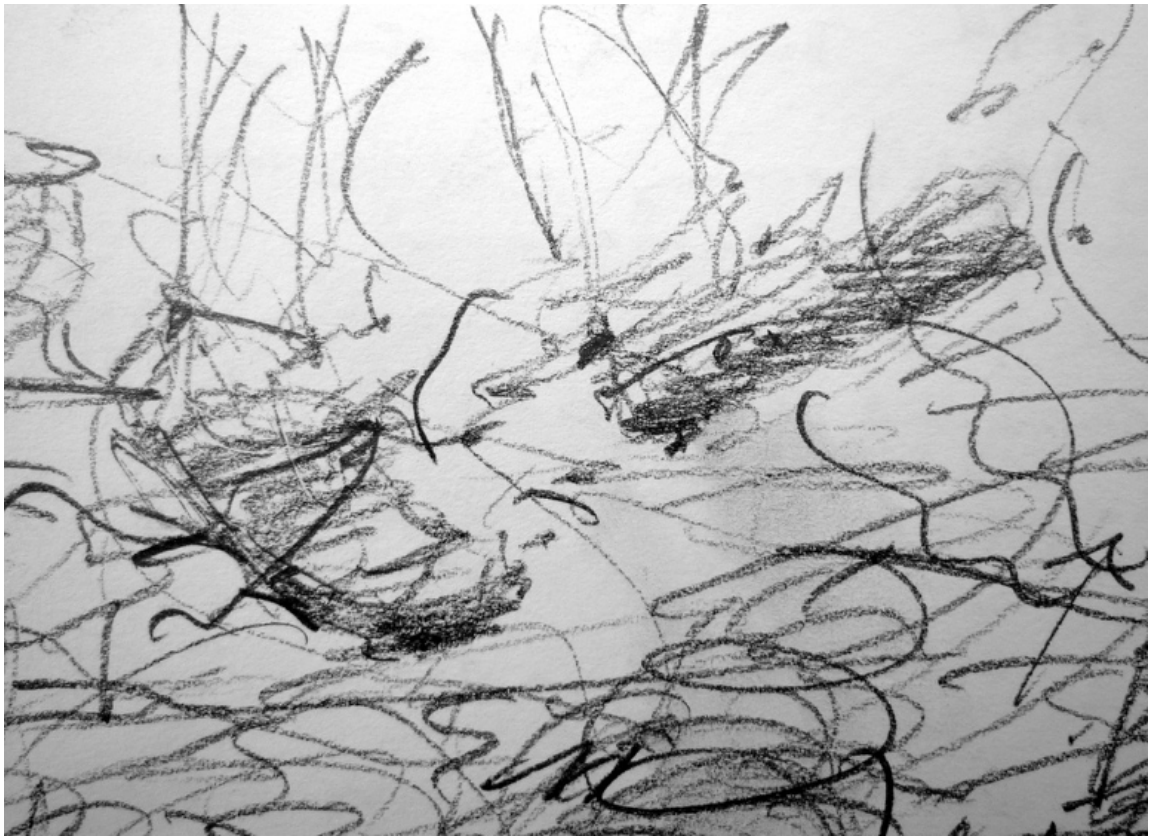


Fig. 36. *Clinton Cahill, 'Dumbaling along in leaky sneakers' (34.1), sketchbook detail indicating Joyce's inescapable presence in the text. Pencil.*

Fischer describes two opposing theories of reading. One theory regards reading as exclusively linguistic process, phonological and linear, which occurs letter by letter and connects language elements together to form comprehensible units. In this way an utterance is made, followed by the achievement of understanding. The conflicting theory views reading as a visual semantic process where the grapheme, or graphic form, yields meaning without necessary recourse to language. This theory holds that entire words or phrases can be read at one go without deconstructing them into individually sounded out letters. Fischer maintains both theories are correct, each being applicable to a different level of reading, elementary reading being phonological, and fluent reading a visual semantic process. Reading is therefore a complex and multi-levelled act in which fundamental and higher-order aspects are simultaneously required. Two further categories of reading are also recognised: literal or 'mediate' reading, concerned with learning, and visual or immediate reading, which is concerned with fluency. Mediate reading attaches sound to sign. Immediate reading directly attaches sense to sign, eventually forming a direct pathway between sign and sense and bypassing sound altogether in fluent reading (Fischer, 2004:13-14).

In that aspect of my practice concerned with describing my experience of the whole text (mapping and meta-drawing) I have become aware of ascribing a sound to the latency of the text. I attribute this to prior knowledge of its structure and processes. I regard the

sound as evidence of a degree of attunement accumulated through recursive reading. It emanates from the idling of latent processes and their continuous potential for elaboration. The text hums like an engine room. I associate this with the general form of the *Wake* as I develop familiarity with it over time, with the larger internal structures of the work as they are aligned with formal sections of text. Though essentially auditory, it is also perspectival and part of the visualization process I use in meta-drawing to examine my experience of the *volume* of the volume (figs. 12, 107-109).

Drawing and writing about the process of reading can describe something about experience but cannot transmit the experience itself. Nor can it accurately convey the contents of my imagination as an individual reader. In this sense reading is socially isolated. At best a reader wishing to share their responses can give an approximate indication through some means of illustrative expression, but in the end this is not necessary to the operation of the text. The reader, therefore, practices an a-social attitude of indifference during their own interpretation of the text.

Examining the sensorium of the sleeper in *Finnegans Wake,* John Bishop describes various inversions, removals, absences and negations associated with the *un*-consciousness of sleep and death (Bishop, 1986). He demonstrates their consistent expression through Joyce's dream language. Bishop deals comprehensively with the sleeper's aural and optical perception, problematizing the perception and comprehension of internal (and external) mental and physical phenomena by the unconscious mind, and the implications this has for depiction. I am specifically interested here in the optical. Bishop illustrates the operation of an ocular system interior to the *Wake* through which percepts are generated by the unconscious body *in* and *of* the *Wake*. Disconnected from the waking world, this ocular system is 'wakened' by the careful and persistent (ocular) attentions of the reader. This corresponds to the central experience addressed through my practical research.

3.3. Privacy, Pleasure

Roland Barthes asked what it is to enjoy a text, what it is we enjoy *there* (Howard, in Barthes, 1973:v-viii). Barthes divides the effects of the text into two experiences, that of pleasure and that of jouissance. Under Barthes' categorisation 'pleasure' is associated with a reader's frictional enjoyment of immersive play within a text, including the mimetic rehearsal of different states of mind offered by the literary work. This is a 'readerly' passive gratification. In contrast Jouissance or the 'bliss' of reading is a more ecstatic condition associated with the more 'writerly' process of active co-production of the text (Barthes, 1974). Jouissance interrupts and displaces consciousness so that it becomes confused with the space of the text. The experience, being ecstatic, is one of being outside, or besides, oneself. Distinctions between book and self are compromised and there is a loss of control. Barthes developed terms that, though imperfectly

translatable, are still useful in describing what is ecstatic in reading. They are also useful in describing drawing as a mode of reading; what we take, what we may have from text by way of trance and trace, pleasure and bliss, state and action. *Finnegans Wake* both frustrates and enhances the pleasures of literature; bodily and material pleasures, sensualities of the reading eye, the enjoyment of immersive or entranced states, and the satisfaction of intellectual and creative performance. It can also arouse the egotistical pleasures of possession and territoriality.

Material pleasure arises from my bodily relationship with the text. There is also material pleasure in my interaction with the stuff and procedures of drawing. The appearance, form and feel of the edition are changed by (our) mutual affect over time. Changes in the condition of the book are indices of our relationship and of a practice rewarding enough to have endured. I value this accrual of the marks of my reading upon and within the text. I enjoy the increasing fragility and softness of the book, a malleability which now, in turn, requires care. Its physical deterioration through frequent handling in turn modifies my handling. I adapt the gestures of my reading to the condition of the book and adjust my posture. The volume positions me. Now I open the book with an attitude of respectful familiarity and even a sense of preciousness. Seeing my accumulated annotations gives rise to feelings of achievement and self-satisfaction. They are the encouraging, material signs of mutual occupation, participation and attunement, swathing the erstwhile intimidation of the text.

I acknowledge the pleasures to be had from the focus and gesture of reading, the creation and prolongation of a mental environment conducive to reading as a performance of vision. As with text in general, but particularly in the literary, much of the scopic pleasure of reading the *wake* reading lies in the sense and sensuality of vision itself. Experienced before, around and within my eyes, reading pleasure is interior to vision, though it attends to external objects on and beyond the physical page. It is the pleasure of visual perception prior to meaning. Within this experience there is a discernible sensation of scopic friction. This has two interrelated aspects, the haptic awareness of printed mark occurring on paper surface, as if vision equates with touch, and the experience of textuality itself as if it were a material surface. The first of these is materially sensual, the latter an intellectual pleasure taken from the imminence of meaning in the literary terrain prior to its realization through reading. These two aspects are implicated in the feeling of the volume in my hands and of my reading within what has already been read and what has yet to be read. This in turn contributes to a sense of the formation of the read text as a distinctive, extended attribute of the object text. This experience varies according to the book in question, but with *Finnegans Wake* it becomes a peculiarly layered and nuanced form of generative excess.

Reading includes awareness of pressure, of the friction of vision moving across text, of resistance in the surface tension of the text as it is touched and probed by vision under the forward insistence necessary to enter written language. Pleasure fundamentally

arises from this play of surfaces. Manguel asserts that 'true readings' should be made subversively, 'against the grain', resisting passive immersion in the flow of lucidly adept language (Manguel, 2010:8). His assertion also evokes that element of the pleasure generated from the scopic and intellectual friction of reading, the exercise of an individual faculty for interaction with a text. The reader's search for meaning here is not intended to dispel chaos but to enable it to proceed creatively. My project is, in part and as suggested above, an attempt to understand and to work creatively with the personal significance that *Finnegans Wake* holds for me According to the conditions of its language and in its reader, the *Wake*'s flow, texture and opacity change like water. Watching a body of water one can choose precisely what to attend to Some passages are clear and lyrical, others muddy, sluggish, even monotonous. Some delight in whimsical surface play, others wrestle in abysmal murk. The reader can choose what to look at and how to look at it, whether surface detail, patterns of reflection or refraction, currents, eddies, or the glimpses of obscure depths. Such a choice has implications for what is seen and experienced. It is unsurprising that conceptions associated with flow, water and liquidity frequently occur in visual responses to the text. [35]

I take my pleasure of the text. The text comes forth, its unfolding connections made explicit through my attention and gestures. My sense-making first materializes in the interventions I make in its surface. The *Wake*'s textual membrane becomes the active interface between the body of the work and my own. It is a site of resistance and pleasure, and its negotiation can incur pleasurable resistance. Without this negotiation, such an interface is without inter-play, is merely a plane of frustration, antagonism or indifference; the indifference of the text. Indifferent in that it turns or is turned away but also in the hermetic condition of a language lacking any apparent space or opening for its reader.

Situated at the outer edge of literature, *Finnegans Wake* reveals operational qualities indicating that its condition extends beyond words. This threshold makes a point of culmination and potential collapse into a different state. The thrill of its chiasmic location and of its vertiginous flirtation with the limits of form are not the least of the pleasures to be taken from the text. Engagement with the *Wake*, requiring a significant initial investment of time and patience, does lead to heightened creative pleasure in reading. Attunement to the work engenders a sense of participation in the production of meaning which is of a different order to that experienced other literature. It is particularly stimulating to the visual imagination in its unpredictability and the mutability of the mental images provoked. These images and their potential meaning are *of* the text but arise *in* me. The process of their production, apprehension and material expression occurs in a collaborative play between text and reader. Such pleasure is egotistical in its self-satisfaction but reinforces intimate admiration for the text.

[35] See the section on 'Wakean Flow' in Lerm-Hayes (2004:197-201).

An important aspect of the creative pleasure of the *Wake* is ludic and involves the quality of surprise. It is both voyeuristically and narcissistically concerned with what can be revealed in the text and what the text itself makes apparent *in me*. Armstrong (2013) cites research that supports reader preferences for novel experiences with a rich scope for interpretation and the evident playfulness enjoyed exercising our ability to oscillate between dissonance and harmony. This ludic attitude resonates with notions of representation which regard all representational artworks as fictions and which view all appreciation of them as involving fiction making. In this conception representations are seen to be mimetic in the way that a figurative illustration, however distorted or stylized, sophisticated, simple or illusory, is 'true' within the rules of its genre and composition. Marks become props in games of make believe generate fictional truths; things which are true *within the game* (Kieran and Lopes, 2003).

Motivational pleasure is to be found in the continuous formation of the read text from the yet-to-be read. It emerges through an appropriation in which text and reader are complicit. The read text is comprised of the literary object formed in the reader's imagination and those material traces developed in the act of reading. It extends materially and psychologically, coming into being in the material transformed by handling, reading and annotation, and in drawn images of the reading process. It emerges experientially as memory and is shaped by an affective conception of the potential experience of yet-to-be-(re)read text.

Reading is *like* dreaming in its power to change consciousness. Reading is *unlike* dreaming because books are subject to our will. Dreaming and entranced reading are both characterised by heightened mental visualisation and experience of narrative flow (Nell, 1988). Dreaming *in* and *of* all texts is latent. It must be rehearsed and enacted by the reader to be realised in effective and affective language. Entranced reading of *Finnegans Wake* simulates a kind of ludic lucid dreaming of the text into reality, making all its readers potential 'Finnegans'. Its textual pleasure is in this sense ecstatic, arising in a transcendent act of reading during which the reader's consciousness is dislocated *into* the text, or into a space between body and text, a pleasure of entrancement and dreaming. The act of reading is ludic in the crucial sense of acting, of suspending reality and rehearing or temporarily inhabiting an alternative mind state, in this case that provided by the body of the text. *Finnegans Wake* validates the individual interpretation of its language as a form of ecstatic play, insisting that its reader remains open to varied and often contradictory meanings rather than privileging any fixed or static perspective. In this way the unresolved, non-finito accretion of responsive marks and images emergent through them is a more faithful representation of the text activated by the reader than a distanced, statically complete image projected with schematic or diagrammatic certitude. It represents the potential of reading rather than the dormant letters of the text.

The pleasures of reading the *Wake* are foregrounded against complementary background anxieties. Indulging the text, and indulgence in the text, require time and commitment. The recursive, cyclical reading required is a concern and is exacerbated by the awareness that no definitive interpretation of the text can be arrived at. Excessive elaboration, diversion and other time wasting, or time-taking, strategies have been painstakingly designed into the work, along with boredom and other tests of endurance. These challenges prompt periodic self-questioning about the wisdom of engaging with the text at all. Are the rewards of reading such a book delusional? Ablow (2008) discusses the investment of plenitude in a text as a self-interested drive associated with Eve Sedgewick's notion of 'reparative reading'. This results from an accretive, additive impulse to allay the fear of an inadequate or detrimental surrounding culture through the bestowing of plenitude to ensure that the object concerned will contain sufficient reserves to offer back to an incomplete 'self' (Sedgewick, 1997:149). *Finnegans Wake* generates and celebrates uncertainty.

I also experience some unease over my relationship with the field of 'Wake studies', not just literary scholarship but also with visual practice made in response to *Finnegans Wake*. The location of my project brings a level of uncertainty and tension that produces its own inflection in the reading. As it develops, the read object bears within it the images of my own imagination and my own anxieties about the *Wake* as the catalyst for ideas and experiences. These include confusion about the extent to which ideas originate in the text or from myself; ideas for which I must take responsibility; responsibility for what I imagine *in* the text. Do I want this to be mine entirely while simultaneously pronouncing the indispensability of a reader? Is it possible to respond wrongly to the text? Is the privacy of my pleasure simply a form of onanism? I am a doubly perverse reader, recognizing myself as a reading body, aware of my act of re-authoring Joyce's text as a personal configuration, one that is itself continually changing as it cradles its own mutability. I am aware of my past and present reading of *Finnegans Wake* and make a practice of such awareness. My productivity partly derives from the pleasures of repeatedly imagining the text and imagining *in* the text, inhabiting it through drawing.

Reading Sample 2

This reading sample is an edited version of the 'Illuminating the Wake' guest blog, posted on the James Joyce Centre website in May 2013. It concerns my reading of *Finnegans Wake* (5) and is an example of published verbal reflection on the reading of a passage of *Wake* text mediated and accompanied by drawing.

Pages 4-5 typically offer a visually rich reading experience. Like most of the rest of *Wake* this early section (assuming reading has commenced on page 3) teems with interwoven motifs and binary oppositions, each held in dynamic simultaneity. These include: future/past, West/East, up/down, erection/collapse, visual/auditory, male/female,

black/white. A contrasting of the general with the particular can also be found, for example, in ‘take up the toothmick’ (toothpick being precise, vertical) and ‘lump down upown’ (a drawled collision of ‘up’ and ‘down’), also in ‘our leatherbed’ (generalised, horizontal, fusion of leather and feather) with the suggestion of a homogenous lump of body and bed experienced in sleep or actualized in death (5.19-20) (fig. 37).

Fig. 37. *Clinton Cahill, developmental drawing made during a reading of ‘Finnegans Wake’ (5). Charcoal.*

That the *Wake* universe 'erigenated' from next to nothing and escalated to immense proportions is self-referentially intimated in these pages and reiterated throughout the text. This force of generative expansion drives the inflation of a simple Irish American street ballad about a hod carrier, Tim Finnegan, into the outrageously tortuous and layered complexity of Joyce's novel. Being a dream work the book has as its starting point and content the 'nothing' of the unconscious and the immateriality of all that unfolds and foliates 'un-seen' in the head of a troubled sleeper. Frequent self-referential cues associate the *Wake* with the generative persistence of the *Tales of the Thousand and One Nights* (also a tale concerned with the conjuring of an 'endless' narrative out of nothing) the stakes of which are a matter of continued existence, of life and death. This is also present in Joyce's staggering investment of time and energy in the work, expanding from its minimal 'origin' as a few marks scribbled on notepaper; and in the material condition of the work as text, ink on paper (or pixels on screen) and how this subjectively extends into a hugely immersive temporal and spatial experience for the reader. An aspect of this generative allusion concerns sexual conception as it happens through conjunction of male /female opposites '…to rise in undress maisonry upstanded (joygrantit!)', which is continued '…with a burning bush abob off its baubletop…clittering up and tombles a'buckets clottering down' (4.35-5.4) (fig. 38).

Fig. 38. *Clinton Cahill, sketchbook detail of drawing made during a reading of 'Finnegans Wake' (4). Pencil.*

Motifs introduced in the early section of the *Wake* continue to variegate and add their layers. Heraldic signifiers of civic prestige and lineage, anthropomorphic symbols of persecution and defiance, saints and sinners, and the ubiquitous paired motif of tree and stone are present here, as elsewhere in the text, in their varied manifestations. Towers emerge, the Eifel, the Woolworth Building, Howth Castle and Babel, along with other attributes of builder and buildings; architect, fire escapes, escalators, tools, buckets, a 'cubehouse'. Things rise to an awful height amidst the visual and auditory metropolitan clamour of traffic - 'rollsrights', 'carhacks', 'stonengens', 'autokinetons', 'streetfleets' trams, taxis; noise, fog and people - tourists, policemen, crowds; modern media and its 'municiple sin business'. 'Aeropagods' simultaneously appear to me as aerial pagodas, modernist fusions of architecture and aircraft as might be dreamed by Sonia Delauney or Fritz Lang, and the Old European Gods of a violent capitalist urban Valhalla, 'wallhall' (5.30-33) (figs. 37 & 39).

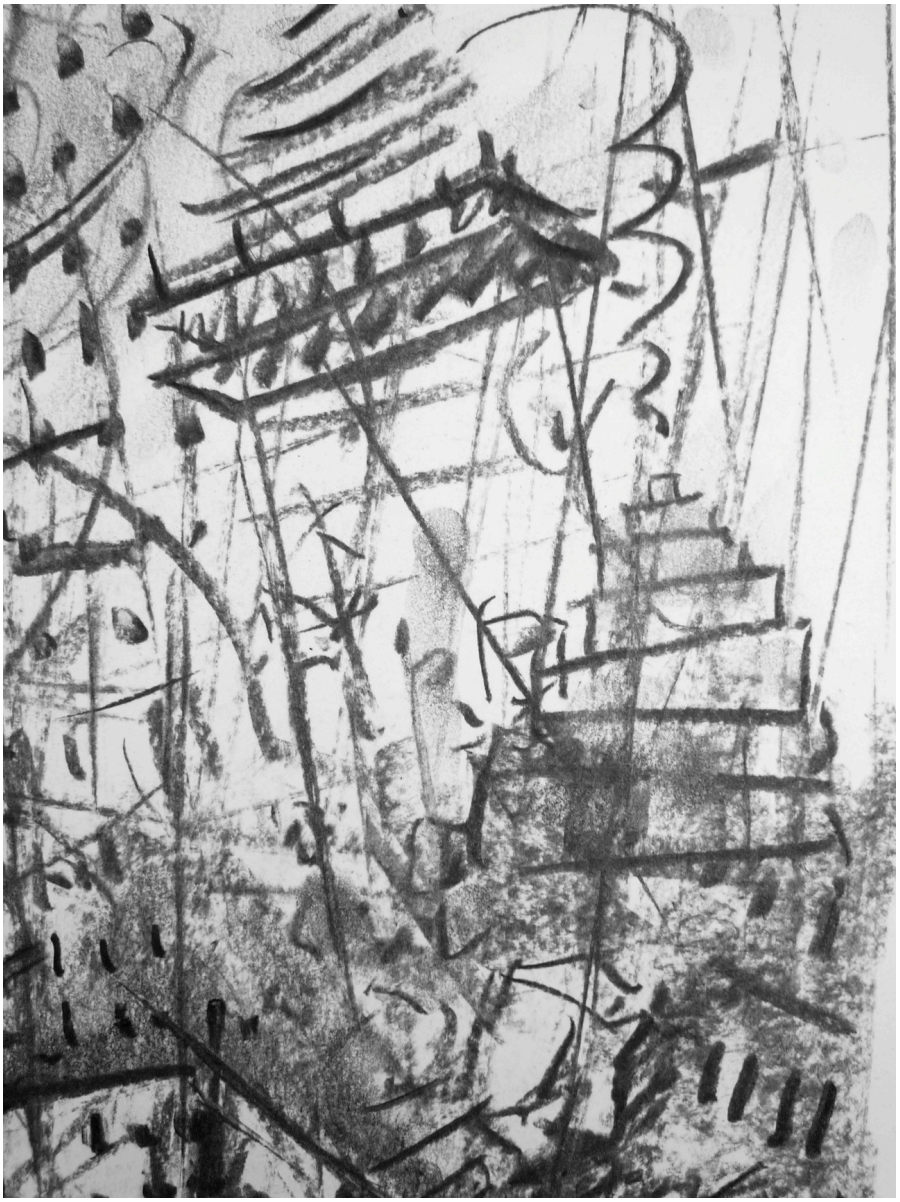
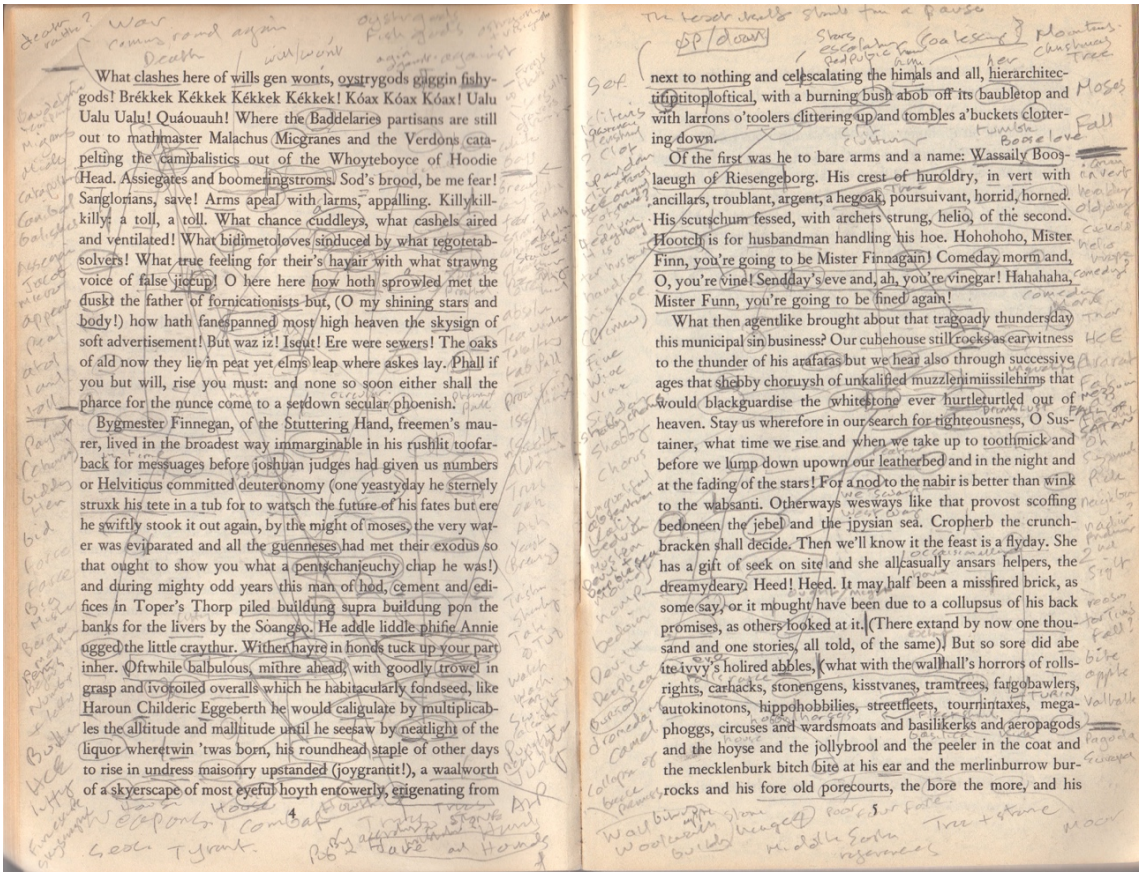


Fig. 39. *Clinton Cahill, '…that shebby choruysh' (5.16) a developmental drawing made during a reading of 'Finnegans Wake (5). Charcoal (detail).*

And things fall…

asleep in the connected inferences of night, bed, nod, wink, dreamydeary (dromedary, a camel that crops up often in the *Wake*) and, again, the *One Thousand and One Nights*. In a 'rising' word even a reference to a certain heroic fall, 'Reisengeborg' (5.6). Here we also have the familiar cosmic Miltonian casting down 'hurtleturtled' out of heaven (5.17) and the fall from grace of Adam and Eve 'abe ite ivvy's holired abbles' (5.29-30) to accompany the material/bodily/moral/architectural and civic collapse evoked by 'it mought have been due to a collupsus of his back promises…' (5.26) (figs. 41-43).

Each reading and each drawing brings fresh observations and mental impressions, but something about the three-dimensional clutter of images generated by these passages consistently evokes the temporal and spatial complexities and uncertainties of the city; how we move amidst simultaneously visible layers of stuff from different ages; the often dreamlike (or movie-like) condition of waking metropolitan existence (Cahill, 2013).



What clashes here of wills gen wonts, oystrygods giggin fishy-gods! Brékkek Kékkek Kékkek Kékkek! Kóax Kóax Kóax! Ualu Ualu Ualu! Quáouauh! Where the Baddelaries partisans are still out to mathmaster Malachus Micgranes and the Verdons catapelting the cambalistics out of the Whoyteboyce of Hoodie Head. Assiegates and boomeringstroms. Sod's brood, be me fear! Sanglorians, save! Arms apeal with larms, appalling. Killykillkilly: a toll, a toll. What chance cuddleys, what cashels aired and ventilated! What bidimetoloves sinduced by what tegotetabsolvers! What true feeling for their's hayair with what strawng voice of false jiccup! O here here how hoth sprowled met the dusk the father of fornicationists but, (O my shining stars and body!) how hath fanespanned most high heaven the skysign of soft advertisement! But waz iz! Isout! Ere were sewers! The oaks of ald now they lie in peat yet elms leap where askes lay. Phall if you but will, rise you must: and none so soon either shall the pharce for the nunce come to a serdown secular phoenish.

Bygmester Finnegan, of the Stuttering Hand, freemen's maurer, lived in the broadest way immarginable in his rushlit toofarback for messuages before joshuan judges had given us numbers or Helviticus committed deuteronomy (one yeastyday he sternely struxk his tete in a tub for to watsch the future of his fates but ere he swiftly stook it out again, by the might of moses, the very water was eviparated and all the guenneses had met their exodus so that ought to show you what a pentschanjeuchy chap he was!) and during mighty odd years this man of hod, cement and edifices in Toper's Thorp piled buildung supra buildung pon the banks for the livers by the Soangso. He addle liddle phifie Annie ugged the little craythur. Wither hayre in honds tuck up your part inher. Oftwhile balbulous, mithre ahead, with goodly trowel in grasp and ivorsoiled overalls which he habitacularly fondseed, like Haroun Childeric Eggeberth he would caligulate by multiplicables the alltitude and mallitude until he seesaw by neatlight of the liquor wheretwin 'twas born, his roundhead staple of other days to rise in undress maisonry upstanded (joygrantit!), a waalworth of a skyerscape of most eyeful hoyth entowerly, erigenating from

4

next to nothing and celescalating the himals and all, hierarchitectiptitoploftical, with a burning bush abob off its baubletop and with larrons o'toolers clittering up and tombles a'buckets clottering down.

Of the first was he to bare arms and a name: Wassaily Boogiaeugh of Riesengeborg. His crest of huroldry, in vert with ancillars, troublant, argent, a hegoak, poursuivant, horrid, horned. His scutschum fessed, with archers strung, helio, of the second. Hootch is for husbandman handling his hoe. Hohohoho, Mister Finn, you're going to be Mister Finnagain! Comeday morm and, O, you're vine! Sendday's eve and, ah, you're vinegar! Hahahaha, Mister Funn, you're going to be fined again!

What then agentlike brought about that tragoady thundersday this municipal sin business? Our cubehouse still rocks as earwitness to the thunder of his arafatas but we hear also through successive ages that shebby choruysh of unkalified muzzlenimiissilehims that would blackguardise the whitestone ever hurtleturtled out of heaven. Stay us wherefore in our search for tightteousness, O Sustainer, what time we rise and when we take up to toothmick and before we lump down upown our leatherbed and in the night and at the fading of the stars! For a nod to the nabir is better than wink to the wabsanti. Otherways wesways like that provost scoffing bedoneen the jebel and the jpysian sea. Cropherb the crunchbracken shall decide. Then we'll know it the feast is a flyday. She has a gift of seek on site and she allcasually ansars helpers, the dreamydeary. Heed! Heed. It may half been a missfired brick, as some say, or it mought have been due to a collupsus of his back promises, as others looked at it. (There extand by now one thousand and one stories, all told, of the same). But so sore did abe ite ivvy's holired abbles, (what with the wallhall's horrors of rollsrights, carhacks, stonengens, kisstvanes, tramtrees, fargobawlers, autokinotons, hippohobbilies, streetfleets, tourrintaxes, megaphoggs, circuses and wardsmoats and basilikerks and aeropagods and the hoyse and the jollybrool and the peeler in the coat and the mecklenburk bitch bite at his ear and the merlinburrow burrocks and his fore old porecourts, the bore the more, and his

5

Fig. 40. *Annotations to 'Finnegans Wake' (4-5) in the researcher's working edition of the text.*

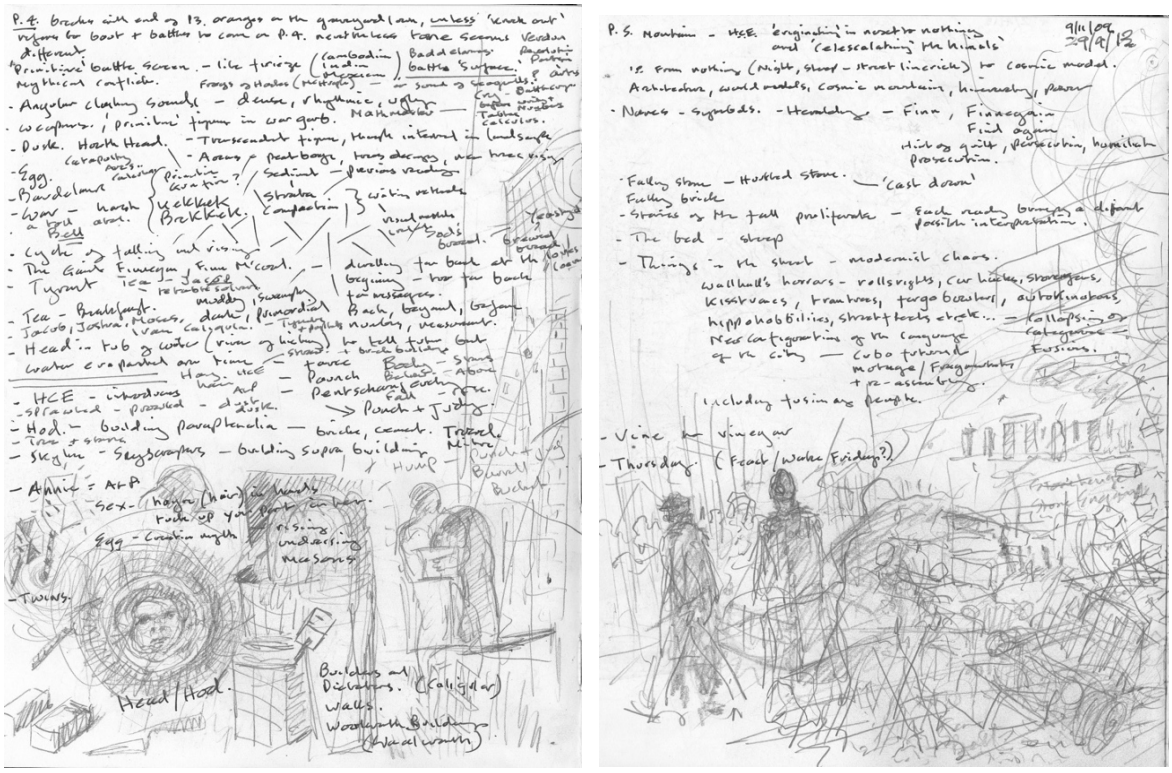


Fig. 41. *Clinton Cahill, verso sketchbook pages for 'Finnegans Wake' (4-5) showing written synthesis of annotations made in the text and some initial drawings of mental impressions made while re-reading the same page. Ink and pencil.*

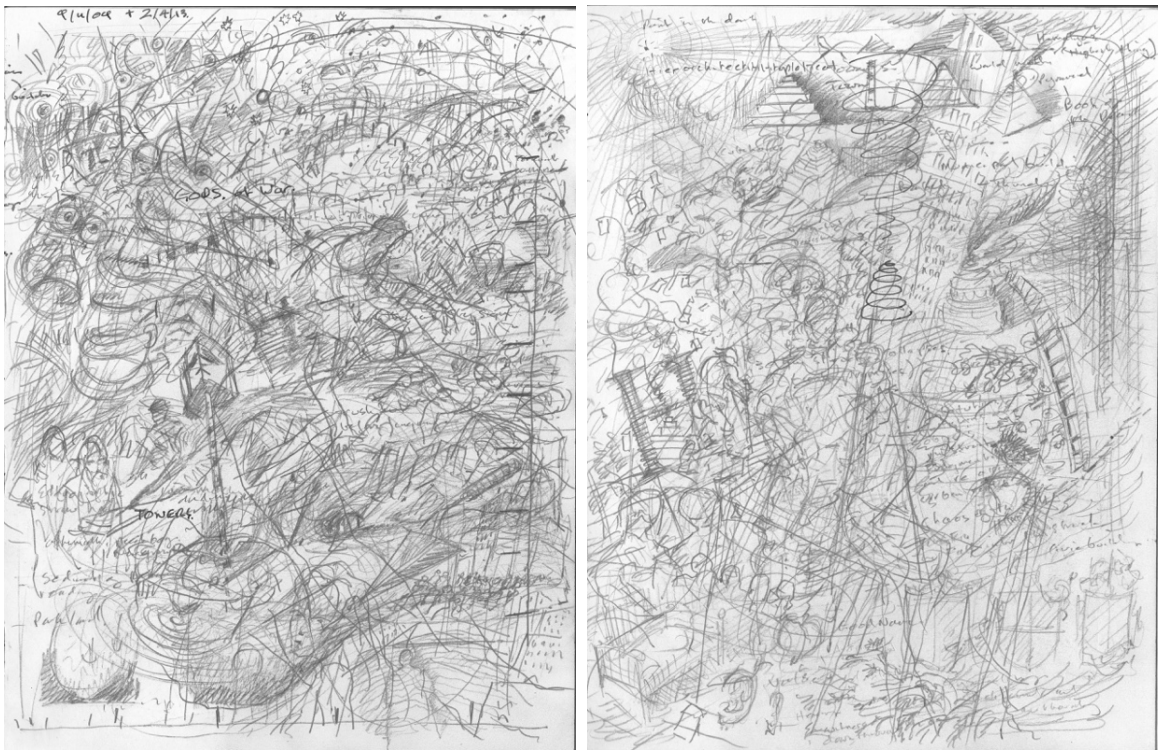


Fig. 42. *Clinton Cahill, recto sketchbook pages for 'Finnegans Wake' (4-5) showing outcomes of rapid notation of immediate mental impressions received from the text during the reading-through-drawing process. Pencil.*

Fig. 43. *Clinton Cahill, sketchbook detail from a reading of 'Finnegans Wake' (5). Pencil.*

(End of reading sample)

3.4. Bodies, Space

The *Wake* offers a rich nexus of conceptual spaces around writing, dreaming and reading. My interest as reader-drawer is in testing the possibility of depicting the imaginative spaces of the *Wake*'s dreamer and its reader. The experience of literature is embodied and spatial but can also induce the ecstatic the sense of being out-of-body. It usually involves an inter-subjective, affective encounter between the writer and the reader, mediated through the body of the text. The text usually activates and

arranges fictional bodies in notional spaces engendered by the encounter with the reader. This experience takes on distinctive and exaggerated characteristics in *Finnegans Wake.*

Reading is physically spatial. It requires the presence of both reading subject and object text in a conducive environment. Literature is materially latent, usually as printed language contained in book form. The book can be conceived of as art object and art space, a place in which the art can come into being or 'show forth' (Figal, 2015). The body of the reading subject situates itself in connection to the body of the text. Physical gestures, often familiar and habitual, are involved in activating the text, such as the movement between outside and inside volumes that is reciprocally enacted by reader and text in the opening of a book. Invoking Blanchot's notion of the lacuna, that is of origins always being hidden and then removed by what they produce, and the traced line of the absent body that features in the origin myth of drawing, Petherbridge suggests the body as an absence at the heart of graphic space. This absent body can hold the possibility of meaning coming into being, and into view, as an image through drawing (Petherbridge, 2010:21). This seems to echo the idea of Ingarden's 'ontological gap' described previously in relation to the realisation of the literary text, and provides a possible psychological perspective on what happens when I fill my reading, and my sketchbook, with drawings of mental images that *Finnegans Wake* provokes. Visual artists have long made work in response to the material and gestural aspects of Joyce's oeuvre, and he gave these aspects his own close attention, seeing in them a legitimate arena for his own creative play with and subversion of 'bookish conventions' (Lerm-Hayes, 2014:237). Artists who have been stimulated by the object-hood of *Finnegans Wake* and its physicality as a text include John Latham in *Shem* and *Shaun* (1958), Dieter Roth's *246 little clouds* (1968), Joseph Beuys in his *Ulysses - Extension* – book 3, pp. 74-75 (ca 1957-61), Patrick Ireland in his annotated *Wake* text and *The Purgatory of Humphry Chimpden Earwicker Homunculus* installation (1985), Susan Weil *Brideship and Gulls* (1991), and Heather Ryan Kelly, in varied book works, prints and painted images. These responses are discussed in *Joyce in Art* (Lerm-Hayes, 2014:237-244). The material form of the book provides the interface between the external, material circumstances of the reader and the fictive space of the text that is to be entered by the reading consciousness. Reading is spatial in its formal, graphic sense. This can also be a contributory factor in the way it is accessed and enjoyed, and *Finnegans Wake* treats this as an arena for innovative creative manipulation. Literary reading activates fictional spaces, created by the writer, within which figuration and narrative occur and which are correspondingly re-imagined by the reader. Such figuration is familiar to illustrative practice through the conventionally graphic figure-ground relationship and the 'drawing' or pulling of the image from a matrix of possible readings. Rosand recognises the long-established notion of the tracing hand in search of form, tentatively setting down contours, exploring variations on its own studies, questioning and modifying its provisional decisions (Rosand, 2002:52). He describes the graphic shaping through which an

accumulation of provisional marks, collectively suggesting a liminal expanse, records the probing of an inquisitive temperament. Rosand further describes this 'collectivity of touches' as being indicative of an exploratory groping towards reassurance (2002:14). The haptic preoccupations of the hand in its persistent attempt to grasp the (fleeting) object of its attention can be read in such accumulations of marks.

Mental impressions are perceived to occur on or against a nebulous 'ground' or notional anterior space of imagination. Reading is experienced spatially in the way that attention is directed towards, into and within the text. Thresholds are aroused and negotiated in the very occurrence of reading. Virtual spaces are generated in the phases of reading, activated and experienced by the reader. Comparing *Finnegans Wake* and cyberspace as parallel realities, Tofts (2009) describes the reader moving into a 'language space' and 'passing beyond writing to a represented world', the imaginary (literary) spatiality of which has been made through an act of writing, of mark-making. The book in turn is marked by readerly appropriation. It is a notional terrain claimed, occupied and re-constituted as reader and text are mutually (pre)occupied in and by the act of reading. The literary space of *Wake*'s universe can be conceived as a complex of nested consciousnesses and *un*-consciousnesses that, while not in a neatly concentric arrangement, are readable as one mind enfolded within another. Prior to this, however, the mind and body of Joyce must be acknowledged, according to Poulet, as a presence in the text and as being present to the reader through the experience of the text. Poulet regarded the literary text as a kind of consciousness itself through which the author's consciousness was accessible (Poulet, 1969:54). This is particularly the case given that much of Joyce's oeuvre is essentially autobiographical and that so much of his previous material is incorporated into the textual fabric of the *Wake* (Devlin, 1991, cited in LeBlanc, 2011). However, as my method is to take the text as it is given without presupposing the intentions of its author, I leave the historical body and mind of Joyce as it is simply present in the given text, so too with my own biography as reader. To observe my experience at the point of reading, the history of my relationship with this text needs to be acknowledged but then, and only as far as possible, disregarded. The text is concretized in me prior to any exterior recording, however rapidly drawing occurs. As I will not be analysing personal psychological reasons behind my imaginative responses, my biographical and psychological presence is left as a given in this account. Figures evoked in the *Wake*'s literary space are less like characters than temporary psychic locations or centres of gravity. These include the middle-aged Mr. Porter, asleep in the marital bedroom above the family pub, 'The Bristol' or 'The Dead man', in the suburb of Chapelizod (Burgess, 1965:7). Inside Porter's egg-like head his unconscious mind is dreaming, tickled by stimuli seeping in from the world; the topography of bed and bedroom, noises from the public house and the city; street sounds and awareness of the landscape beyond (figs. 5, 37, & 44).

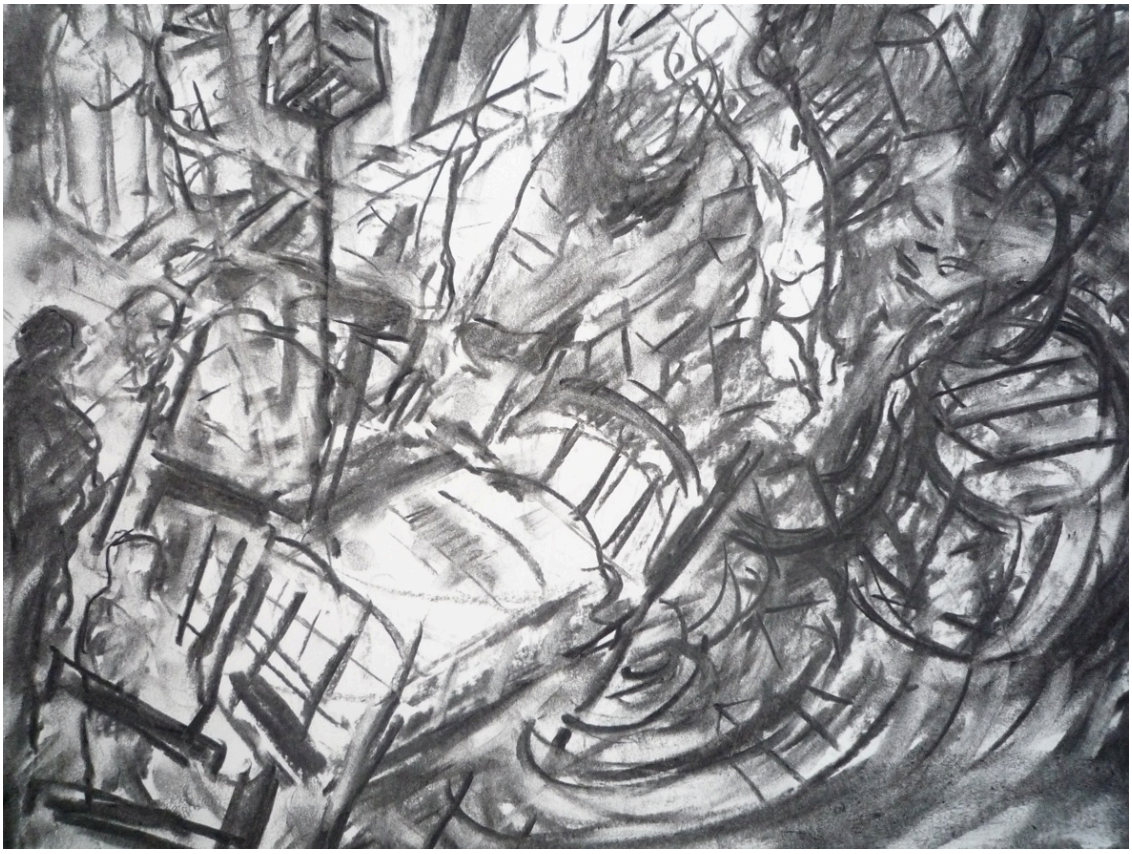


Fig. 44. *Clinton Cahill, developmental drawing made during a reading of 'Finnegans Wake' (5). Charcoal (Detail).*

Porter's body also contributes its own sensations; internal processes such as digestion, the pulse of blood in the ear, breath and deeper currents of memory, guilt and desire. In the mind of Porter other minds bloom; Finn MacCool, the heroic giant of Irish mythology, interred in the landscape; Humphrey Chimpden Earwicker (HCE) pompous patriarch, paranoid across a spectrum from abject persecution to cosmic grandeur. The fission of HCE's own consciousness is expressed in two warring but inter-reliant sons, Shem and Shaun, and their troubling sister Issy, one of the past, present and future aspects of HCE's long-suffering and ubiquitous wife, Anna Livia Plurabelle (ALP). The Porter, MacCool and HCE un-consciousnesses may be enfolded with that of the un-dead corpse of drunken, ladder-fallen bricklayer, Tim Finnegan, waked by his widow. The text renders these personages discernible but as intricately intermingled as currents in a river. One interpretation has HCE and ALP temporarily awakening, leaving Joyce himself to dream and preserve the sleeping quality of the text (Burgess, 1965:9). A sense of the ecstatic, of being outside oneself, can arise from the feeling of being 'inside' one of these central *un*-conscious entities, without disturbing the fundamental awareness of one's individuality and circumstances as reader. What constitutes inside and outside is complicated by *where* attention is located. This seems important in considering reading as an *imaginative* experience. My imagination occurs in me but as a formation projected and played out in literary space which I experience privately, within yet also somewhere else. My reflexive

drawing method requires self-observation. It is therefore a form of observational, mimetic drawing and, in its documentary function, a mode of attached psychological reportage. Spatially, this experience is not singular or static but multiple and variable, in keeping with the operation of the *Wake* as a kaleidoscopic 'collideorscape!' (143.28) (Kitcher, 2007:4).

Visual images in the *Wake* are made of stuff from the reader's memory, though purportedly arising from the minds of the fictional sleeper and the writer. In this way the text operates as generative code, physically in print and fictionally in the form of an invented subconscious. The code is conveyed materially, immaterially and literally through the action of reading and as a flow of images temporarily stabilized through reiteration, accretion, trait and re-marking. Entering the text and reaching a point of fluid, entranced reading enables the reciprocal opening of anterior space sufficient to accommodate both the text and the reading imagination, between which the reading consciousness moves. Text occupies me, I am immersed in the medium of text; a mutual activation and exchange within the reading space. This sensation appears at odds with historical conceptions of a dominating occupation of the reader's body by the will of the writer.

Finnegans Wake evokes the adjacency of sleep and death and the inversions, removals, absences and negations consequent to these states. These inversions and negations are embedded and embodied through, and throughout, Joyce's dream language. The problem of an unconscious mind perceiving or comprehending internal or exterior phenomena has implications for depicting the interiority of the aural and the optical as they occur in the sleeping mind. I am particularly interested in the optical, but in the *Wake*, as in life, the two senses are irrecoverably entangled. The 'Meoptical' ocular system proposed and depicted by Bishop describes interior vision as it pertains to the *Wake*, in which the visual percept is generated in and by the unconscious body of the *text* (Bishop, 1986:216-263). Though remote from waking reality, this peculiar visuality is 'wakened' by the persistent (ocular) attention from the reader (Cahill, 2016b).

Whilst this may also be the general case with literature, a distinguishing attribute of *Finnegans Wake* is the extent to which it provokes heightened awareness of the procedure of reading as a negotiation between, and consequent mutual exposure of, object text and subject reader. In the affective relationship between the bodies of author, text and reader, the contribution of each is necessary to create the moment and momentum of reading. However, the usual flow of literary experience is interrupted and changed when in the *Wake*. It is slowed through distortion and exaggeration of the procedure of reading as a negotiation between written sign and reader's imagination. The will of the writer is indirectly experienced in the intimidations of the text, particularly as a denial of more conventional pleasures of habitual literary consumption. The *Wake* seeks a different kind of complicity in which

the reader fully accepts and enacts their responsibility to imagine the text, to be the site of generative action; occupied and attentive to the requirements of the text, but simultaneously occupying the text and forming new readings of it through a kind of collaborative exchange.

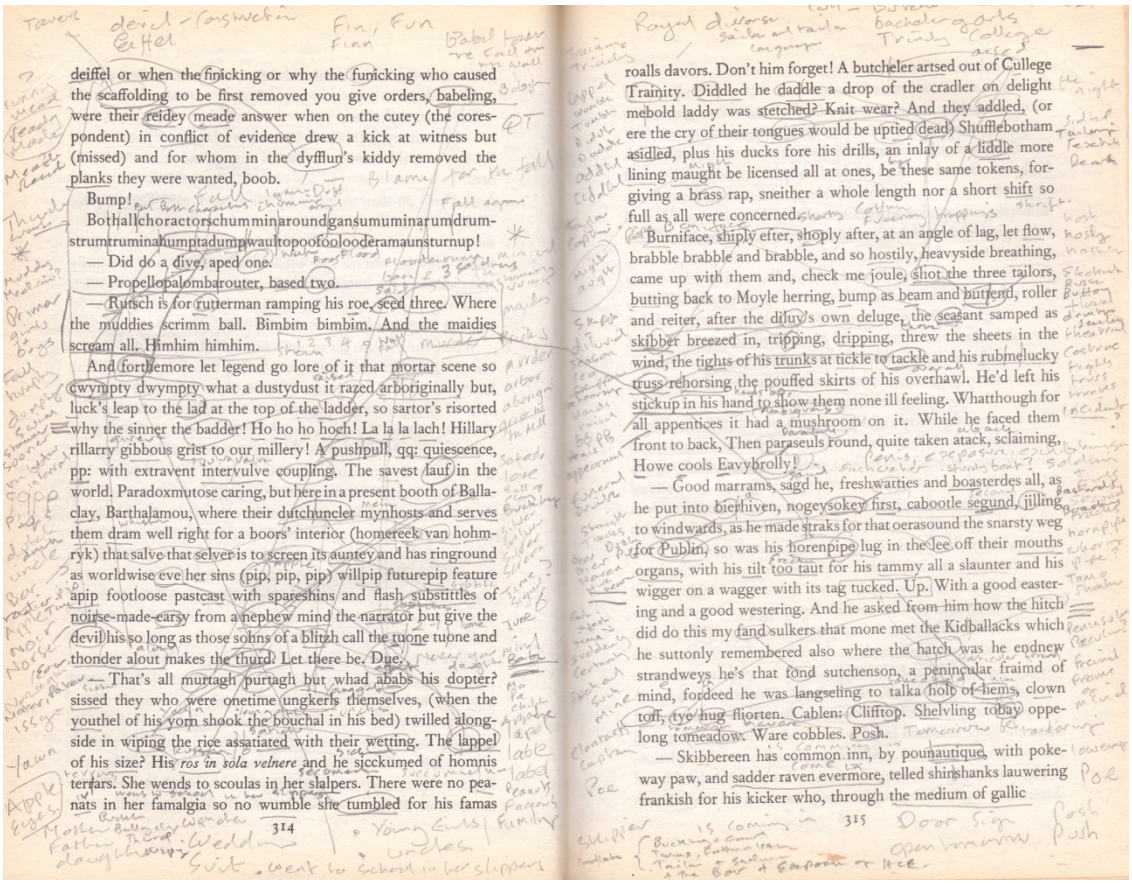
Once the text is entered, attention can be directed to its interior. This can be to an extent that normal awareness of surrounding reality is suspended. Having given oneself to the text, one can become lost in reading. Whilst this is usually associated with the (desirable) experience of ecstatic or entranced reading, and while yielding completely to the immersive disorientation of the text is a valid way to approach the reading of *Finnegans Wake*, my investigation of the text as stimulus to practice requires some means of navigation and documentation, particularly when one is *inside* the text, hence my adoption of heavy annotation method familiar to committed *Wake* readers.

3.5. Annotation 1

'You is feeling like you was lost in the bush, boy?' (112.3)

In this section I describe annotative marking as a means of grasping and occupying the printed text as the first stage in the reading-through-drawing method. I read *Finnegans Wake* with pencil to hand so that I can annotate the text with marks and comments (figs. 45 & 46). I make most annotations without reference to external sources. They arise from what occurs to me in the moment of reading but as previously described, despite my efforts to see the text in the present moment of reading, they are inevitably freighted with accumulated experiences, the development of a personal understanding of the text and my attunement to its language. A section of text may be underlined, circled, joined by a drawn line to another part of the text. I may insert a short note between the lines of text or in the marginal spaces of the page. I usually mark the point where I finish a reading session. These gestures are now an integral part of my reading practice with the *Wake*. The pencil tip is a consistent element in my field of vision, the responsive annotative mark now part of the rhythm of reading. Annotation has become the first graphic procedure of my method and is readily recognised in the work and working processes of others who have responded creatively to the text. It traces upon the given presence of the writer another presence essential to the life of the text, that of the reader. It forms a conjunction of complementary sign systems, printed text and hand-made mark, originating from opposites sides of the book's material interface. As a form of both writing and drawing, it narrows the distinction between these sides in the activation of the text; mass produced words being imperfect, mythologised transpositions of the writer's thoughts, hand scrawled annotation being the immediate expression of ideas provoked by printed word in the mind of the reader. Translational annotations signify

points of reception but also reach back towards the text's inception in their echo of Joyce's scribbled notebooks and revisionary marks as seen in *Scribbledehobble: The Ur-Workbook for Finnegans Wake* (Connolly, 1961).



deiffel or when the finicking or why the funicking who caused the scaffolding to be first removed you give orders, babeling, were their reidey meade answer when on the cutey (the corespondent) in conflict of evidence drew a kick at witness but (missed) and for whom in the dyfflun's kiddy removed the planks they were wanted, boob.

Bump!

Bothallchoractorschumminaroundgansumuminarumdrumstrumtruminahumptadumpwaultopoofooloooderamaunsturnup!

— Did do a dive, aped one.

— Propellopalombarouter, based two.

— Rutsch is for rutterman ramping his roe, seed three. Where the muddies scrimm ball. Bimbim bimbim. And the maidies scream all. Himhim himhim.

And forthermore let legend go lore of it that mortar scene so cwympty dwympty what a dustydust it razed arboriginally but, luck's leap to the lad at the top of the ladder, so sartor's risorted why the sinner the badder! Ho ho ho hoch! La la la lach! Hillary rillarry gibbous grist to our millery! A pushpull, qq: quiescence, pp: with extravent intervulve coupling. The savest lauf in the world. Paradoxmutose caring, but here in a present booth of Ballaclay, Barthalamou, where their dutchuncler mynhosts and serves them dram well right for a boors' interior (homereek van hohmryk) that salve that selver is to screen its auntey and has ringround as worldwise eve her sins (pip, pip, pip) willpip futurepip feature apip footloose pastcast with spareshins and flash substittles of noirse-made-easy from a nephew mind the narrator but give the devil his so long as those sohns of a blitzh call the tuone tuone and thonder alout makes the thurd. Let there be. Due.

— That's all murtagh purtagh but whad ababs his dopter? sissed they who were onetime ungkerls themselves, (when the youthel of his yorn shook the bouchal in his bed) twilled alongside in wiping the rice assatiated with their wetting. The lappel of his size? His *ros in sola velnere* and he sickumed of homnis terrars. She wends to scoulas in her slalpers. There were no peanats in her famalgia so no wumble she tumbled for his famas

314

roalls davors. Don't him forget! A butcheler artsed out of Cullege Trainity. Diddled he daddle a drop of the cradler on delight mebold laddy was stetched? Knit wear? And they addled, (or ere the cry of their tongues would be uptied dead) Shufflebotham asidled, plus his ducks fore his drills, an inlay of a liddle more lining maught be licensed all at ones, be these same tokens, forgiving a brass rap, sneither a whole length nor a short shift so full as all were concerned.

Burniface, shiply efter, shoply after, at an angle of lag, let flow, brabble brabble and brabble, and so hostily, heavyside breathing, came up with them and, check me joule, shot the three tailors, butting back to Moyle herring, bump as beam and buttend, roller and reiter, after the diluv's own deluge, the seasant samped as skibber breezed in, tripping, dripping, threw the sheets in the wind, the tights of his trunks at tickle to tackle and his rubmelucky truss rehorsing the pouffed skirts of his overhawl. He'd left his stickup in his hand to show them none ill feeling. Whatthough for all appentices it had a mushroom on it. While he faced them front to back, Then paraseuls round, quite taken atack, sclaiming, Howe cools Eavybrolly!

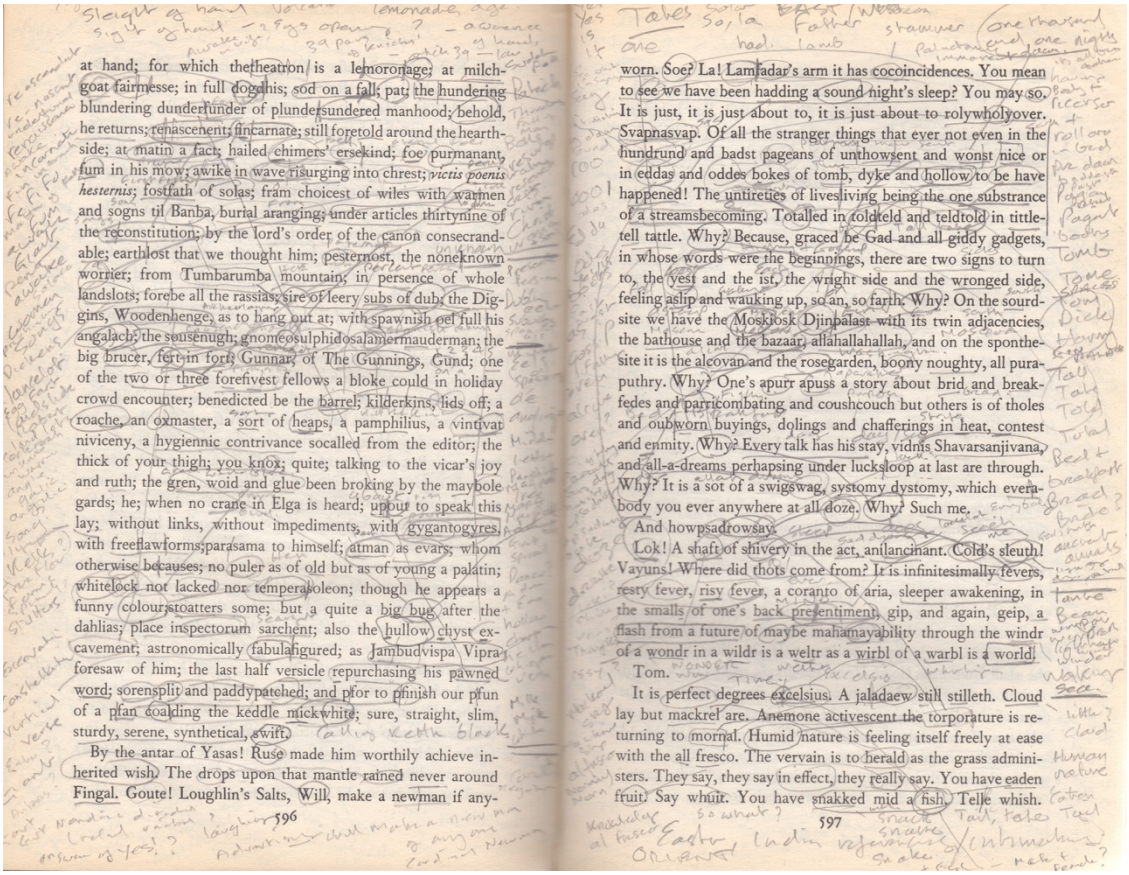
— Good marrams, sagd he, freshwatties and boasterdes all, as he put into bierhiven, nogeysokey first, cabootle segund, jilling to windwards, as he made straks for that oerasound the snarsty weg for Publin, so was his horenpipe lug in the lee off their mouths organs, with his tilt too taut for his tammy all a slaunter and his wigger on a wagger with its tag tucked. Up. With a good easterning and a good westering. And he asked from him how the hitch did do this my fand sulkers that mone met the Kidballacks which he suttonly remembered also where the hatch was he endnew strandweys he's that fond sutchenson, a penincular fraimd of mind, fordeed he was langseling to talka holp of hems, clown toff, tye hug fiorten. Cablen: Clifftop. Shelvling tobay oppelong tomeadow. Ware cobbles. Posh.

— Skibbereen has common inn, by pounautique, with pokeway paw, and sadder raven evermore, telled shinshanks lauwering frankish for his kicker who, through the medium of gallic

315

Fig. 45. *Annotations to 'Finnegans Wake' (314-315) showing cumulative pencil marks made over the original printed text as an integral part of interacting with the text and as trace of that interaction.*

Along with more incidental marks, annotation traces the reader's active bodily involvement in reading. It traces, beyond the intellectual, a physical interaction with and imposition on the book as a *re-markable* object, a gestural call and response between writer and reader. Heavy annotation, a common method among *Wake* readers if only as a means of orientation, materially transforms the mass-produced edition to an individuated copy. Perhaps in some vaguely compensatory way accrual of these marks comes to represent the accumulation of time spent *in* the *Wake*. It breaks in, softens and *deepens* the text, individuating reading in the way it recognises and *gathers in* the language. This graphic gesture has further significance in its marking of the text's activation. It records the manner of the reader's progress *into* the text and the incremental migration of the book from object to subject text. Annotations also trace the gradual transference of authority from writer to reader. Graphic trace as the residue of bliss or the marking of the unspeakable moves the *Wake's* text 'beyond words', closer towards its predisposition as image, through the blissful re-action of drawing.



at hand; for which thetheatron is a lemoronage; at milch-goat fairmesse; in full dogdhis; sod on a fall; pat; the hundering blundering dunderfunder of plundersundered manhood; behold, he returns; renascenent; fincarnate; still foretold around the hearth-side; at matin a fact; hailed chimers' ersekind; foe purmanant, fum in his mow; awike in wave risurging into chrest; *victis poenis hesternis*; fostfath of solas; fram choicest of wiles with warmen and sogns til Banba, burial aranging; under articles thirtynine of the reconstitution; by the lord's order of the canon consecrand-able; earthlost that we thought him; pesternost, the noneknown worrier; from Tumbarumba mountain; in persence of whole landslots; forebe all the rassias; sire of leery subs of dub; the Dig-gins, Woodenhenge, as to hang out at; with spawnish oel full his angalach; the sousenugh; gnomeosulphidosalamermauderman; the big brucer, fert in fort; Gunnar, of The Gunnings, Gund; one of the two or three forefivest fellows a bloke could in holiday crowd encounter; benedicted be the barrel; kilderkins, lids off; a roache, an oxmaster, a sort of heaps, a pamphilius, a vintivat niviceny, a hygiennic contrivance socalled from the editor; the thick of your thigh; you knox; quite; talking to the vicar's joy and ruth; the gren, woid and glue been broking by the maybole gards; he; when no crane in Elga is heard; uppur to speak this lay; without links, without impediments, with gygantogyres, with freeflawforms;parasama to himself; atman as evars; whom otherwise becauses; no puler as of old but as of young a palatin; whitelock not lacked nor temperaboleon; though he appears a funny colour;stoatters some; but a quite a big bug after the dahlias; place inspectorum sarchent; also the hullow chyst ex-cavement; astronomically fabulafigured; as Jambudvispa Vipra foresaw of him; the last half versicle repurchasing his pawned word; sorensplit and paddypatched; and prior to pfinish our pfun of a pfan coalding the keddle mickwhite; sure, straight, slim, sturdy, serene, synthetical, swift.

By the antar of Yasas! Ruse made him worthily achieve in-herited wish. The drops upon that mantle rained never around Fingal. Goute! Loughlin's Salts, Will, make a newman if any-

596

worn. Soe? La! Lamfadar's arm it has cocoincidences. You mean to see we have been hadding a sound night's sleep? You may so. It is just, it is just about to, it is just about to rolywholyover. Svapnasvap. Of all the stranger things that ever not even in the hundrund and badst pageans of unthowsent and wonst nice or in eddas and oddes bokes of tomb, dyke and hollow to be have happened! The untireties of livesliving being the one substrance of a streamsbecoming. Totalled in toldteld and teldtold in tittle-tell tattle. Why? Because, graced be Gad and all giddy gadgets, in whose words were the beginnings, there are two signs to turn to, the vest and the ist, the wright side and the wronged side, feeling aslip and wauking up, so an, so farth. Why? On the sourd-site we have the Moskiosk Djinpalast with its twin adjacencies, the bathouse and the bazaar, allahallahallah, and on the sponthe-site it is the alcovan and the rosegarden, boony noughty, all pura-puthry. Why? One's apurr apuss a story about brid and break-fedes and parricombating and coushcouch but others is of tholes and oubworn buyings, dolings and chafferings in heat, contest and enmity. Why? Every talk has his stay, vidnis Shavarsanjivana, and all-a-dreams perhapsing under luckstoop at last are through. Why? It is a sot of a swigswag, systomy dystomy, which everabody you ever anywhere at all doze. Why? Such me.

And howpsadrowsay.

Lok! A shaft of shivery in the act, antlancinant. Cold's sleuth! Vayuns! Where did thots come from? It is infinitesimally fevers, resty fever, risy fever, a coranto of aria, sleeper awakening, in the smalls of one's back presentiment, gip, and again, geip, a flash from a future of maybe mahamayability through the windr of a wondr in a wildr is a weltr as a wirbl of a warbl is a world.

Tom.

It is perfect degrees excelsius. A jaladaew still stilleth. Cloud lay but mackrel are. Anemone activescent the torporature is re-turning to mornal. Humid nature is feeling itself freely at ease with the all fresco. The vervain is to herald as the grass admini-sters. They say, they say in effect, they really say. You have eaden fruit. Say whuit. You have snakked mid a fish. Telle whish.

597

Fig. 46. *Cumulative annotations to 'Finnegans Wake' (596-597).*

Annotatively marking my copy of *Finnegans Wake* is a way of grasping and occupying the printed text. It is a preliminary stage of a drawing-based reading through which I begin to work the *Wake*'s language through my own marks. In the next section I describe the incremental but important step of considering annotation in the context of drawing as a move towards representation of images provoked by the text.

Part 4: Drawing

My reading of *Finnegans Wake* involves different, mutually informative activities that imbricate mark making with the act of reading and meaning-making. I regard three of these activities as being undertaken from 'within' the text while I am engaged with printed words as they appear on the page. The three undertaken from 'outside' the text are more concerned with recording my approach to, anticipation of and reflection on the text as an affective object:

Relation to Text	Drawing Method
Inside	Annotation
	Sketchbook synthesis & drawing
	Developmental drawing
Outside	Mapping
	Meta-drawing

Each of these methods is on-going, developing within its own recursive cycle and cumulatively contributing to my experience and knowledge of the text and

4.1. Annotation 2

The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett, (Iser, 1974) describes reading in terms of the reader's mind working the text as 'raw material' and characterises the activity of reading as a kaleidoscopic intersection of perspectives, 'pre-intentions' and recollections. Counter to Ingarden's description of textual gaps as flaws which block the flow of language, Iser views them as essential components of literary texts, and of the literary experience, by means of which narrative can gain necessary momentum. Gaps provide the reader with opportunities to engage their own ability to make connections and contribute to the literary work, in both senses, and brings in to play the capacity of the text to be realised in different ways. This is particularly the case with modernist texts such as *Finnegans Wake* that exploit fragmentation and require effort from the reader to connect the fragments (Iser, 1974:54-55). In openings between the edges of the paper and the ink, between the printed words and their letters, in margins, and in all its blank spaces, the page is susceptible to the reader's encroachment and occupation (Manguel, 2010:124).

Reading a literary work with pencil in hand indicates a certain intention. This may be to study the work in a straightforward academic way, learning it with pencil held in readiness to mark passages in relation to pre-determined topics, issues or themes, pulling them from the body of the text for examination. Annotation is certainly *drawing* in this sense of pulling forth. The pencil point can specify precisely or it can

register vacillation in its movement over the text(ure) of the work. Annotation is inescapably connected with academic study, but beyond this familiar function it can be conceived as a form of drawing, much closer in sense and sensuality to creative practice, as mark-making in immediate response to the text and within the reading act. Both interior (mental) and exterior (physical) gestures are complicit in the generation of meaning within the moment and the momentum of reading. Physical gestures constitute a visible excess of meaning, a mime, in real-time, of the act of reading and thus an indication of mimetic, bodily engagement in reading-drawing and the visible figuration of the reader in the reading. Faced with the overwhelming richness of information, allusion, latent images and relational possibilities presented by almost any page of *Finnegans Wake*, my natural recourse is to draw as a means of probing what is in front of me and organizing my response. Such probing is as much a manual as a visual or intellectual gesture. The pencil provides the basic affordances and reassurances of a tool to hand, lending impulse to action. It suggests means, if not yet outcomes, and prompts active engagement with, rather than passive consumption of, the text. The pencil provokes the mark. With it I can penetrate, embellish and unpick. At a basic level, it offers a readerly defence against the intimidations of the *Wake*.

As I move my pencil under, around, and often fractionally ahead of the words I read, it mimes my attention and my inattention. Not all my annotative marks are of equal significance or made with the same level of conscious intent. Independent yet synchronized, the pencil accompanies the cast and motion of my gaze. It's point guides or anchors my vision (which is prone to sliding around in *Wake* text) and comes to rest at the point of my attention, as if in agreement.

Annotation, along with more incidental marks, traces my body's involvement in reading. Indeed, reading and textual bodies are mutually re-markable. Annotation itself relates a conversation, a call and response in two graphic modes involving gestural enactment and activation of the space between reader and writer. My annotation was less confident in the early stages of the project. Question marks accompanied my notes, as if each observation could only be speculation needing to be checked against some other authority. Over time these marks have become more systematic. As my self-identification as reader has become more defined so my annotation has become more decisive. The knowledge that it might be over written in some later reading of the same passage has made them more confident, and consciously processual.

Nothing can be taken for granted in the *Wake*. I note what occurs to me, what I recognize, what I notice as I read. This includes what I might remember from the commentaries and explications of others but confirm for myself as it is presented in the matrix of its original language. The text is super-saturated with effects. Echoes, visual patterns, half seen, half heard semblances of words or phrases previously

encountered, pre-echoes of words yet to come. Refracted iterations, running threads and sequential uncertainties abound throughout the *Wake.* To indicate to myself what I have seen, I have developed an idiosyncratic vocabulary of annotative marks as my reading has progressed:

Header notes: Joyce used only the title at the 'beginning' of the work and Roman numerals to identify each of the main sections of the text. Over time editors and critics have devised book and chapter numbers, along with a range of section and chapter titles for editions of the text. I have marked some of these as navigational aids and narrative anchor points, along with key narrative elements at the start of each section, although I only vaguely remember or take these into account when reading.

Marginal and interlinear notes (fig. 47) are generally single words or short phrases, often forming small lists unpacking portmanteau words or neologisms, or indicating other possibilities nested within a term or passage. I might repeat interlinear or re-emphasize notes in a marginal list as particular interpretations become more plausible or concrete. Marginal notes can occupy the available space in the margins, head or foot of a page. I found annotating 'Book' II, 'Chapter' II, particularly strange. Here Joyce incorporates two sets of marginalia and a set of footnotes as voices in the text, making it even more overtly and playfully narcissistic. In so doing he anticipates the recourse that I, as reader, would have to annotation, assigning me an outer layer of the remaining critical space. [36]

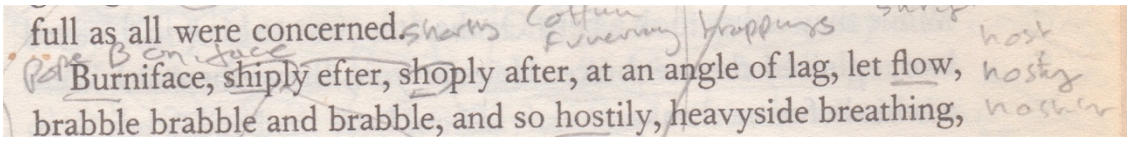


Fig. 47. *An Example of marginal and interlinear pencil annotation made onto the edition of the text (315.8-10.).*

Underlining (fig. 48) has less to do with marking sections for later reference in relation to a topic than in making a confirmatory gesture towards a word that is particularly resonant or active in the moment of reading. I point certain words out to myself with this gesture, often within the narrow scope of the few words adjacent to it, and in the context of a specific moment, attempting to mark these on the substrate of memory. This is sometimes intuitive to the extent of commencing before I am fully cognizant of the significance of the word, as if my annotating hand has directed my reading eye to pay attention to a specific point in the text. The word already has significance prior to

[36] Their presence is a residue of enactive reading but also marks an occupation, the moment of personal appropriation of the text. This posits, moreover, Porter/Earwicker's children as co-readers of the very text that is generating them, thereby echoing the Moebius strip-like effect by which ALP's letter is conflated with *Finnegans Wake* itself and critically interpreted by characters within it.

it being read, a significance noticed by the body before it is comprehended by the intellect. An annotative mark can be made or reinforced during realization, leading to the sense of dialogic process between hand and eye, of a bodily involvement in reading beyond the level of appreciation of the material text, book handling, posture and environment, when bodily apprehension appears to be in advance of intellectual comprehension. The motion, the *agitation* of the hand here approaches (perhaps rehearses) that unifying condition of writing and drawing - their impatience to generate meaning in and through a gestural utterance.

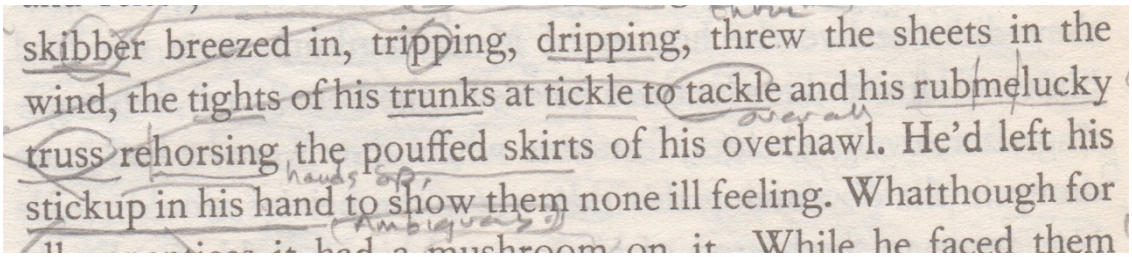


Fig. 48. *An example of underlining pencil annotation made onto the edition of the text (315.14-17).*

Encircling has similarities with underlining but is a mark of more appropriative intentions and indicates connective relationships with other words. It has become the most natural of my annotative marks, enabling the visible isolation of a unit of language from the dense field of surrounding text to focus on its shape, components and ramifications within the page and beyond and to locate and relate it to other units. Encircling is a more arresting gesture than underlining, temporarily uncoupling words from the flow of the surrounding passage, allowing them to be considered within an alternative syntactical network, formal progression or connotative chain (fig. 49).

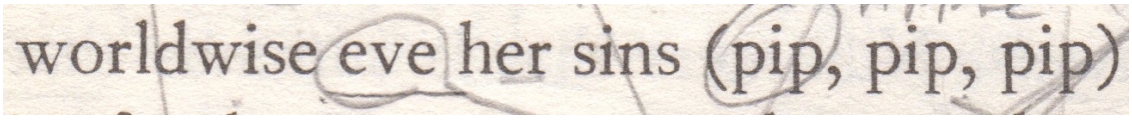
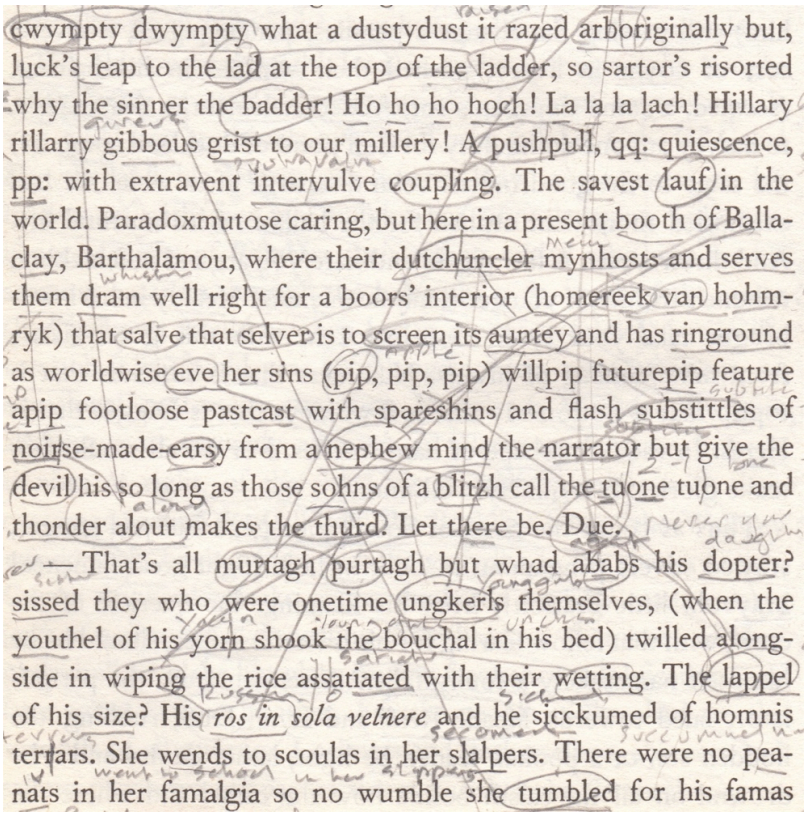


Fig. 49. *An example of encircling pencil annotations made onto the edition of the text (314.25).*

Connective lines (fig. 50) mark viable associations between encircled units. These associations can be of different kinds, some more immediate than others. They range from the obvious repetition of a word to vague, homonymic, verbally connective or connotative links. Connective lines generally remain within a given page, only occasionally spanning pages, a small but significant indication of the way that the codex form imposes limitations on a realizing *Finnegans Wake* more fully as a creative project. The reader encounters double-page spreads of text at most, the visual field of which is narrow relative to the fullness of the *Wake* as an image and the plenitude of connections between its parts. Conventional division into pages compromises the

work. The infrequency of my use of cross page annotative marks is in part function of the book, the object within and through which the text is offered, and in part methodological, arising from the way that my written sketchbook synthesis and drawing proceeds one page at time. This limits my ability to more fully recognize and trace inter-page connections. More extensive visual mapping of such connections may be possible but not feasible within the timescale of this research.

Drawing connecting lines is an integral part of my reading. It enhances my appreciation of how the text operates and takes on something of the syntactic conditions of a visual image. Construction of meaning from the text is not reliant on following conventional syntax in forward-flowing narrative momentum, although the codex form appears to promote the attempt. The *Wake* makes its many levels of information simultaneously available, at least on any double-page spread. It does not propose a single direction of flow or optimal sequence for the assembly of its information. Many currents, eddies, reflections and refractions are at play within it. My annotative lines, therefore, tend not to indicate direction, only connection. These connective allusions may be as illusory as constellations. Like constellations, however, they have value as expressions of the generative where image and narrative are concerned. Where connective lines do indicate progression, this is usually to do with tracing the evolution of elements the mutability of which suggests a direction or linkages involving changes of state or form as described in Reading Sample 3 on page 131 below, for example.



cwympty dwympty what a dustydust it razed arboriginally but, luck's leap to the lad at the top of the ladder, so sartor's risorted why the sinner the badder! Ho ho ho hoch! La la la lach! Hillary rillarry gibbous grist to our millery! A pushpull, qq: quiescence, pp: with extravent intervulve coupling. The savest lauf in the world. Paradoxmutose caring, but here in a present booth of Ballaclay, Barthalamou, where their dutchuncler mynhosts and serves them dram well right for a boors' interior (homereek van hohmryk) that salve that selver is to screen its auntey and has ringround as worldwise eve her sins (pip, pip, pip) willpip futurepip feature apip footloose pastcast with spareshins and flash substittles of noirse-made-earsy from a nephew mind the narrator but give the devil his so long as those sohns of a blitzh call the tuone tuone and thonder alout makes the thurd. Let there be. Due.

— That's all murtagh purtagh but whad ababs his dopter? sissed they who were onetime ungkerls themselves, (when the youthel of his yorn shook the bouchal in his bed) twilled alongside in wiping the rice assatiated with their wetting. The lappel of his size? His *ros in sola velnere* and he sicckumed of homnis terrars. She wends to scoulas in her slalpers. There were no peanats in her famalgia so no wumble she tumbled for his famas

Fig. 50. *An example of encircling and connective pencil annotation to the text (314.16-36).*

Vertical parsing (fig. 51) is a term I use to describe the insertion of short vertical strokes into a word to separate its components, each of which might have its own distinct resonances or connotative trajectory. A word can be broken down into different permutations, sometimes down to the level individual letters. This annotative gesture marks my consciousness of Joyce's deliberate and elaborate use of 'red-herring' connotative associations, his purposefully overloaded portmanteau neologisms, and his playful deployment of individual letters to create additional layers and systems of signification.

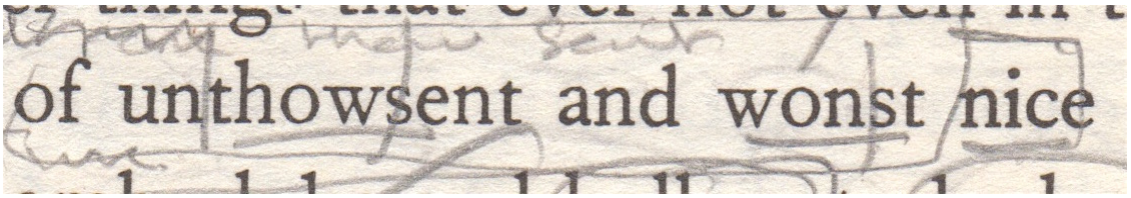


Fig. 51. *An example of vertical parsing annotative pencil marks made onto the text (597.5).*

A balance is needed between open-minded, uncensored reading as the initial consideration of any possibility that emerges in the moment of reading, and the application of a credibility threshold based on what I have come to understand about behaviour of the text. This avoids limiting my reading to what might have been Joyce's intentions while understanding what sense the text is able to generate while remaining a cohesive and integrated work. A threshold of credibility or viability of interpretation is called for. Without this threshold, which is always applied with uncertainty, the project would descend into a connotative nightmare endlessly enmeshed in tracking all possible meanings that could be construed in the text, rather than those recognised by the individual reader, in their role as reader, not literary geneticist or theoretician (though these are also types of reader). The vertical stroke therefore indicates a decision about a component of language in relation to other parts of the text. It effectively contributes to registering the position of the credibility threshold by indicating that I consider a decision to be a personally meaningful response.

Arrows are sometimes used in pairs to indicate that a word or phrase can be read as palindromic or has forward and backward implications. I also used arrow marks as shorthand indications of consciously directed awareness in some of the meta-drawings described below.

Place markers (fig. 52) are short horizontal strokes in margins to mark where a reading session ended. I find them essential as a means of noting where I am up to with any given reading cycle. More specific than a folded corner or book mark, they have increased my awareness of the distinct difficulty in *Finnegans Wake* of

recognising what one has already decoded in the text, even when a passage has been read and marked several times previously. Recursive-ness does not necessarily equate with repetition, as readings can follow varied tangents, assume different tones and engage contrasting plays of association. These simple, necessary marks have lead me to contemplate how deeply the river metaphor runs within the text. The *Wake*'s level of complexity and elaboration completely disrupts the reader's capacity to restrain, hold or naturalize its language, rendering the work genuinely and profoundly re-generative.

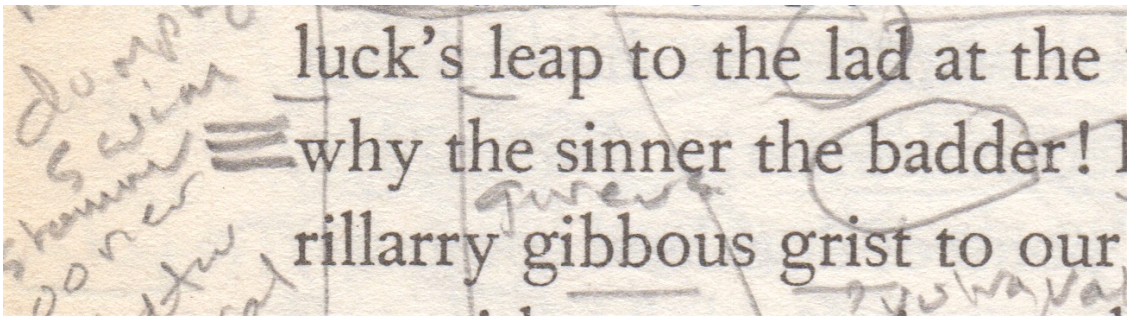


Fig. 52. *An example of navigational place marking in the edition of the text (314.18).*

As I read on I move forward, retrace to and fro across a sentence, diagonally across, return, move back up the page, perhaps back to something remembered on a previous page. The mime of my reading leaves its marks over, around and in the *Wake*. I re-read. New patterns become apparent, bringing with them other implications, perhaps a rash of new connections – points across and beneath the surface, layers, fragments of a new image. Handwriting and drawing can be proximate, adjacent, or even contiguous but remain mutually distinguishable (Petherbridge, 2010:18). Discussing boundaries between handwriting and drawing, Reid (1994:7) identifies the space between what is visible and what is legible as a 'hazardous limbo' in which the 'illusory' division of these domains is removed and in which graphic representation comes to light during natural breaks and hesitations in thought. Her observation of the mutual proximity of the tools and gestures of writing and drawing reveals how easily the mode of writing can slip into that of drawing yet also suggests that we instinctively recognise the difference. As makers and as readers of marks we are aware of the change of state as we move from one to the other, that something essentially different is happening externally (in gesture and material figure) and internally (in intention and imaginative direction).

4.2. Notation

Drawn Space, written space.

In modern literary texts the degree of indeterminacy can increase with the level of detail of the writing, with details appearing to contradict another. This simultaneously provokes and frustrates the reader's desire to picture the narrative. Such frustration degenerates the gestalt (the structured whole conceived as being greater than the sum of its parts) of the text (Iser, 1974:59). Reading through mark making generates the sense of a third space, neither imaginative nor literary, arising neither from the reader's imagination nor from the authority of the text. It is a space in which the language of the text is enacted and becomes manifest. This is a space in which text and reader are present to each other. In the negotiation that occurs territories are suggested that are mutable but not ephemeral. A complex, impure space becomes substantiated through the evident work of reading.

Illustrative drawing translates text between interior and exterior states, from word to internal perception to readable external representation and so on. When this respirational process flows, the reading consciousness seems to oscillate between the textual world and the notional space of drawing via the edgeless space of imagination. In the now of the drawing-reading action the marks that accumulate are only partially apprehended. If, as a drawing reader, I become too conscious of the formal or representational qualities of the image then I falter and fall outside the text, to find myself simply making *a drawing*.

Drawing-based reading explores and exploits relationships between physical and virtual graphic spaces and the occurrence of mental images. The experience is not one of translating a clear thought but of trying to apprehend a vague and fleeting impression clearly enough and long enough to express it. The drawing itself is the only evidence that there was something rather than nothing to express (Petherbridge, 2010:31). Screen-like, the drawing substrate is simultaneously a material surface and a notional space. Formal and virtual qualities of the screen are activated by the imposition of mark on surface and, reciprocally, the qualities of the mark are realised by the ground upon which it is imposed. However, although they may be highly proximate in terms of gesture and material, handwriting and drawing graphemes differ in operation and meaning. The space of writing is a flat, lateral ground that remains flat when receiving the verbal figure. Drawing is generative, activating notional spaces beyond the material substrate more effectively than handwriting, bringing into being virtual spaces in the substrate as marks accumulate. Handwriting, must usually engage with the calligraphic to generate any depth beyond flatly formal, spatially shallow considerations of layout and composition. Drawing disrupts the neutrality of paper and transforms the material into the fictive directly, without the decoding required of letterform. Illustrative drawing engages this capacity to form

notional space, holding material and immaterial properties, and within which ideas can be seen to come into being.

Observation

The reader makes the 'illusion' of mental images from the text and fluctuates between productive involvement in and observation of these images. Opening to the unfamiliar, the reader moves into the presence of the fictional world, experiencing the reality of the text as this happens (Iser, 1974:61). I place my opened copy of *Finnegans Wake* next to an A4 hard backed sketchbook, also opened. I number the sketchbook page to correspond with the page in the *Wake*. I re-read the text, trying to collate and recollect sense from my annotations whilst jotting notes into the verso side of the sketchbook. It is in this way that I confirm and possibly extend observations already noted. Sometimes new things occur to me, the text offering a different view of itself. I re-view Joyce's printed words through my own handwriting, selecting, unpicking, listing and generally re-affirming what I have already recognized to be significant. This has an outward appearance of study and a feeling of accession or appropriation, of being a process of transferal.

I make notes in ink onto the cartridge paper of my sketchbook. Irrationally, for drawings can be made in ink, this affirms the condition of these marks as writing, lending them qualities and connotations of decisiveness and fixity, irrationally, for something written in ink is no less editable or contingent than that which is marked in pencil. Irrationally, the writing of these notes overtly trans-locates the text to my space, to me. The slight but important shift here is a movement from marking the space of the text, and by extension that of the author, editor, publisher and, nebulously, literature, to relocating a textual trove in my own notional domain. Notes, made in the personal drawing/thinking space of the sketchbook are more emphatic than the speculative pencil annotations with which I mark the text.

The process of thinking and organising my thoughts about the text continues as I write. At this stage I frequently identify and record further connections. The gestures of writing themselves becoming sense-making actions. Meaning presents itself and is structured as I read as I write. Apprehending the language of the text as much through the action of responsive gesture as through intellectually directed engagement. As with linear drawing, the gestures of handwriting induce sense making, the momentum of the written line coaxing meaning out of the literary texture. The graphic enactment of a word appears to be complicit in creating the meaningfulness it records. Over the course of the project's practical methodology a typical cycle has developed. On starting a page of notation, irrespective of patterns and previously marked connection I naturally work down the page line by line, summarising key observations made about the content and behaviour of the text at that point. However, as I become re-attuned to various effects of the language this linear progression is often interrupted by digressions, disrupting what might be

considered the conventional flow of reading. Such digressions can occur at the very small scale of nuances turning on an individual letter, or at the larger scale of patterns and other forms at play across substantial sections of text. Readings commenced in a conventionally linear way through lateral progression across and down the page, top left to bottom right, can soon involve regressions back along lines of text and movements across a network of associations distributed throughout a page or a chapter. Such multi-directional reading can quickly develop to include the projection of an axis of attention *into* the page, projecting at a right angle away from the reader, following associative threads into palimpsestic layers beneath the words as they appear in print. This is particularly the case when vertically parsing words in the manner described above.

Reading Sample 3

This is an edited version of the 'Illuminating the Wake' blog, posted in August 2013, about my reading of *Finnegans Wake* (12-15). It provides an example of verbal reflection on the reading of a passage of the text mediated and accompanied by drawing.

These pages of *Finnegans Wake* seem to invite the reader to view the Dublin landscape after leaving the 'museyroom' to observe Biddy, the hen who discovered Anna Livia Plurabelle's letter while scratching in a rubbish tip, and to consider pre-histories of Ireland on all its macro and micro levels of strife, including the birth of the ever-conflicted metaphorical twins Shem and Shaun. Of the many motifs and connotative strands to be found here some emerge with more particularity and have shaped the visual documentation of my reading. We are in a blurry diluvial landscape, itself echoed by a fading print on a bedroom wall (fig. 53). Things float or settle in tidal heaps after the apocalyptic rearrangement of the fall. However, following a transition mediated by historical markers, what is clogged and damp on page 12 foliates into lushness by page 15. The location appears peripheral and there is a sense of distant 'luntum' (London) sleeping (12.5). Dublin is indistinct, both ghost town and city yet-to-be. This wet landscape in which things will start to germinate is simultaneously a bedroom interior. The chains of transformation animated in the text are striking. A cell (a room, the world, an egg) evoking its homophone 'sell' and initiating another chain involving commercial exchange and the multiplication of speculative coins > mercenary > mercenaries > liquidation and so on. The egg form becomes an eye, then some cockles and then cooked eggs, sunny side up. Quinces are suggested, their forms becoming two mounds that proliferate into many hills and other round protuberances (figs. 58 & 59).

Fig. 53. *Clinton Cahill, digitally sampled developmental drawing made during a reading of 'Finnegans Wake' (13) detail showing '…the outwashed engravure that we used to be blurring on the blotchwall.' (13.6-7), a print on the bedroom wall echoes the diluvial landscape in which a city is yet to rise. Charcoal (detail).*

The association of Dublin with 'doubling', pervasive throughout *Finnegans Wake*, occurs here as cell division; growth and the proliferation of life-in-death, anticipating the arrival of Shem and Shaun, split aspects of an originating singularity (HCE) and opposed principles in need of reconciliation, unconsciously trying to be unified (Burgess, 1965:14-15) (figs. 58, 59 & 62). An image of things in frenetic orbit around a point of stasis (the dormant body), the letter 'o' becomes very apparent typography and graphically - a dynamic representational echo of elements at play deep within the text. A further example of the recognition and tracking this kind of emergent form through drawing can be seen in my sketchbook pages for 129 (figs. 6 & 64). By page 15 the muddy prehistoric midden-scape has become more like a fairy tale hedgerow or tangled forest, a pastoral setting within sight of the town that will be. The atmosphere is now more midsummer night's dream than blasted heath (figs. 57, 66 & 67). Relentless binary collisions in the *wake* are visible here; romance/violence, beauty/ugliness, barbarism/civilization, and the scene is set for the comic meeting of Mutt and Jute, themselves incarnations of Shem and Shaun (16) (Cahill, 2013).

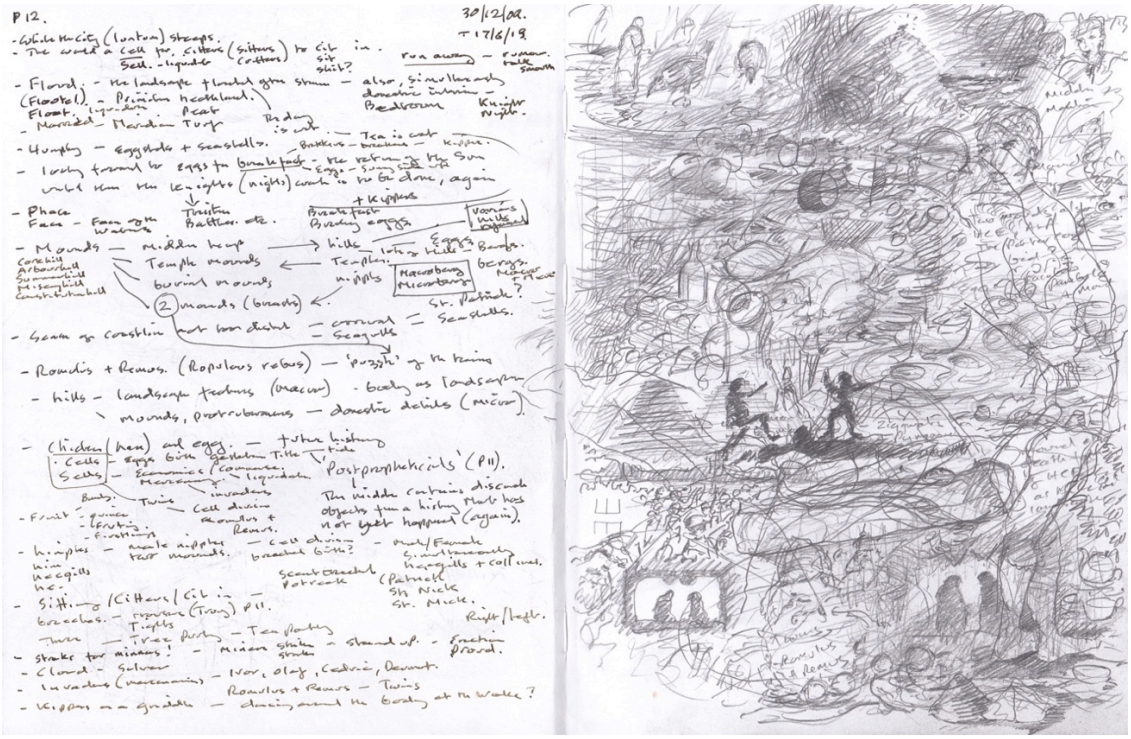


Fig. 54. *Clinton Cahill, hand-written sketchbook synthesis and drawing of mental impressions received during a reading of 'Finnegans Wake' (12). Visible on the right-hand page are features of the text such as the yet to be born warring twins, Shem and Shaun, various mounds, reverberating forms of fruit, barrels and seeds, and a version of HCE's sigla. Ink and pencil.*

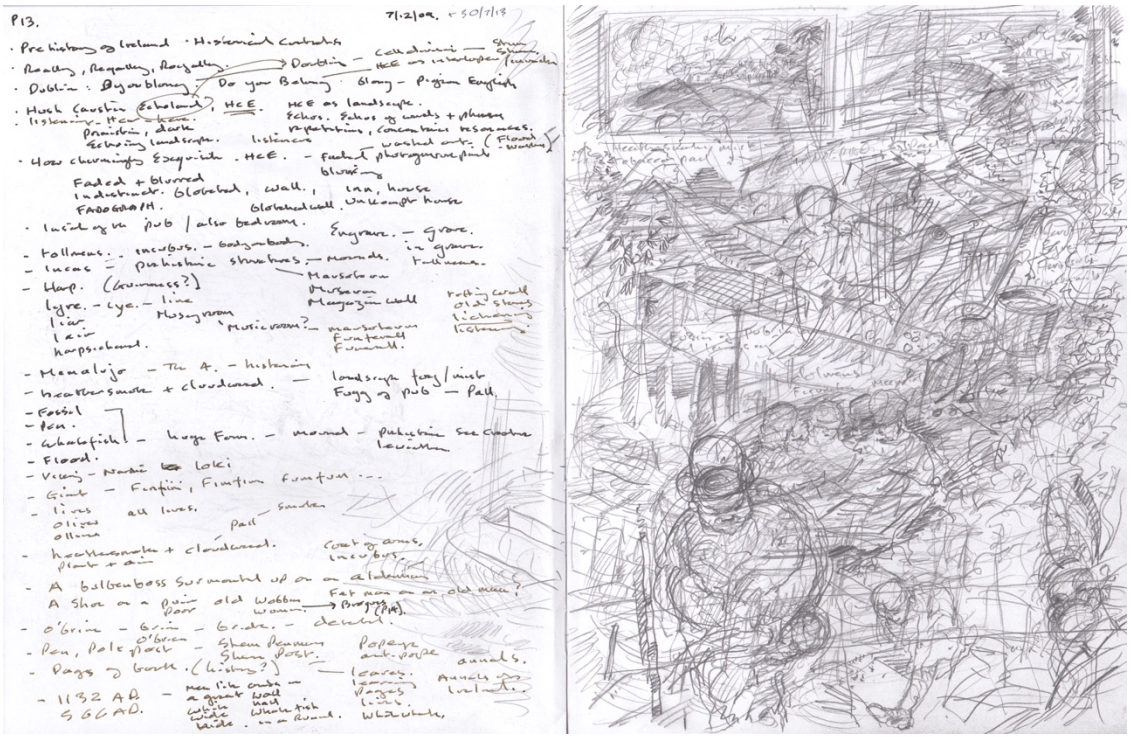


Fig. 55. *Clinton Cahill, hand-written sketchbook synthesis and drawing of mental impressions received during a reading of 'Finnegans Wake' (13). Ink and pencil.*

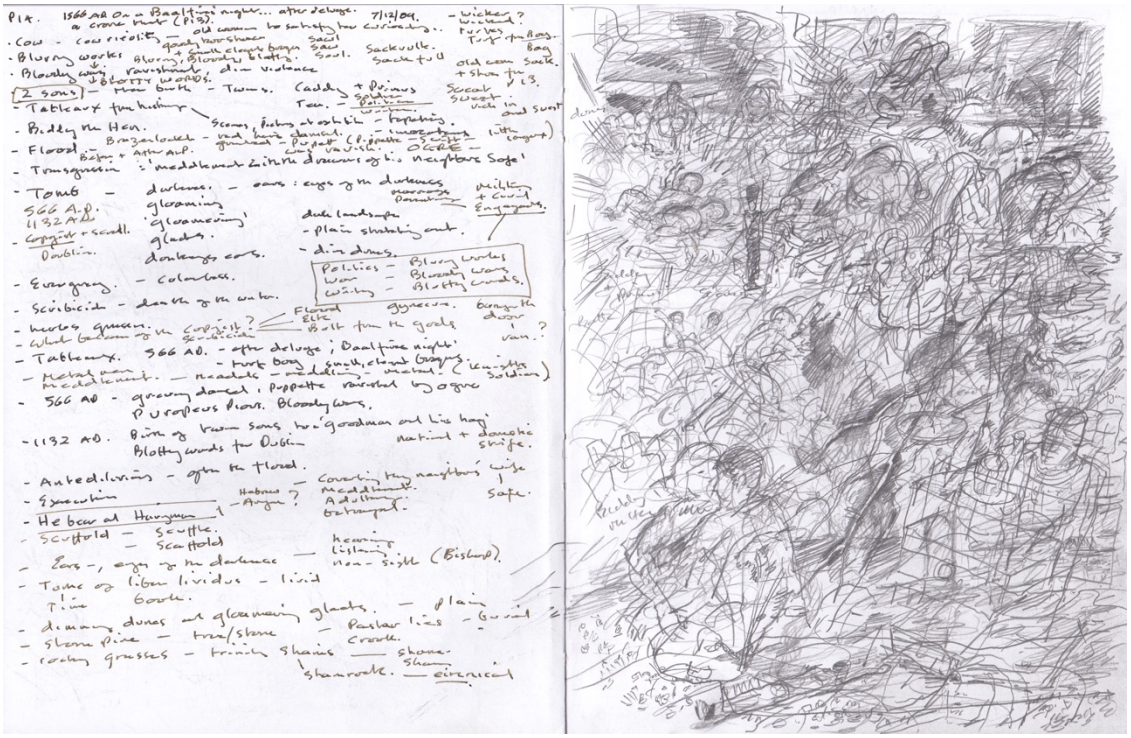


Fig. 56. *Clinton Cahill, hand-written sketchbook synthesis and drawing of mental impressions from a reading of 'Finnegans Wake' (14). Ink and pencil.*

Fig. 57. *Clinton Cahill, hand-written sketchbook synthesis and drawing of mental impressions from a reading of 'Finnegans Wake' (15). Ink and pencil.*

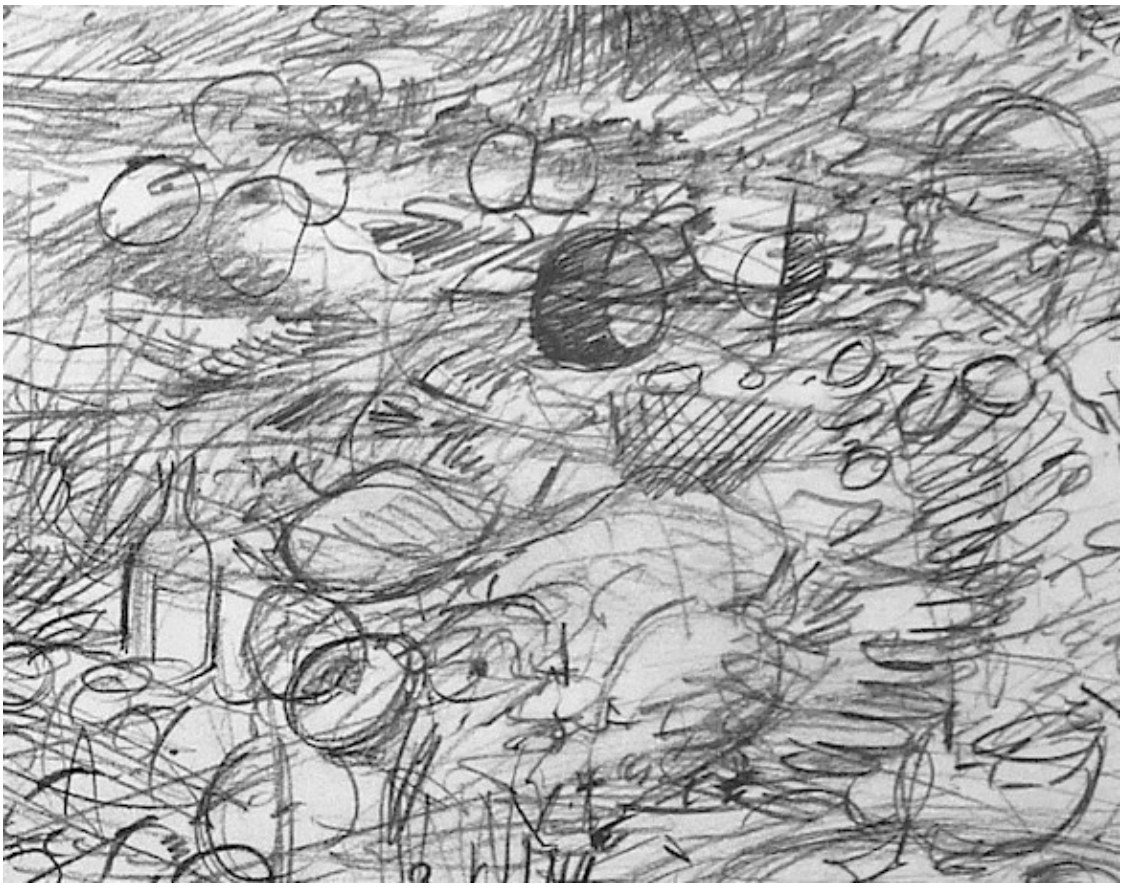


Fig. 58. *Clinton Cahill, digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (12). Pencil.*

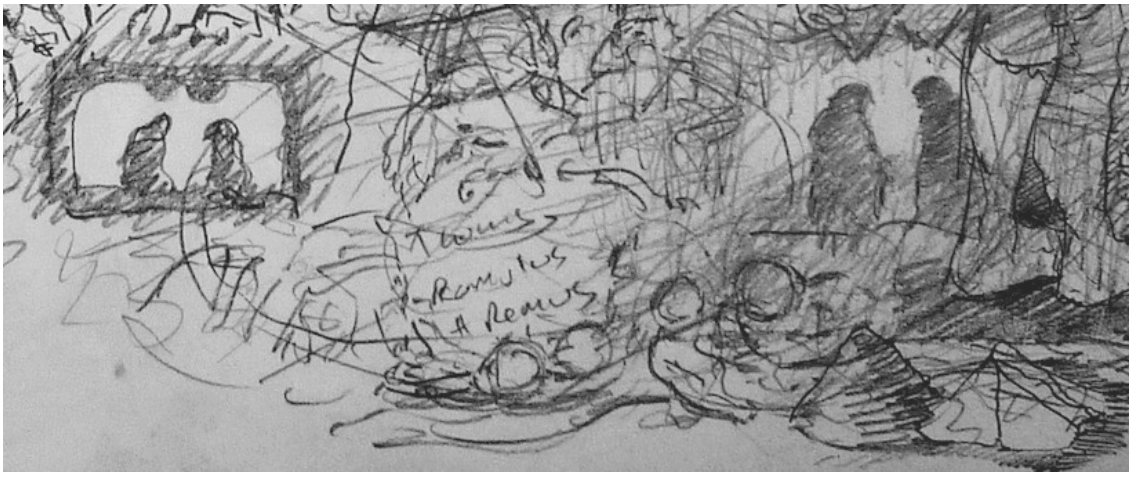


Fig. 59. *Clinton Cahill, digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (12). Pencil.*

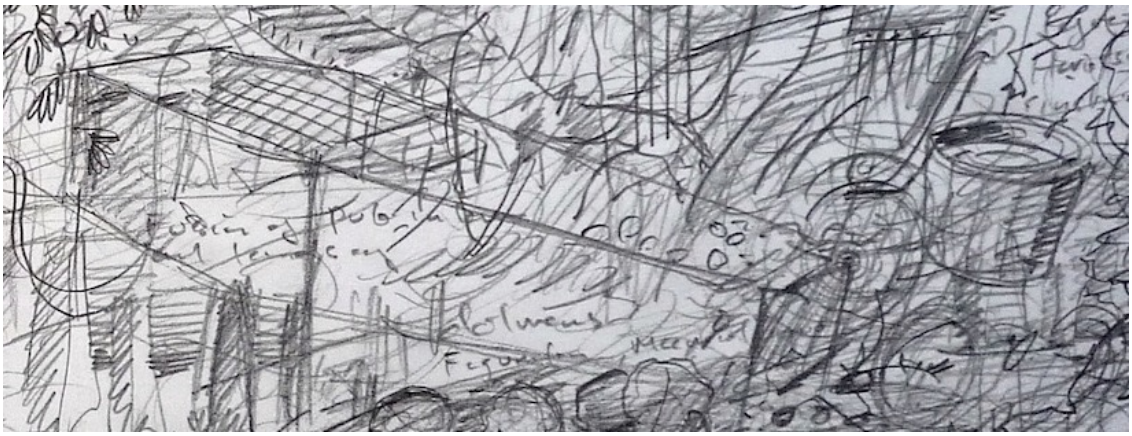


Fig. 60. *Clinton Cahill, digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (13). Pencil.*

Fig. 61. *Clinton Cahill, digitally sampled detail from a developmental drawing made during a reading of 'Finnegans Wake' (13) in response to the words 'Mammon Lujius in his grand old historiorium' (13.2). Charcoal (detail).*

Fig. 62. *Clinton Cahill, 'Shem and Shaun emerging as Primas and Caddy', digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (14) showing an emergent image of the embattled twins, Shem and Shaun, in their incarnation as Caddy and Primas, out of a doubling of circular pencil gestures redolent of other rounded forms generated in the same passage of text. Pencil (detail).*

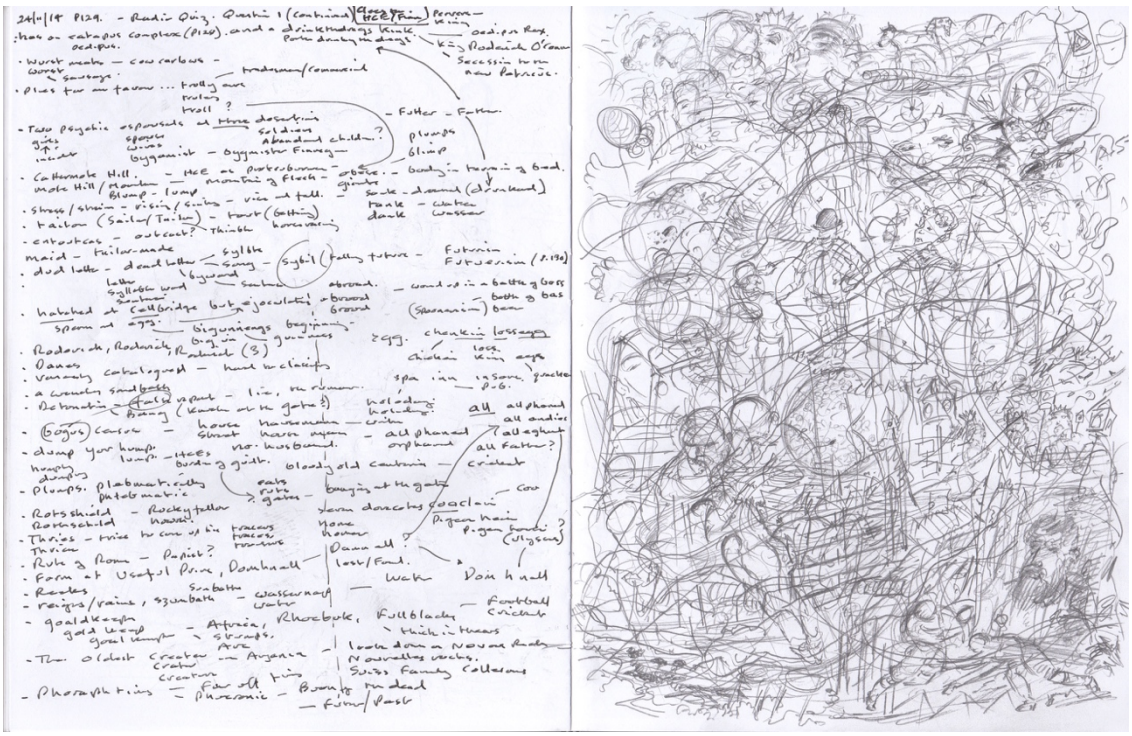


Fig. 63. *Clinton Cahill, hand-written sketchbook synthesis and drawing of mental impressions of 'Finnegans Wake' (129). Ink and pencil.*

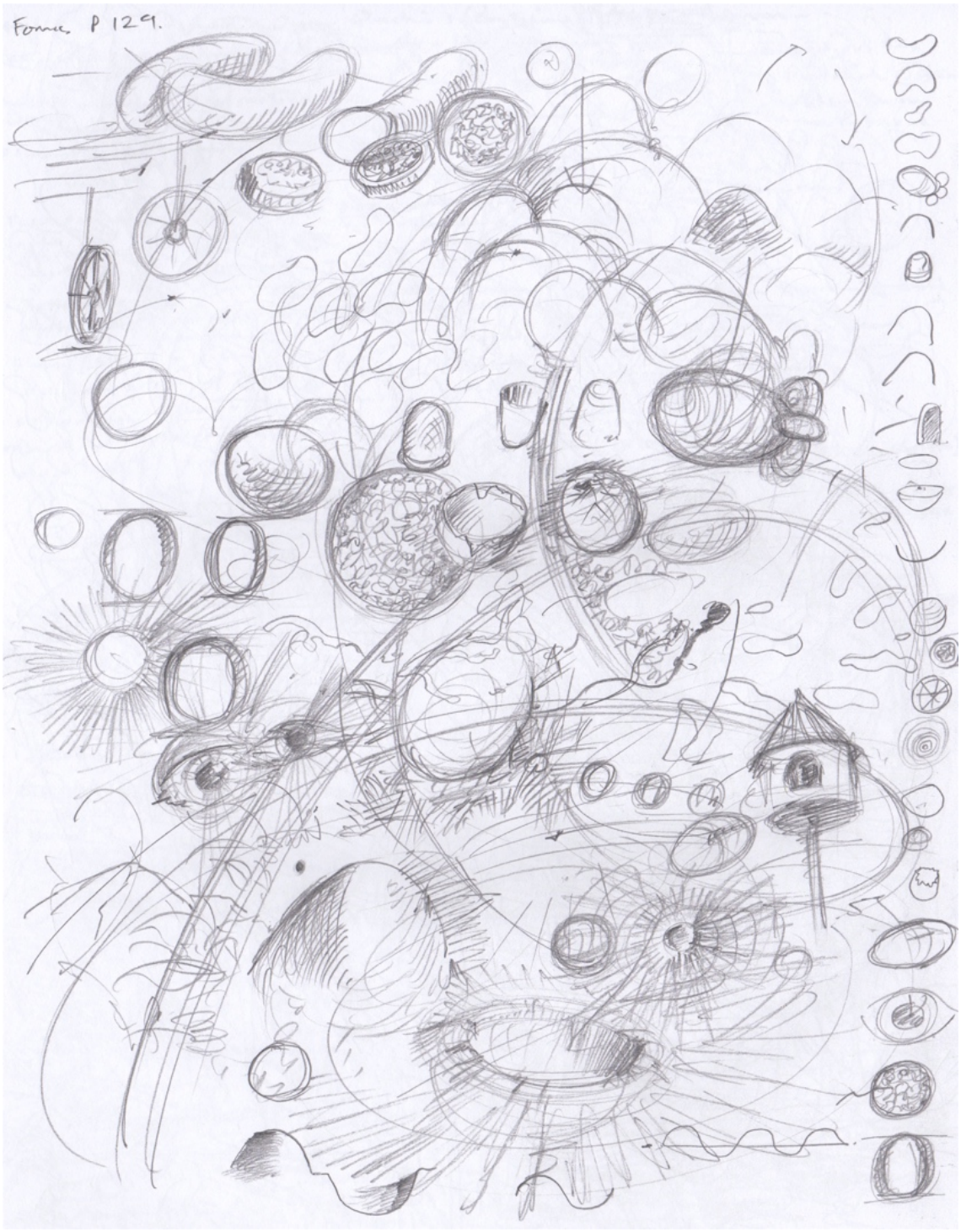


Fig. 64. *Clinton Cahill, drawing of mental impressions received during a reading of 'Finnegans Wake' (129) showing the text's generation of associated emergent forms. Pencil.*

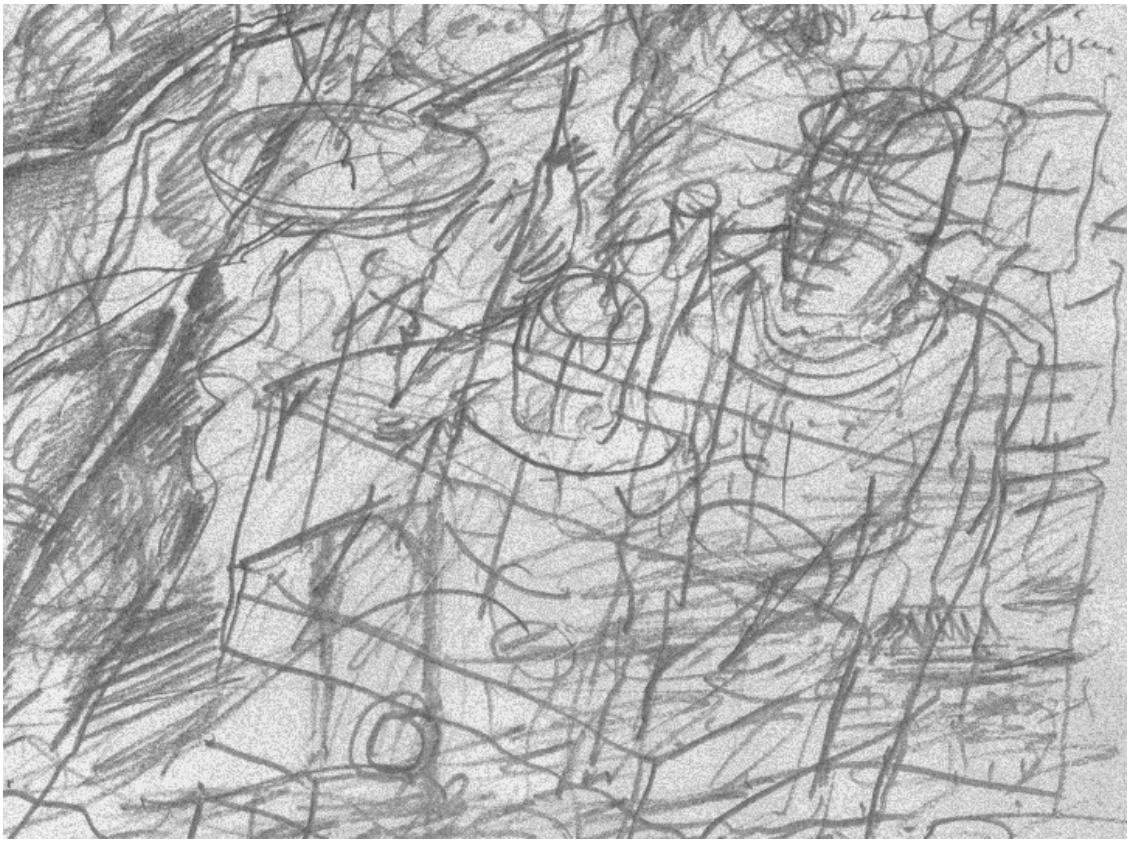


Fig. 65. *Clinton Cahill digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (14). Pencil.*

Fig. 66. *Clinton Cahill, digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (15). Pencil.*

Fig. 67. *Clinton Cahill, developmental drawing made during a reading of 'Finnegans Wake' (15). Charcoal.*

(End of reading sample)

Reading-through-drawing

Reading-through-drawing requires the knack of paying appropriate attention to the text while observing and recording momentary interior impressions. This is not very different to the skill of any reader of literature moving between awareness of external circumstances and enjoyment of their interior imaginative experience. Drawing is usually done immediately after writing notes on the verso sketchbook page. If such close succession is not possible then I need to re-read the annotated page and my summary sketchbook notes before proceeding to draw from the text.

The transient quality of the point at which there is a sense of the production of meaning is articulated by Manguel in his observation that

> 'Between the blankness of the page and the authoritarian letters in black, there is a space, a moment, a colour in which, ever changing, the writer and the reader both may find illumination just before the meaning is consumed by flames' (Manguel, 2010:112).

Annotation of the text, written sketchbook notes and drawing rely on maintaining openness to mental impression and acceptance of the internal image *as it appears*, even when the image response seems to be literal or clichéd. This entails resisting any urge to adjust, organise or compose, requiring instead concentration on recording and accommodating the image on the sketchbook page in a way that has affinity with the text as it is directly encountered. This procedure remains true to fundamental illustrative practice while providing an alternative to the fixed episodic representations of conventional literary illustration.

The technique of reading-through-drawing requires the development of a fluid reading mode in which, with the right focus of attention on the external text, allows internal images to present themselves to the mind in whatever way they occur, irrespective of previous readings. Attention is then divided between observing initial internal image responses and exteriorising them as representations through drawing. Speed is crucial in apprehending these impressions at the fleeting rate at which they emerge and transform. A level of continuous agitation is also needed to withhold attention from the emergent drawing and to avoid dwelling on its qualities whilst 'inside' the text. Rosand describes the body in a Rembrandt drawing, the sense of a body being and moving through the world, how this has been felt and conveyed rapidly and instinctively through the drawn gesture that becomes the graphic record of an imagined, internally re-enacted pose discerned with equal rapidity by the viewer (Rosand, 2002:234-5). This description also evokes, for me, something of the sense of the reader moving through the text and how dynamic, sketchy yet emotionally nuanced images can instinctively appear in immediate response to words before rational judgement can attempt to order or improve them.

The graphic residue of drawing-based reading tonally inverts the mental objects it traces. Pencil drawing generally comprises a dark figure on a light ground, dark gesture in a light space, whereas the mental impression is usually perceived as light phosphorescent 'mark' against dark background. Even imagined daylight invoked through literature occurs within a broader dark space, redolent of cinema. The edgeless-ness of the interior percept is reminiscent of cinema also in the way that attending to its edges can eject the viewer from the essential interiority of the experience, placing them outside the text, left merely holding a book. So too with reading-through-drawing where attention must remain on the observed interior impression. Graphic space is particularly elastic in the initial moments of drawing and has vibrant, unbound potential (Petherbridge, 2010:33) but over-consciousness of the drawing process can result in exit from the text and marks which are produced 'outside' the language to which it purportedly responds. The subjective movement from printed text to drawn mark is inevitably precarious and inconsistent. This very imperfection and incompleteness of medial translation however, extends meaning in the text. It ensures interpretation rather than mechanical transposition. Adapting literary text through drawing directly encodes reader experience in the mark, in the moment of reading. The residual, blissful grapheme records gesture, rhythm, friction, expression - the little death of the reader.

Observation.

I glance frequently at my written notes as I draw to reassure myself by double-checking that the source of whatever meaning I take or make can be coherently and reasonably associated with something printed or noted on the page. This glancing immaterially stitches together text, annotation, hand-written synthesis and drawn response with the invisible thread of restless vision. There is in this action also encouragement that making meaning from such a text is possible. As with drawing itself - feasibility is self-generated through action, the possibility of significance unfurls with the coming into being of response. Do reading, inner observation and externalized response really occur simultaneously? Is reflexivity in the practice of reading-through-drawing seamless? When the process works effectively I experience periods of flow that, while not themselves indicative of absolute synchrony, do have a sense of optimal fluidity of movement between internal and external conditions of the kind attributed to a state of 'flow' (Csikszentimihalyi, 1990).

A passage of *Finnegans Wake* can become suddenly unfamiliar and impenetrable, even though I may have read and annotated it previously. Though this kind of textual amnesia may occur with other densely textured writing, it appears to be one of the basic operational characteristics of reading the *Wake*. The constant possibility of losing rapport with the text indicates a central precariousness in the kind of literary experience addressed in this project. The language of the *Wake* carries no guarantee of communication from one moment to the next, nor even the pleasure of a sensual, nonsensical momentum, hence the participation it demands of the reader, an effort

continually expended and extended into the text to maintain the space in which reading can occur. Integrating drawing with the process of enactive reading accentuates the bodily and material engagement with the text. It supports the generation and perpetuation of such a reading space through visible amplification of the work of reading.

I re-emphasise that the linear drawing method used is tonally restricted and devoid of colour, able only to partially and incompletely encode mental impressions in the moment of reading. Nevertheless, it notices and notes something of what is 'seen' by the reading mind. Marks drawn in reading mnemonically trace mental impressions and as with annotations, their gestures retain the intention of reading. Through its movement and marks the pencil mimes my states of decisiveness, hesitation, agitation, urgency, frustration etc. These conditions are also readable in the representations of my internal impressions. The contingency of these marks appropriately signals an openness of intention in the capturing of acts of seeing and thinking, the incomplete and incompletable trace of subjective meaning from ostensibly infinite possibilities available in the text as an open work.

Drawing both forms and documents synchronically and diachronically. It records my reading in the moment of encounter with the text and as it is implicated in my individual temporal, social and cultural context. An accumulation of my reading over indicates the mutability of the text. It visualizes such mutability in its appearance in the reader and in relation to the broad contexts of the history of *Finnegans Wake* and of shifting perspectives on the effects of James Joyce writing on culture. My *Finnegans Wake* is subjectively reconstituted moment by moment in its becoming as a new object.

A typical sketchbook drawing cycle for a page of the *Wake* begins at the top left, moving across the paper following the conventional lateral flow of the printed text. The general progression is from the top to the bottom of the page. When I try starting in the middle of the page the marks feel dissociated from the reading act, I have difficulty in synchronizing reading-drawing motion and continuity between the two is disrupted. Proceeding properly, drawing becomes attuned to the movement of reading. Mark-making gradually becomes more decisive and clusters of images form from passages of read text. I return to words or phrases to reinforce existing notes or superimpose a changed impression. Traces accumulate, registering the sense of a passage as it is formed and is grasped in reading. Concretisation of the text is expressed materially in the moment it is experienced. I recognise in this process Petherbridge's description of the calligraphic maelstrom of undifferentiated lines, 'noisy' and 'fervid' marks made in rapid, fleeting gestures characteristic of initial thoughts and first responses to perceptions (Petherbridge, 2010:39). The reading-through-drawing method I have apply uses swiftness and the probing or grasping gesture of drawing as a matter of praxis, but also for its denotation of movement,

continuous transition and the essential mutability of the text to which it is a response. Because they are unstable, fleeting and incoherent the drawing of mental images needs to be performed quickly. These images are poised on the edge of consciousness. Their perception requires a kind of peripheral inner vision because they spill away if grasped at directly or too eagerly. However, drawings that utilise the sketchiness or energy that comes with speed open themselves to the criticism of being counterfeit, of exploiting the apparent trace of rapid formation as a stylistic ploy which imitates conceptual activity or emotional response (Petherbridge, 2010:49). This is categorically not the case in this project, where the visual quality of the drawings themselves is an outcome of the intention to record unstable mental impressions as they appear. To the extent that it is possible to verify this process at all, evidence of it is discernible in the drawings themselves and the relationship between them and the specific passages of *Wake* text.

Marks begin to fill the sketchbook page. I compress images drawn from latter passages of text into the remaining spaces of the sketchbook page, not to ensure their legibility but to visualise them as clearly as I can in the moment and momentum of the technique. Or I draw them over earlier images, using a more incisive line and maintaining the visibility of previous layers, emphasising selected shapes and key emblematic or summarising forms as they emerge, in recognition of their status in my reading at that point. The limitations of the sketchbook become apparent in the struggle to accommodate each impression as it occurs, just as the *Wake* itself makes apparent limitations in the codex form. It constrains visualization of the text while revealing the fundamental absurdity of my project, an absurdity central to reading the *Wake*. My capacity to observe and record impressions while reading has become more acute as the project has progressed. There are occasions when responses to the text are more than I can accommodate on one sketchbook page, extending drawing over additional pages and varying my usual one page of text to one sketchbook page regime (figs. 68 & 69). This state of affairs again leads me to consider the artificiality of the constraints imposed by the book format relative to how the text desires to operate. Relationships of scale, between printed text and the edgeless interior image, for example, and the scale and format of substrates for accommodating visualizations of the spaces of literary experience. Scale also relation to handling the material book, body orientation, posture, gesture.

I can only sustain the three-way attention split of reading-through drawing for short periods of an hour or so, even in state of ‘flow’. The sensation is of being ‘in’ the text using this method is qualitatively dissimilar to entranced or immersive reading without drawing and to the passively receptive mode of more generalized literary reading. The difference seems to arise from an amplified sense of the production of the text through physical gestures that parallel the mental gestures of reading. As the text is enacted and externalized through marking the sense of the interiority and interior spaciousness of the experience is deepened.

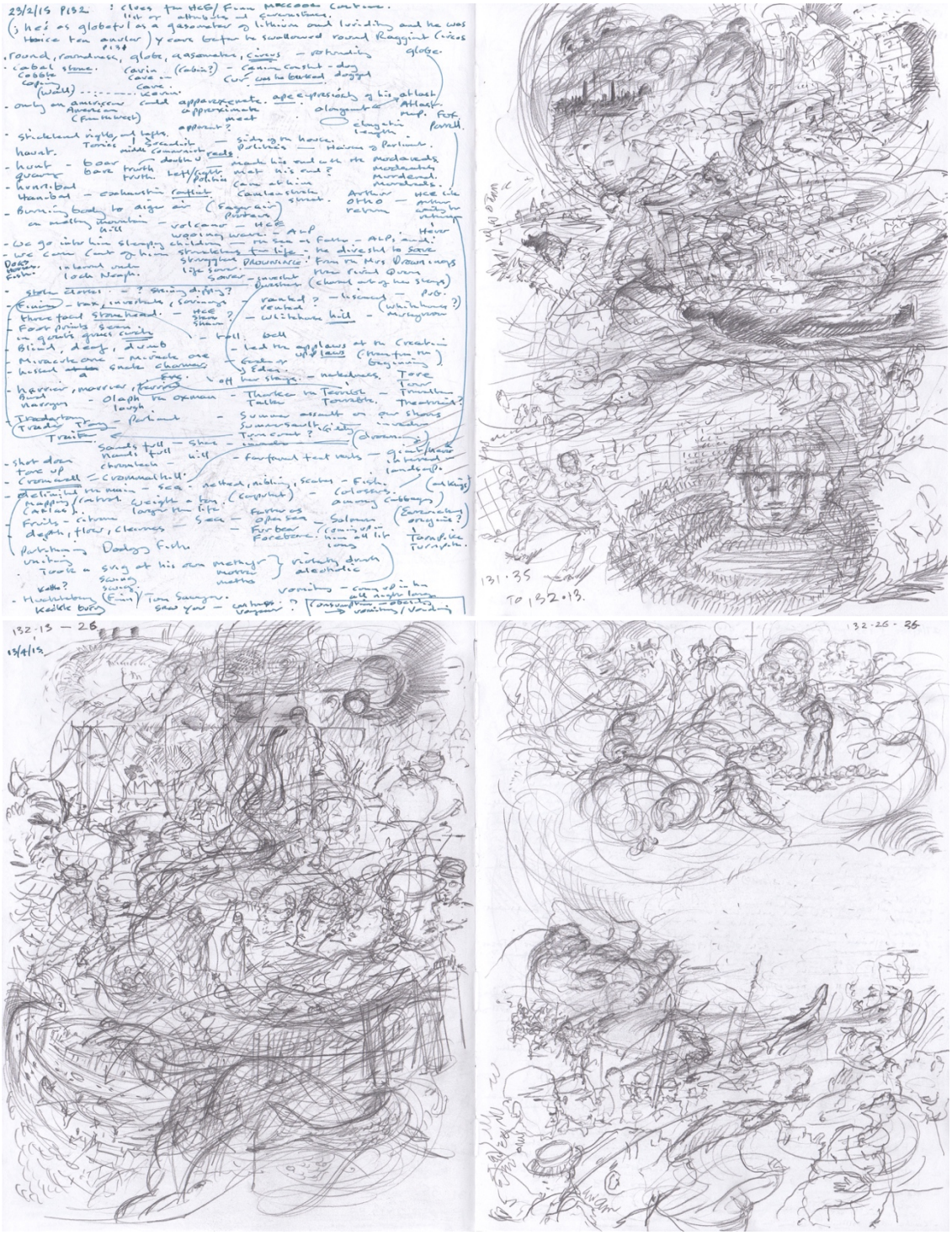


Fig. 68. *Clinton Cahill, example of drawing extended over three sketchbook pages to accommodate hand-written sketchbook synthesis and drawing of mental impressions received during a reading of 'Finnegans Wake' (132). Ink and pencil.*

Fig. 69. *Clinton Cahill, example of drawing extended over three sketchbook pages to accommodate hand-written sketchbook synthesis and drawing of mental impressions received during a reading of 'Finnegans Wake' (134). Ink and pencil.*

Scale

The larger developmental drawings I have made in charcoal, pencil and ink (e.g. figs. 70-72, 75-78, 81-87) are a step removed from those made directly and sequentially into the sketchbook. Like the sketchbook drawings they are undertaken with the annotated text and sketchbook notes to hand. This incremental remove arises from them being made from selected passages of text and from the fact that their scale

necessitates a drawing different from a natural reading or writing posture. I stand, using shoulder and elbow as much as wrist and knuckles. As with the specific use of mechanical pencil mentioned above, this is a small consideration but one having a notable effect on gesture, on the performance of the drawing, and therefore on interactions between drawer, drawing and text. This shift also introduced deeper consideration of the mimetic aspect of the practice. These larger drawings have enabled exploration of the scale of drawn marks in relation to visual field, gesture, notional, and material space; also of the reading environments and posture. By moving beyond the sketchbook scale I can explore how actively responsive 'non-finito' open drawing might constitute an alternative, more appropriate mode of drawing *Finnegans Wake* to that seen in finished or fixed compositions of conventional literary illustration such as those made by John Vernon Lord, for example (fig. 31). Larger format drawings resolve the issue of accommodating the proliferation of textual referents while retaining close adaptive correspondence with the interpreting subject, not least through their registering of the bodily relationship between reader and text in the intimacy of reading (Cahill, 2016a).

Reading Sample 4

This is an edited version of the 'Illuminating the Wake' blog posted in September 2013. It describes my reading of *Finnegans Wake* (15-18). I use it here as an example of verbal reflection of the text mediated and accompanied by drawing.

Finnegans Wake (15-18) includes an account of the meeting of Mutt and Jute. These are incarnations of the ever-conflicting brothers Shem and Shaun that appear amongst the rubble of fallen civilization in the Viconian cycle of history which forms one of the basic frameworks of the text (figs. 70-74). Fragments of past life and language can be read in the dust of this post-catastrophic landscape, constituting the runes and ruins over which a future city is imagined. In a theatrical aside Mutt describes to the reader a bizarre figure appearing before him out of the gloom. Aware of their mutual strangeness he imagines that he himself appears to counterpart as some sort of 'dragon man' (15.34). This term, for me, initially evokes Blake's 'The Ghost of a Flea' (c.1819) as I connect it with:

> 'Flippety! Fleapow!
> Hop!'
>
> (15.27-28)

This type of allusive ricochet is common in the *Wake*. I see the Mutt-Jute encounter as that of metropolitan sophisticate meets Neanderthal man, tourist meets indigene, time traveller meets ancestor, with all the ensuing opportunities for both

misunderstanding and revelation. The dialogue commences with Jute's exclamation "Yutah!" (16.10), which is both animal howl and cowboy yodel. It attempts the uttering of 'utter' or 'Jute', sparking diverse chains of association; the Wild West (Utah) and things having also catastrophically 'gone west', later to be reinforced with such phrases as 'Bisons is bisons' (16.29) and 'grilsy growlsey' (16.35). Their exchange abounds with references to hearing and vision, speaking and seeing, showing and telling in a hilarious rehearsal of the universal struggle involved in the act of communicating, of what it is like to try to speak and hear, to extract sense from the language of an 'other'. Whether in portrayal of stupor-inducing catastrophic shock, or the sheer effort of using newly recovered language, Joyce 'thickens' the semantic divide between the two speakers to the point where it becomes tangible to the reader as a feeling in the mouth. This attention to the difficulties of speaking and listening, the slipperiness of words (spoken, seen and heard) is both satirical and empathetic towards the reader's attempts at negotiating and reconciling the appearance and the sound of the text. Several drawings I have made of this passage attempt to record the visual rhythm and arrangement of their exchange. Things shifted and refocused with each reading/drawing, allowing different aspects to come to prominence and revealing fresh nuance in the text; layers concerning pubs and alcohol ('*ale*brill', '*porter*full' 'Aput the buttle…', 'The Inns of Dungtarf', 'Ghinees hies good for you.'), suggestions of different cities, including variants of Dublin ('ramping riots of pourios', Paris, 'dabblin', Brian d' of Linn', dun blink', 'rutterdamrotter, 'babylone' and 'riverpool'). A more abject thread runs through sewers - dung, puddles, bits of skin, bones, liver, dumping, rubbish, stench and other unsavoury excess. Davis (2013:8) identifies that as meaning is released in the moment of 'verbal breakthrough', the ghosts of un-chosen, alternative words are also present. Throughout *Finnegans Wake* the traces and fragments of 'competing', often opposing words remain present in the text. The process of trying these words as initial, tentative utterances is left as a visible residue of the very effort of learning to read. The comedic Mutt-Jute dialogue, one of three in the *Wake*, which appear to be based on the early 20th century American comic strip characters Mutt and Jeff, leads to a profoundly literary image of humanity scratching away at stratified sediment of written language, the rich fundamental humus that lies beneath transient cultural structures and their everyday manifestations. It presents an image of society grubbing around doing the best it can with the fragments and leftovers of its legacy while dreaming of marvels to come (Cahill, 2013).[37]

(End of reading sample)

[37] Mutt and Jute (16.10-18.16), Butt and Taff (338.5-354.21) and Muta and Juva (609.24-610.33).

Fig. 70. *Clinton Cahill, larger scale developmental drawing showing mental impressions recorded during a reading of 'Finnegans Wake' (15) showing 'The Meeting of Mutt and Jute'. Pencil. 43x61cm.*

Fig. 71. *Clinton Cahill, larger scale developmental drawing showing the recording of mental impressions during a reading of 'Finnegans Wake' (16) 'The Conversation of Mutt and Jute'. Pencil. 43x61cm.*

Fig. 72. *Clinton Cahill, larger scale developmental drawing showing mental impressions recorded during a reading of 'Finnegans Wake' (18-19) 'The Conversation of Mutt and Jute'. Pencil. 43x61cm.*

Fig. 73. *Clinton Cahill, digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (16) showing the emergence of the indistict figures of Mutt and Jute in the density of intersubjective space in which communication is attempted during this 'Wake' episode. Pencil.*

Fig. 74. *Clinton Cahill digitally sampled sketchbook detail from a drawing made during a reading of 'Finnegans Wake' (16) showing Mutt and Jute as aspects of the fisioning of HCE. Pencil.*

Fig. 75. *Clinton Cahill, developmental drawing showing mental impressions recorded during a reading of 'Finnegans Wake' (66) a depiction of the character 'Shaun the Post' in response to '…this kiribis pouch filled with litterish fragments…' (66.10 – 27). Pencil. 34x61cm.*

Fig. 76. *Clinton Cahill, larger scale developmental drawing showing mental impressions recorded during a reading of 'Finnegans Wake' (604). Pencil. 43x61cm.*

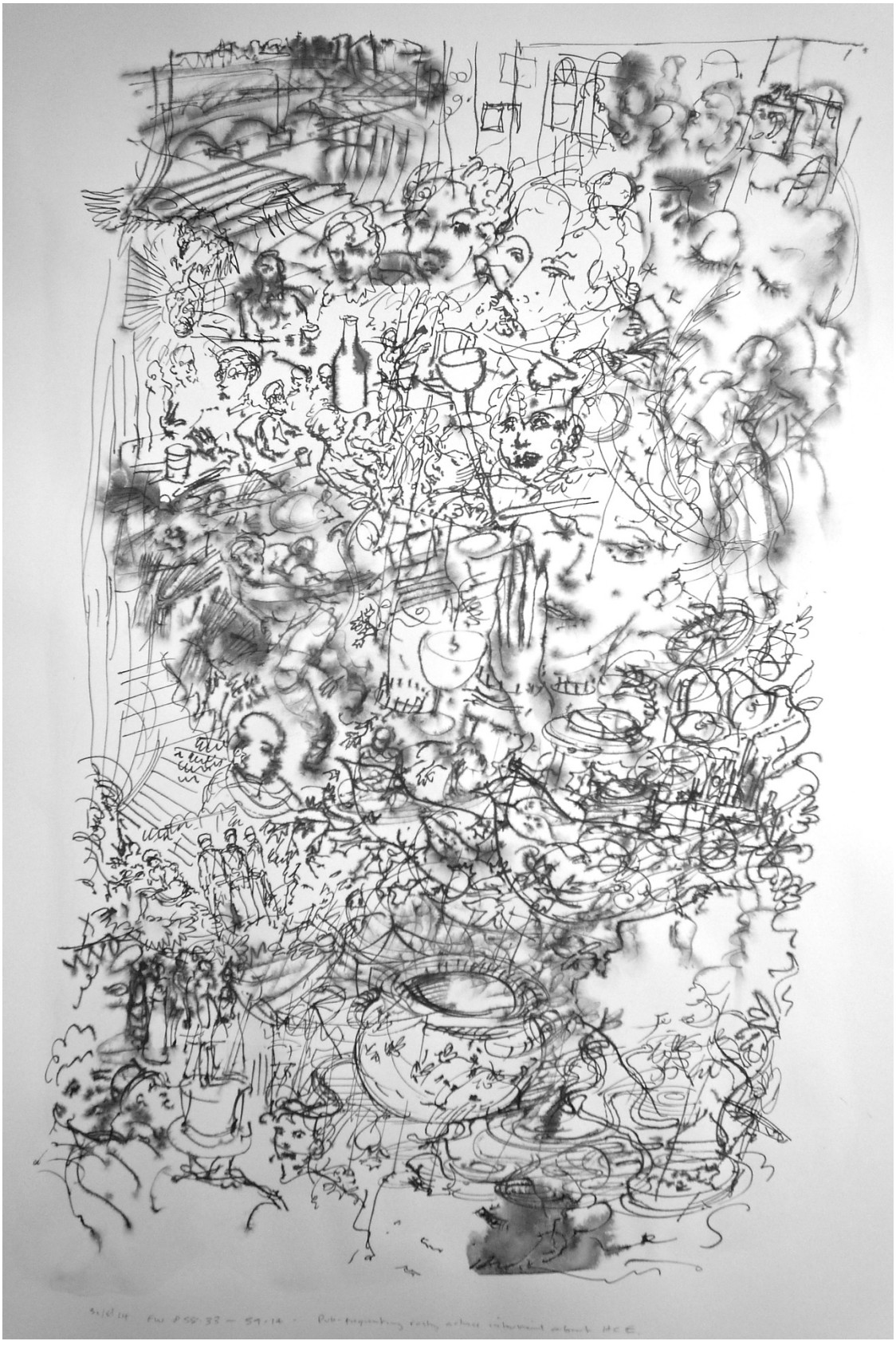


Fig. 77. *Clinton Cahill, larger scale developmental drawing showing mental impressions recorded during a reading of 'Finnegans Wake' (58.33-60.16). Ink and wash. 43x61cm.*

Fig. 78. *Clinton Cahill larger scale developmental drawing showing mental impressions recorded during a reading of 'Finnegans Wake' (58.1-15). Ink and wash. 43x61cm.*

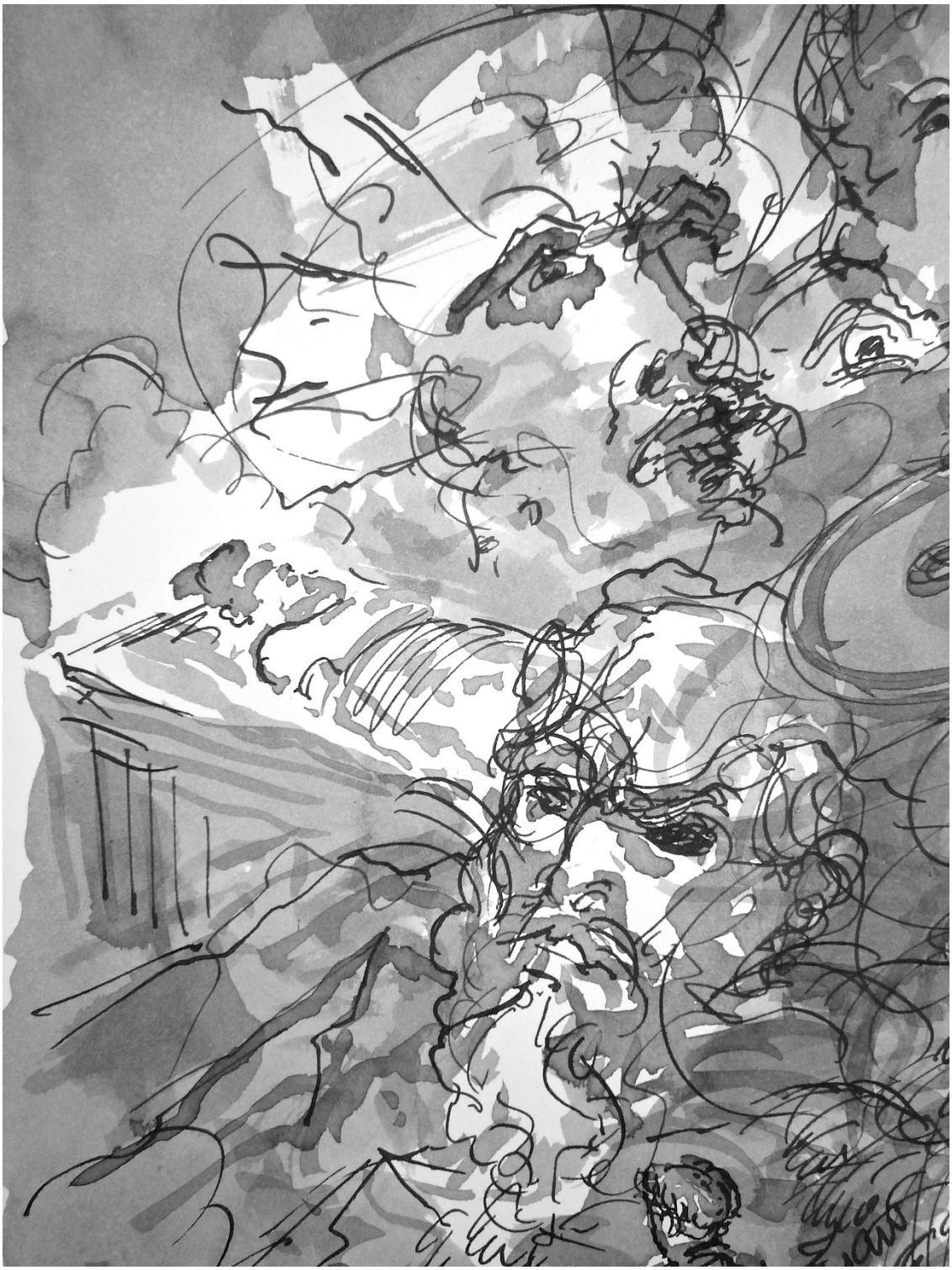


Fig. 79. *Clinton Cahill, 'His Thing Mod have undone him…all we are his bisaacles' digitally sampled detail from developmental drawing of 'Finnegans Wake' (58.1-15) (58.1-2). Ink and wash.*

Fig. 80. *Clinton Cahill, 'They have waved his green boughs o'er him as they have torn him limb from limb' (58.6-7) digitally sampled detail from developmental drawing of 'Finnegans Wake' (58.1-15). Ink and wash.*

Fig. 81. *Clinton Cahill, larger scale developmental drawing showing mental impressions recorded during a reading of 'Finnegans Wake' (18). Ink and wash. 43x61cm.*

Fig. 82. *Clinton Cahill, 'The re-arrival of Sir Tristram', developmental drawing for 'Finnegans Wake' (3.4-15). Charcoal.*

Fig. 83. *Clinton Cahill, developmental drawing for 'Finnegans Wake' (5). Charcoal.*

Fig. 84. *Clinton Cahill, developmental drawing for 'Finnegans Wake' (13). Charcoal.*

Fig. 85. *Clinton Cahill, 'So her grace o'malice kidsapped up jiminy Tristopher and into the shandy westerness she rain, rain, rain.' (21.5-36) developmental drawing for 'Finnegans Wake' (21-23) from the 'Jarl van Hoother and the Prankquean' episode. Charcoal.*

Fig. 86. *Clinton Cahill, developmental drawing of 'Finnegans Wake' (48.1-9). Charcoal.*

Fig. 87. *Clinton Cahill, 'And roll away the reel world, the reel world, the reel world!' (64.22-29) developmental drawing for 'Finnegans Wake' (64). Charcoal.*

'Oneiratic Gloworld'

Bishop identifies the active resistance of *Finnegans Wake* to being visualized, while acknowledging the difficulty this poses for the visually preoccupied reader and the general problem of operating conscious language without referencing the visual. It seems that the more Bishop analyses the unseeing-ness of *Wake*an text, the more interesting its scopic domain becomes, and the more one is drawn into the visuality of the reading experience it engenders (Bishop, 1986:217). The internal visuality of *Finnegans Wake* as a perception of interior images provoked during reading is experienced as a succession of phosphorescent impressions in an edgeless space which is un-reliant on the physics of everyday light (Bishop, 1986:216-263). Drawing in charcoal and pencil can record impressions at the requisite speed but at best can only partially convey these qualities of interiority. They say little about the nature of the space within or before which the impressions are experienced. Investigating this, I used bleach as a medium to 'un-draw' mental images from a background wash of writing ink. This provided a reasonably fluid and immediate means of emulating these phosphorescent events while resonating with notions of removal and absence in Bishop's discussion of the unconscious sensorium of the *Wake* (figs. 91-93, 104 &105). Importantly this defines the drawings as illustrative in that they engage notions of illumination and the delineation of narrative, albeit in its most convoluted, foliate condition.

Reading Sample 5

This reading sample is derived from an 'Illuminating the Wake' blog for the James Joyce Centre in Dublin, posted in March 2015. It is verbal reflection on my reading of *Finnegans Wake* (75-80) mediated and accompanied by drawing.

> 'As the lion in our teargarten remembers the nenuphars of his Nile…'
> (75.1-2)

Finnegans Wake I.4 begins with besieged Humphrey Chimpden Earwicker (HCE) dwelling on what he regards as his unfortunate beguilement by two young girls on whom he may have been spying (or worse) in Phoenix Park, a misdemeanour which has led to his downfall. Like the old lion in Dublin Zoo remembering the wild range of his youth, it is an image that quickly fades from the exotic to the melancholic. Pages 75-76.9, on one level, are concerned with HCE's self-pitying recollection. My reading of the prevalent mood and movement here is inward, backward and down. An assault that happened previously in the text has provoked thoughts in HCE about the origins and perpetuation of people's qualities. There is also something here to do with his inevitable return to abjection, being laid low or low lying, being as an inescapable part of his essential character (fig. 88).

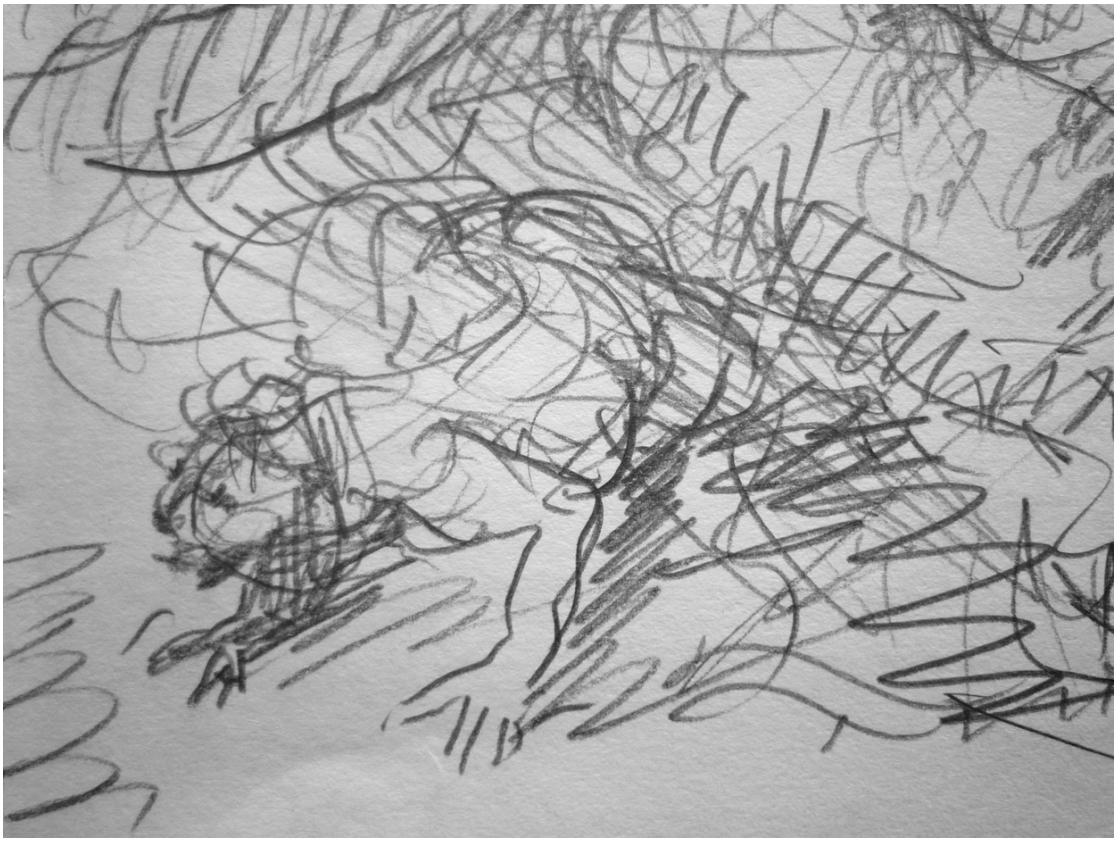


Fig. 88. *Clinton Cahill, '…Nash of Girahash would go anyold where in the weeping world on his mottled belly …' (75.20-21), digitally sampled sketchbook detail from 'Finnegans Wake' (75). Pencil.*

HCE's intuition of this makes sense within the broader cycle of the book, if he is regarded as being his own progenitor. The parade of male personages throughout the time and space of the *Wake* can be regarded as representing diverse aspects of himself. As if shaking off his melancholic reverie in a sudden return to 'present' conditions the passage 76.10-78.14 describes Earwicker's shelter/coffin/tomb. This strange vessel shifts between being a glass-panelled coffin buried in boggy ground then apparently under water, whilst simultaneously being a marital bed; a boat for transporting souls in the mythology of Ancient Egypt; a submarine, a kind of subterranean structure (perhaps an inverted lighthouse) pointing into the depths of Loch Neagh. 'Tower', 'wardrobe' and 'sheet', applicable in more than one of these contexts help facilitating the portmanteau (con)fusion of these objects (figs. 89 & 90). An implication of these differing 'containers' for the body is that HCE can be static, trapped, inert, waiting, while also being an active global traveller. Through a kind of natural paradox, as a corpse he is also able to be the site of propagation and proliferation. The contradiction of these states is annulled by the indeterminacy of Earwicker's essential condition. Joyce's deft manipulation of language accommodates such ambiguity and contingency while retaining its sensual impact and meaning.

Fig. 89. *Clinton Cahill '…an inversion of a phallopharos…' (76.34), digitally sampled sketchbook detail from 'Finnegans Wake' (76) showing HCE's coffin as a kind of subterranean/submarine structure, perhaps an inverted lighthouse, pointing into the depths of Loch Neagh. Pencil.*

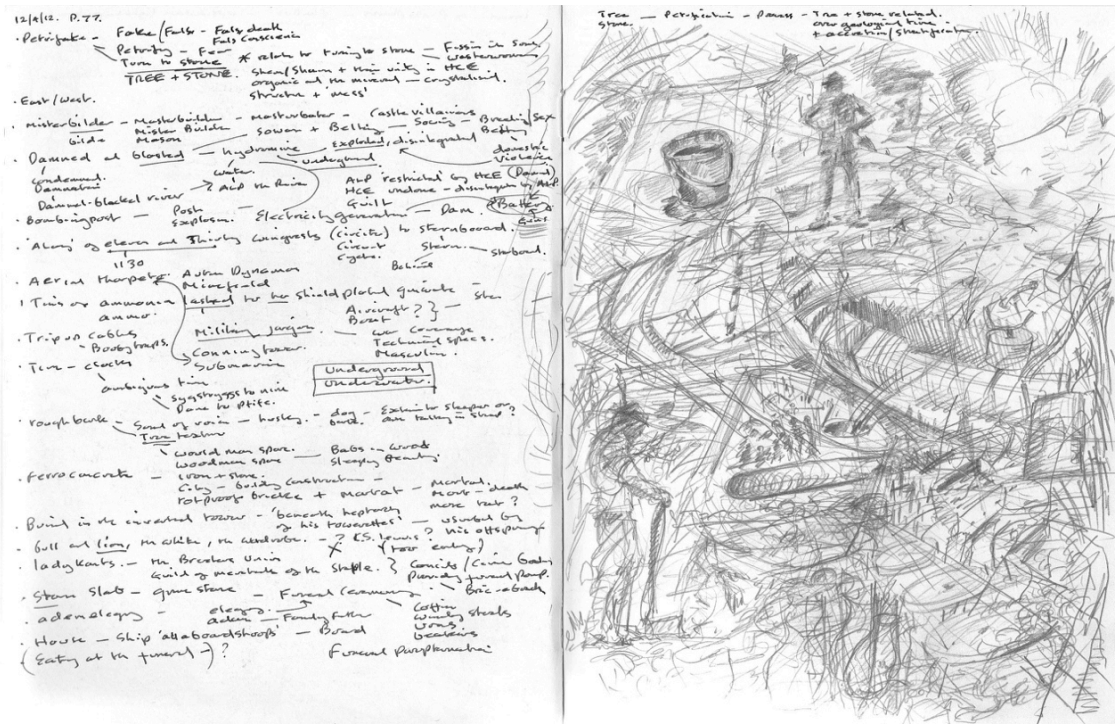


Fig. 90. *Clinton Cahill, hand-written sketchbook synthesis and drawing of mental impressions of 'Finnegans Wake' (77). Pencil.*

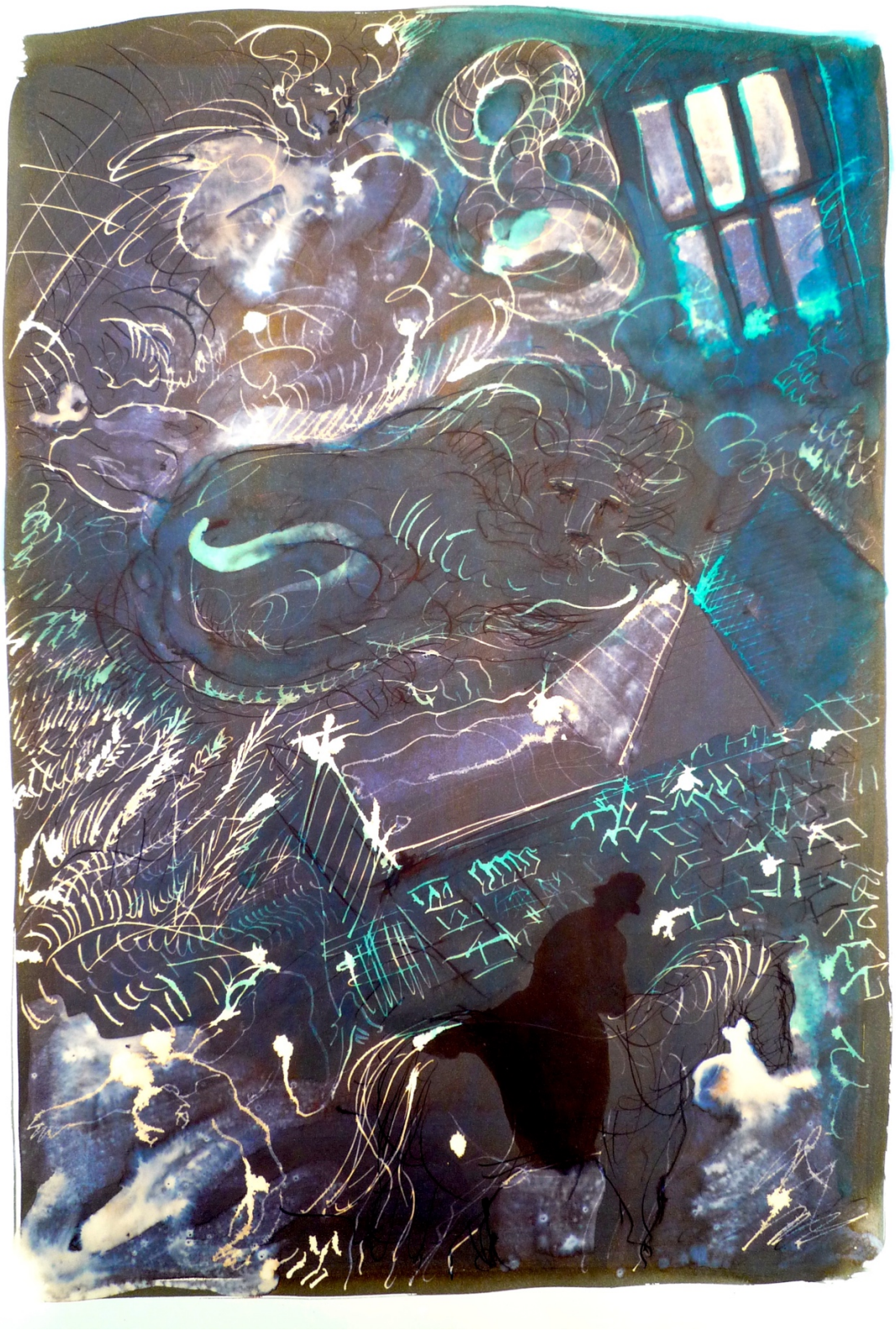


Fig. 91. *Clinton Cahill, interior visual impressions recorded during a reading of 'Finnegans Wake' (75-76). The old lion in Dublin Zoo remembers the wild range of his youth, the tone of the text fading from exotic to melancholy. This image is an example of the use of drawing to depict the 'oneiratic gloworld' of the interior sensorium of the sleeper of the 'Wake', and of the reader's imagination. Ink and bleach.*

Fig. 92. *Clinton Cahill, drawing of 'Finnegans Wake' (69). An example of drawing the interiority of the reader's visual response to the text. Ink and bleach.*

Fig. 93. *Clinton Cahill, drawing of 'Finnegans Wake' (41). A further example of drawing to depict the interiority of the reader's visual response. Ink and bleach.*

(End of reading sample).

Digital Close Reading

Reviewing sketchbook images and larger format works through the lens of a digital camera identifies a kind of blindness and forgetting which has incidentally become significant to my understanding of the drawing method. Observing and recording internal reading responses doesn't allow time or attentive capacity for noticing details or nuance in the drawn outcome. Certain configurations of mark or an interesting juxtaposition of motif may not be apparent to me as I work at speed to grasp fugitive impressions. It is therefore informative and surprising, once I am 'out' of the text, to closely read my own drawing (as I have closely read the *Wake* itself), to see what is actually *there*. Sampling my drawings using a lightweight digital camera affords convenient isolation of passages and the examination of their particularities. I can then compare these with corresponding sections of text to see what affinities there are between word and the drawn record. Reviewing in this way reveals detail and nuance of which I am ignorant while in reading-drawing action. This form of sampling began primarily as a method of documenting work and to develop a way of exploring and appreciating characteristics in mark making. It has turned out to be a much more revelatory process involving reflection on and experimental re-presentation of fragments. It is a process with unanticipated structural affinities with essential attributes of the *Wake* itself (figs. 94-105). If this is not quite an example of Joycean recycling in terms of materiality, it is a recycling through the extrusion of the text and a kind of cross-media re-reading, close to the textual surface and emulating surface detail, illuminating or exposing patterns of textual incident.

It cannot be that I have not actually seen the marks I have made when drawing. I have probably been partially cognisant and then forgotten them almost immediately. Much like experiences of literary reading in general, or the business of everyday life for that matter, I retain an overall impression but momentary detail is quickly lost to consciousness. When reading-through-drawing, interior mental impressions dominate, masking detailed awareness of the production of the physical drawn image. As the reading progresses so ephemeral mental images change and are replaced by new ones to attend to before their drawn representation can be fully registered. This is as much as I, or we, may have. In this respect sampling is a method of circumventing conventional approaches to composition or stylistic interpretation in literary illustration. It emphasises the processes of reading and capturing the reader's direct imagining of the text over the interpretative representation of literature through more finished or complete composition. Representation is not guided by a notional 'other' reader or viewer. Nor does it serve a bi-textual critical agenda of the kind proposed in *The Artist as Critic* (Kooistra, 1995), although a critical stance may be implicit in the outcome. Rather it leaves the drawing as the (readable) residue of the of literary experience, an effect of reading rather than a literary critique of the text's intentions, representing experience rather than explanation, but in so doing it points to essential characteristics of the text. Reading through drawing makes the emergence and evolution of forms and motifs in my subjective response to *Finnegans*

Wake overt. These become present to me in a way that is different from conventional consumption of such a work as they are translated into discerned visual elements, their mutability and play tracked throughout the text.

Fig. 94. *Clinton Cahill, '…having become quite beetly dead whether by land whither by water.' (99.36-100.1), digitally sampled sketchbook detail of a reading of 'Finnegans Wake' (100). Pencil.*

Fig. 95. *Clinton Cahill, digitally sampled sketchbook detail of a reading of 'Finnegans Wake' (125). Pencil.*

Fig. 96. *Clinton Cahill, 'scentbreeched and somepotreek' (12.22), digitally sampled sketchbook detail of a reading of 'Finnegans Wake' (12). Pencil.*

Fig. 97. *Clinton Cahill, sketchbook detail of a reading of 'Finnegans Wake' (109). Pencil.*

Fig. 98. *Clinton Cahill, '…this red time of the white terror equals the old regime and Margaret is the social revolution while cakes mean the party funds…' (116.7-9), digitally sampled sketchbook detail of a reading of 'Finnegans Wake' (116). Pencil.*

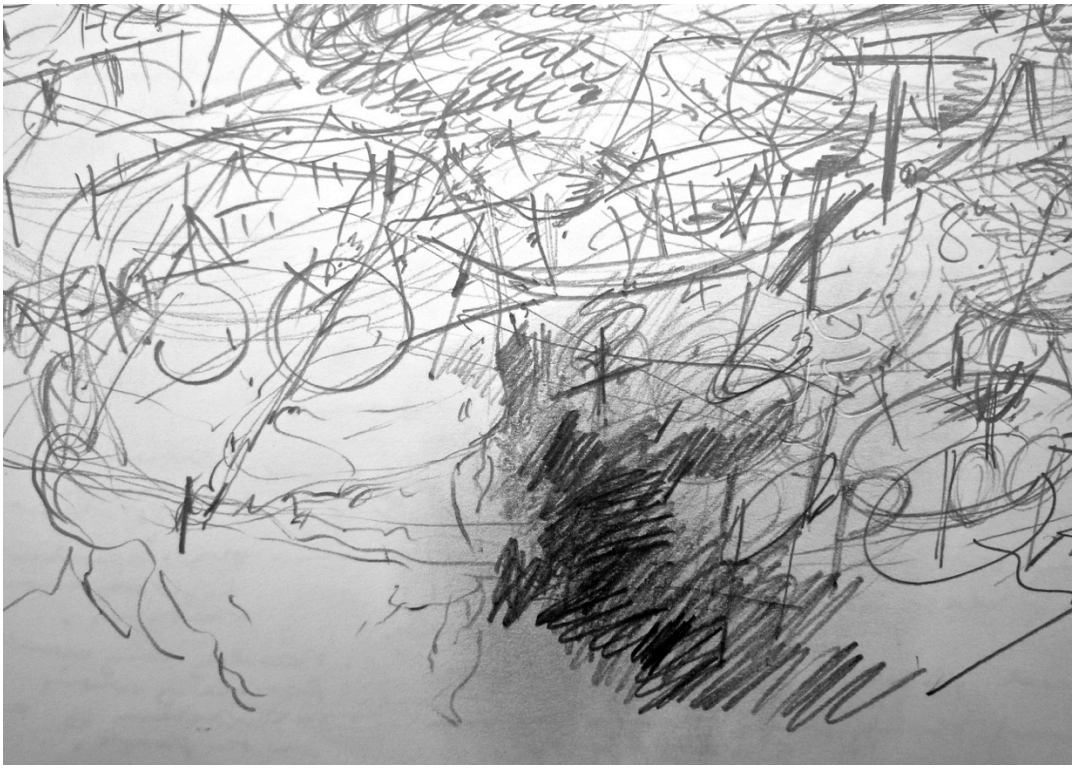


Fig. 99. *Clinton Cahill, '…things will begin to clear up a bit one way or another…' (119.5-6), digitally sampled sketchbook detail of a reading of 'Finnegans Wake' (119). Pencil.*

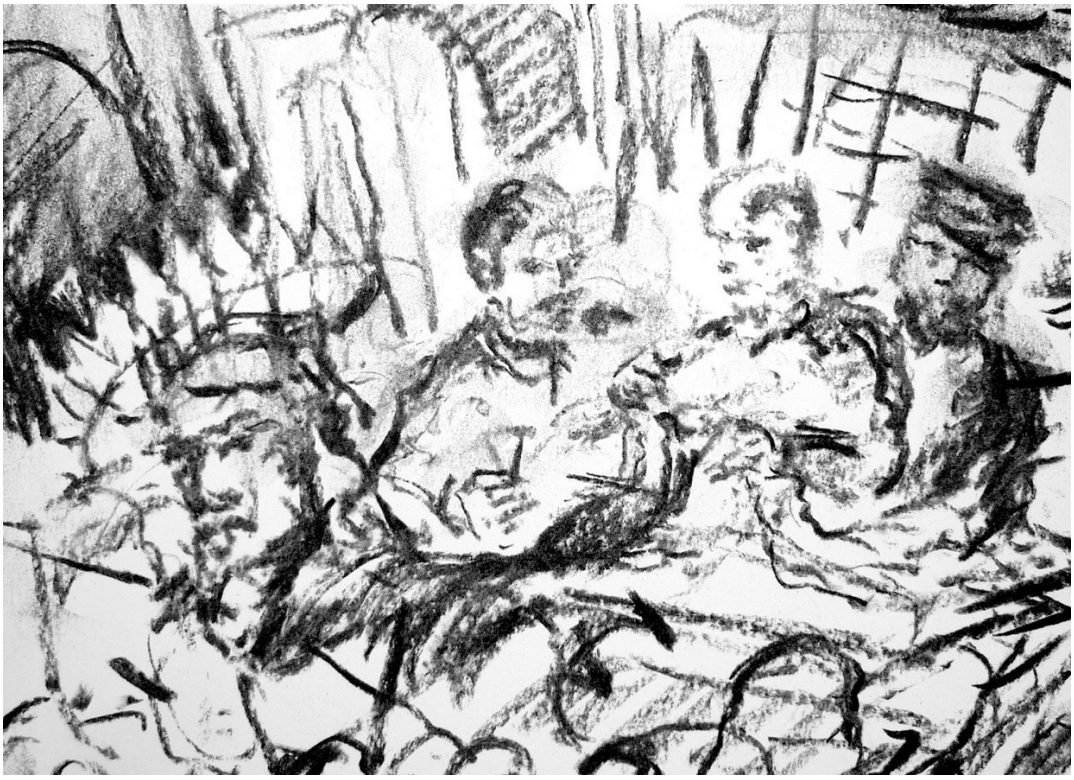


Fig. 100. *Clinton Cahill, 'Be these meer marchant taylor's fablings of a race referend with oddman rex?' (61.28-29), digitally sampled developmental drawing detail made during a reading of 'Finnegans Wake' (61). Charcoal.*

Fig. 101. *Clinton Cahill, '…of mixed sex cases among goats, hill cat and plainmousey, Bigamy Bob and his old Shanvocht!' (48.2-3), digitally sampled detail of a developmental drawing made during a reading of 'Finnegans Wake' (48-49). Charcoal.*

Fig. 102. *Clinton Cahill, 'Joynts have thrown up jerrybuildings to the Kevinses' (15.7-8) digitally sampled detail of a developmental drawing made during a reading of 'Finnegans Wake' (15). Charcoal.*

Fig. 103. *Clinton Cahill, 'stenk and kitteny phie in a hash-houshʼ (59. 20-21), digitally sampled detail of a developmental drawing made during a reading of 'Finnegans Wake' (59 (detail). Ink and wash.*

Fig. 104. *Clinton Cahill, digitally sampled detail of developmental drawing made from 'Finnegans Wake' (41). Ink and bleach.*

Fig. 105. *Clinton Cahill, digitally sampled detail of developmental drawing from 'Finnegans Wake' (78). Ink and bleach.*

4.3. Mapping and Meta-drawing

Mapping, and what I have come to call meta-drawing, are practices I consider as being done from outside the text. They enable visualisation of the *Wake* from a distanced vantage, revealing its general structures (mapping), or observation of my own approach to, and bodily interaction with, the text (meta-drawing). Mapping acknowledges the circular structure of the text, its division into four unequal sections and, through concentric sections, something of its layered-ness. An impression of the generative capacity of the text is projected through concentricity and radiation (figs. 2, 3 & 11). The main structure and key information for all sections of the most complete map I have made to date (fig. 106) were made early in the project with further information added periodically as the project progressed. The maps represent *Finnegans Wake* as a singular object in different ways. Hermeneutically concerned with the whole comprised of its parts, they represent approaches to depicting the work in idealized completeness, including the presence of its incompleteness. Imagining and imaging this wholeness is useful when contemplating the subject text as a thing that can be provisionally summarized or overviewed from a critical distance beyond the intimate literary space generated by the experience reading. Establishing these exterior views has been useful in discerning the contrasting interiority of the reading act and developing an understanding of representation from within and without the text. This in turn has enabled a deeper appreciation of the implications for the location and participation of the reader relative to the text in Moholy-Nagy's schema (fig. 1) and Bishop's Relief maps and etymological charts (figs. 17 & 20), and

with the systematic and machinic interpretations such as Cage's *Writings Through Finnegans Wake*, Beuys' *Ulysses-Extension,* and with Ireland's cartographic *Purgatory*. These exterior cartographic depictions are sufficiently distant to reflect or describe the intricacies of the literary work as a system. Interpretations from the inside, however, result from operating, co-operating with or being subject to the operation of the system. They are, that is, interactions with it rather than descriptions of it.

The central fallacy of my *Wake* maps, as with all maps, lies in their proposition of an idealized topography or unified spatial entity, where none really exists. Mapping ultimately fails not least because the *Wake* itself cannot be completed. Not because it is famously cyclical, with an end that is its beginning (or vice versa) but on the contrary: its circle is incomplete. In its codex form the work must remain open with a gap for the reader's expulsion and re-entry. The ultimate lacuna of this unconscious 'nightbook' is waking reality itself. What cannot be brought forth directly by the words of the book threatens to be said or shown in daylight. This is a blind spot in its mandala for which it can only leave a space. This space is specifically between 628.3 and 3.1, between the book's end and its beginning, its closing and its opening. The image of a complete *Finnegans Wake* is like the Shield of Achilles, an impossible object that can be alluded to in summary but not described or visualized in its entirety. Characteristically it must be realized *incompletely*, through ludic engagement with its mutable fragments (inside) or at a disconnected, abstracted remove (outside). At best my maps are contingent tools of survey, occupation and appropriation. They are charts to help stake a claim as reader and a gathering of desires quite removed from the text.

The meta-drawings I have made attempt to register the affective relationships between my body, my consciousness and the book as a given object. Drawn from outside the text, but at a threshold entry point, they engage memory, present, anticipation, and the physical presence of the volume. Iser identified that during reading retrospection is interlaced with anticipation which may become a sort of 'advance retrospection' on subsequent readings of the same text (Iser, 1974:57). The meta-drawings I have made attempt to record my perceptions of the book as manifold volume. They are made by concentrating on the act of reading within the drawing action, on previous and future interactions with the object text and on our mutual affectivity as complex bodies over time. Self-consciously locating the material and textual presence of the *Wake* while drawing attends to those aspects of the book that physically and notionally signal what has been and what remains to be encountered, even if this is simply as *volume.* The recursive marks of these experimental open drawings trace the multiple shifting directions of attention that shape my understanding of a body-reading-drawing dynamic (figs. 107-109).

Fig. 106. *Clinton Cahill, studio map of 'Finnegans Wake', pencil. The synoptic overview is obliged to offer coherence and unity where fragmentation and incoherence may be crucial aspects of the text (Fordham, 2007:10). Pencil, 120x150cm.*

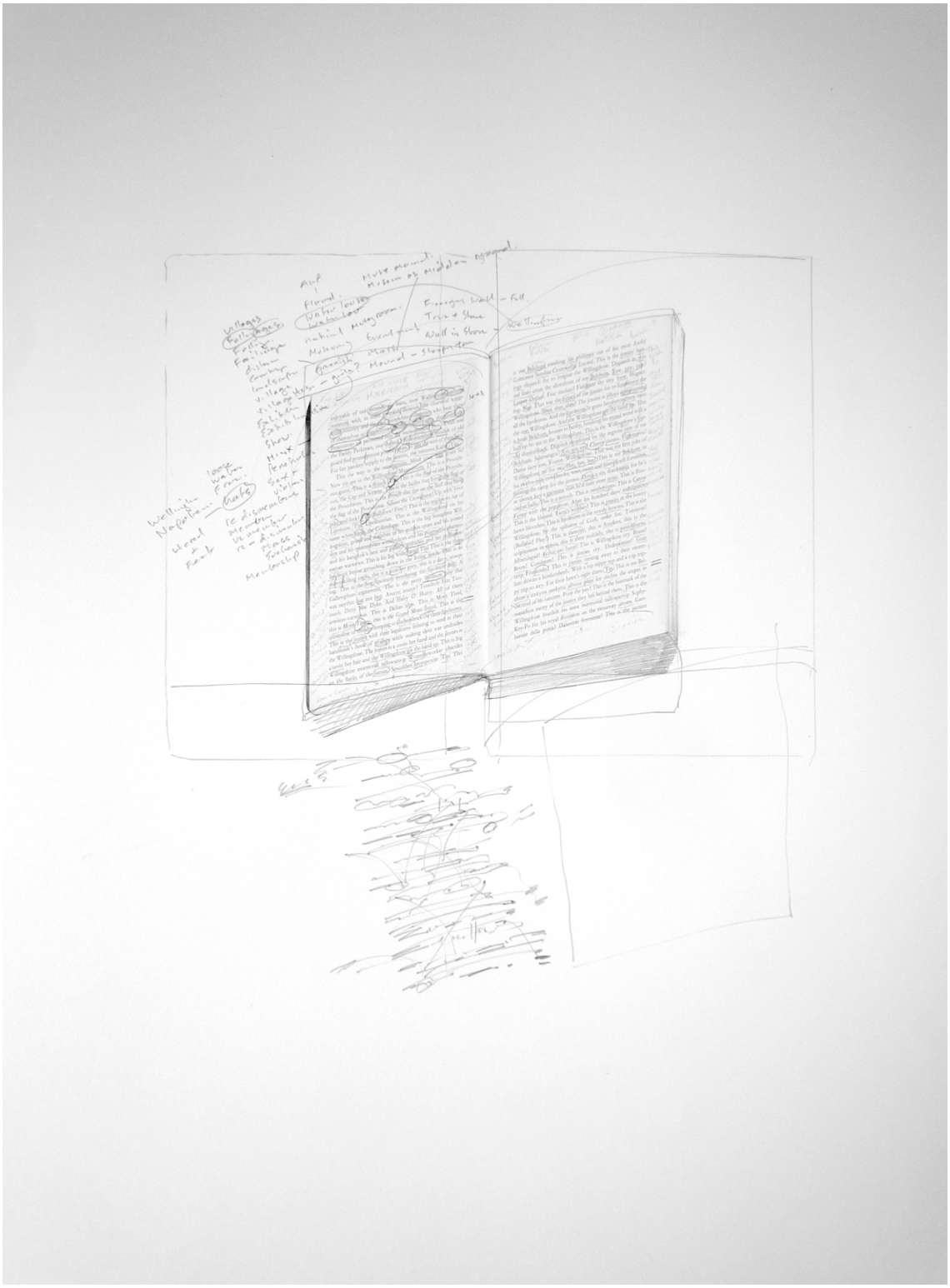


Fig. 107. *Clinton Cahill, meta-drawing of interaction with 'Finnegans Wake' (8-9) observed from 'outside' the text. Pencil and printed text.*

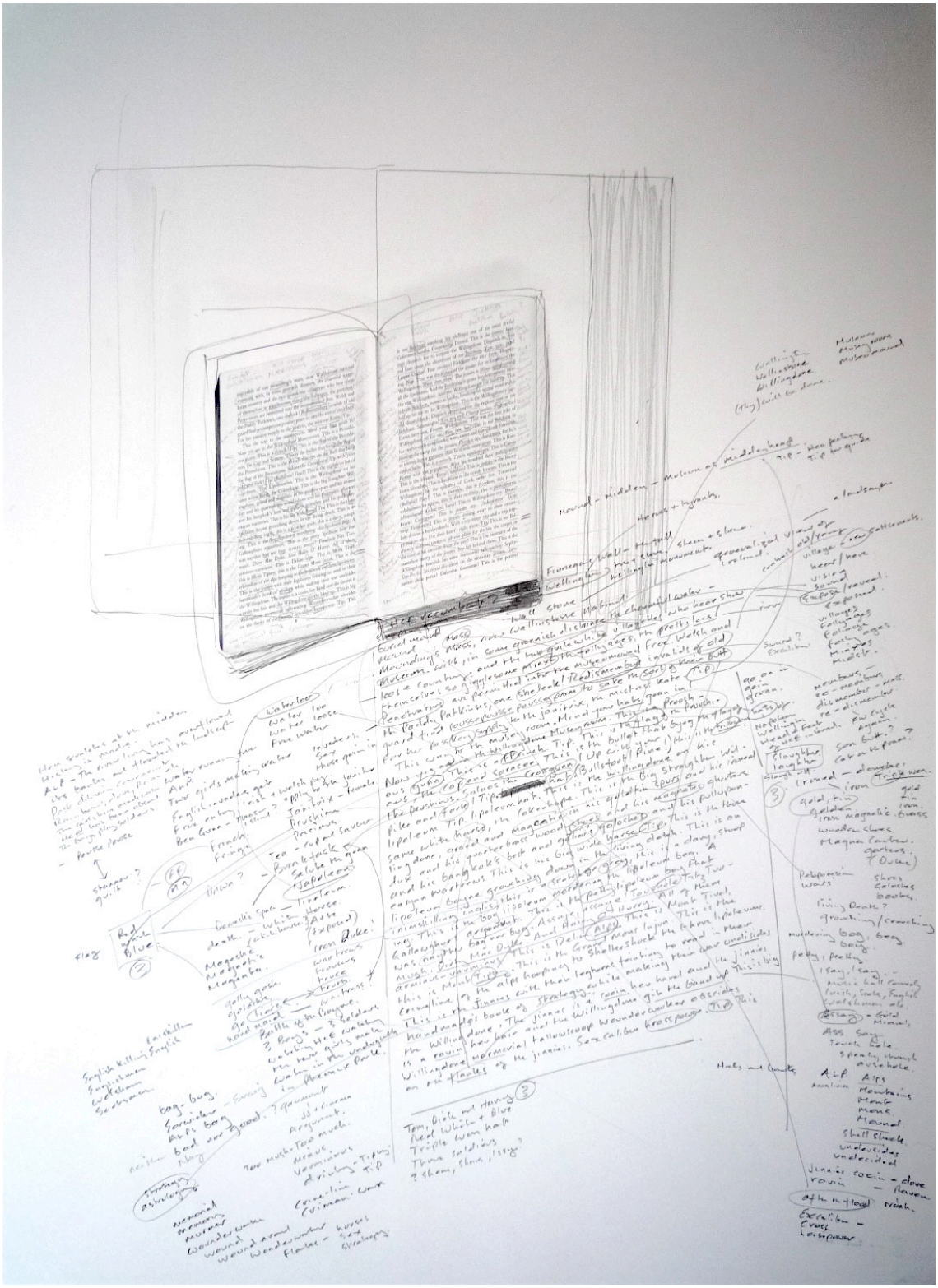


Fig. 108. *Clinton Cahill, meta-drawing of interaction with 'Finnegans Wake' (8-9) observed from 'outside' the text. Pencil and printed text.*

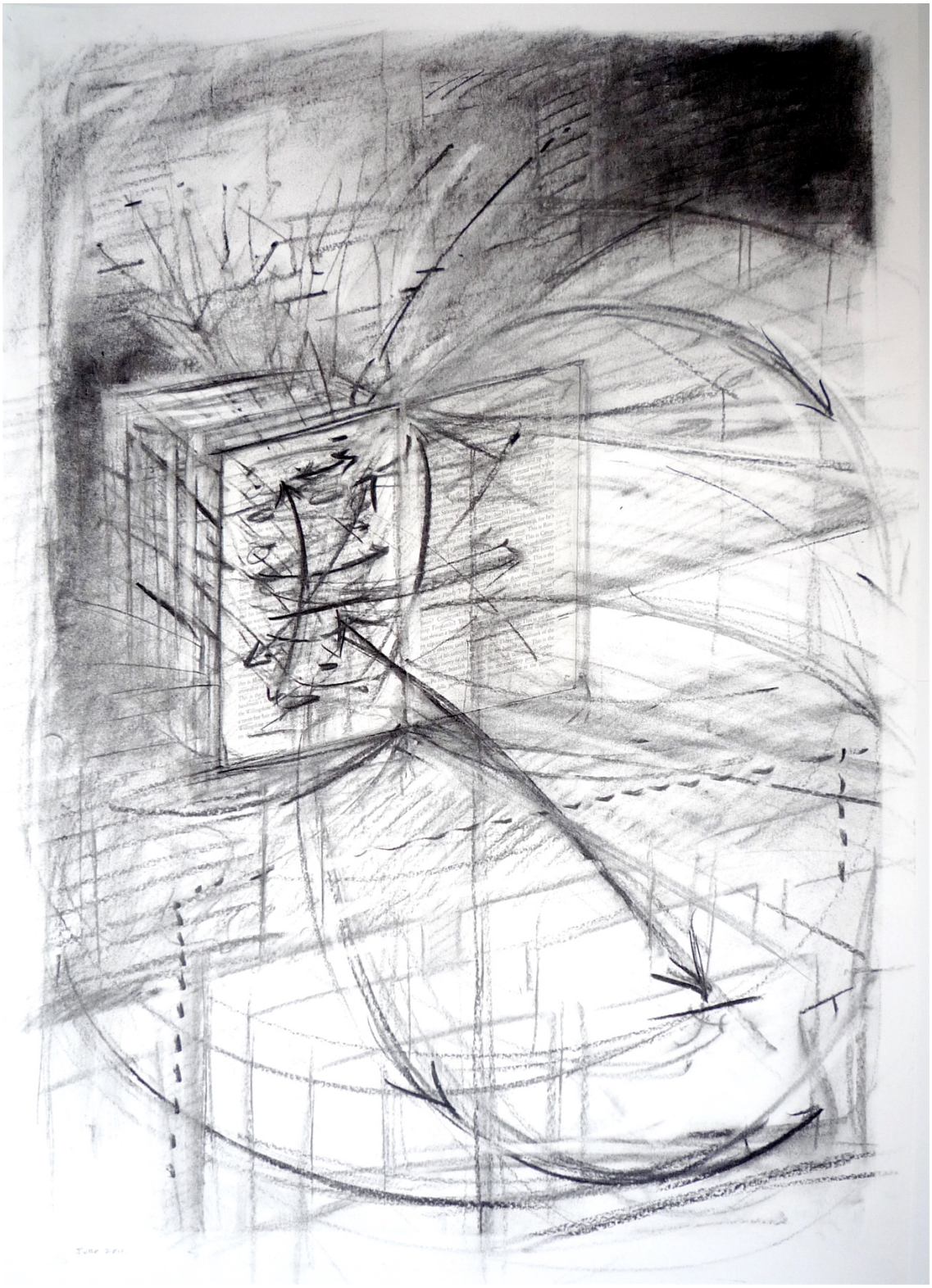


Fig. 109. *Clinton Cahill 'Volume', meta-drawing of interaction with 'Finnegans Wake' as textual object in book form. Charcoal and printed text.*

4.4. Occupation, Exchange

Poulet described the reading of literature as 'thinking the thoughts of another' in a psychic terrain willingly surrendered to the text (1969:54-55). But the occupation is more complicatedly reciprocal. We can exist in it and it can exist in us. The text, through its open consciousness, convinces us that we can think what it thinks and feel what it feels. However, I have found *Finnegans Wake* to be always, at first, reluctant, retentive and my annotative marks need to do more than chart progress or record observations. In the face of the text's mutability and regenerative capacity, annotation leaves a necessary trace of my presence in and on the text. It *applies* my reading, just as the text leaves its impression in me. We both become the 'claybook' (18.17). My notation is also residual, an excess of reading. It implies "My reading was like this". Its accretion is gradually transforming, perhaps even destroying, my copy of Joyce's words as they become overwritten by my enactive reading, my additions becoming outward signs of the formation of a new palimpsestic object, the read text, which I claim as my own. These notations mark the text as a site of exchange and occupation. On entering the text, I claim the reader's space with (re)marks both navigational and territorial, a history of exploration and appropriation. As a reader, I lay claim to these at least, and to all their uncertainty, apprehension and misapprehension. The reader's space and the drawer's space are super-customised environments in which to rehearse thought and practice being. Manguel refer's to Stephane Mallarme's proposition that it is the reader's duty to renew the sense of words through reading, through the active role of distillation and revivification of the language (Manguel, 2010:6). it is also the reader's responsibility to focus on the 'bodily assimilation of words' in a process of mutual digestion involving text and reader (Manguel, 2010:93). The text has entered me, displacing the certitude of my self-defining space. As occupier then, I am paradoxically dis-located and wonder if this is an essential exchange when reading the *Wake*. Just as it detains me in the play of its language, I must also insist on envisioning my response. I must see what it says.

4.5. Mimesis, Enactment, Illustrative Drawing

Notions of performance, theatricality and mimesis connect with the origins and development of reading (Cavallo and Chartier, 1999:53). Over time relationships between theatre and book, and between book and mind became internalised. The inward tendency, theatre to writing, writing to mind, was mirrored in an outward trend through which mental space found a natural extension in the book (Cavallo and Chartier, 1999:60). This project extends this connectivity by considering text as embodied in the performative and interpretive acts and spaces of drawing. Discerning the operation of mimesis in *Finnegans Wake*, and in both the process and outcomes of a drawn reading of it, addresses that aspect of visual response that seeks the recuperation and extension of the illustrative in drawing. It underlies a practice that

(re)turns to the recording and presenting of observations by figuratively noting what is seen. This is mediated by the individuated gesture or adaptive 'voice' of the observer wishing to make visible, to bring to light the observed phenomena. The practice recognizes Illustration both as an effect between word and image, and as the performance of the negotiation, exploration and presentation of that effect. The drawings I make are direct representations of my imaginative responses to *Finnegans Wake* in the moment of that reading. They are made by observing the phenomena of this response experienced in the appearance of internal images. Petherbridge (2008:32) regards the abandonment of mimetic purpose as means of releasing and realising a more essential truthfulness in drawing practice. But this is to unnecessarily limit the concept of mimesis to conventional modes and functions of representation. I would, in contrast, include the enactive observation and recording of external and internal vision, through drawing as a mimetic and illustrative activity, and therefore part of the 'new formulation of a very traditional duality' that she identifies. The exterior formation of representations of mental impressions as drawings constitutes a critical reading of the text as image. Meaning and image become mutually substantiated at the point of reading, as *the point* of reading. Once they are made the drawings become representations of this reading and a legible record of the origin and gestures of their production. As both literal and literary drawings they describe, experientially, pictorially, mimetically what *happened*.

The images recorded through this process are usually basic concepts, often commonplace or clichéd visual interpretation. A bottle is a basic bottle shape (fig. 58), a coffin looks like most people's idea of a coffin (fig. 60), a frying pan confirms to the basic form of a frying pan (fig. 63), foliage is appropriately generalised and mounds are generic lumps of stuff. What is immediately provoked in the reader is described by Davis (2013:35) as informal, emotional, crude, and opposite to the formality and sophistication of the 'language-within-language' that is literature. They are thoughts blurted internally and given immediate, uncensored graphic expression. Their mimetic aspect is not that of the skilled copyist. It represents body and mind provoked by text. For me *Finnegans Wake* is a provocative work, reading it is an embedded, embodied, emotionally engaged action rather than an intellectual puzzle. The drawings are also mimetic representations of the textual surface of *Finnegans Wake* as perceived and conceived by the reader in a manner analogous to the above-mentioned way that *The Book of Kells* (particularly its 'Tunc Crucifixerant' page) can still be regarded as a visual model for the text (figs. 18 & 19). In discussing differences between real world and literary experiences, Manguel suggests that 'Reality deals in specifics under the guise of generalities. Literature does the contrary' (Manguel, 2010:106). Applying this notion to representations of *Finnegans Wake* from 'outside' and 'inside' vantages, as previously described, we can see how the *Book of Kells* provides a kind of visual equivalent to some of the characteristics of the text, a summative comparison of the whole work, an outside view of the operation of its language. An almost fractal relationship is displayed between elaborative detail and

overall structure. This is apparent through its visual elaboration, complexity and de-differentiation of scale through radical conflation of macro and micro features into a dynamic, unified surface. One structural example of this can be found in the *Wake*'s absurd progressive amplification of the common street ballad *Finnegan's Wake* into a kind of universal narrative. An example of graphic representation that equates with the proposition that literature deals with generalities through specifics, is provided by the practice method of re-viewing or 'sampling' of details of responses made during reading-through-drawing sessions, inside the text. These reveal that the generation of ambiguous or conflicting images in puns, portmanteau words or other short passages of text reflects, on a micro scale, similar characteristics operating in the larger structure of the work (see Part 2.4 'Digital Close Reading'). My drawn readings respond appositely to the apt and pervasive mimetic qualities that Joyce wove into his dream depiction through extensive onomatopoeic and typographic play, the visible antics of language, imitation of Freudian slippage, the rehearsal of acts of seeing, hearing and speaking through deliberate distortion, rendered in the graphic medium of print. It is also supported at a core level by the essential narcissism of a text theatrically aping itself. *Finnegans Wake,* as its own primer, teaches the reader about reading, and how to read its own text by mimicking the history and operation of spoken and written language. It represents written history as a midden heap, a bricolage of post-catastrophic fragments. Mimicry is embodied in the text, in its parts and in its (incomplete) whole., It is materialised as a body of text in the codex form, which lends a gesture of mutual yielding to the reading act. The work is incompletely and uncomfortably enclosed by its own unstable structure, which it (narcissistically) notices. The *Wake*'s base narrative has been interpreted as occurring within, and being inadequately contained by, a single dreaming entity, a body whose consciousness the reader must enter to enact their own role of reading. The interior of this body and its consciousness in turn provides scenes and 'characters' for the recursive permutations of a set of unresolved acts and incidents, endlessly played out in multiple styles and adaptations. Machinic and mimetic are theatrically combined as the *Wake* is activated by the reader in the absurdity of its endless performance of producing itself.

Though associated with high modernist experimentation the language of *Finnegans Wake* is grounded in Joycean realism (not abstraction) and in the sense impression, the feeling of being in the world, even if this is the imaginative representation of being unconscious in the world or in the unconscious world. The text is not uncoupled from representation but problematizes the way that language represents. Its language, however obtuse, refers to things and the idea of things in the world, albeit a lost world we are trying to remember or return to. It emulates sounds, environments, impulses, the passage of time, the surface and depth of experience. It does this so intensely that it seems to replace them by generating them in new forms. Its language works as stuff in our eye, ears and mouth. It makes us conscious of our actions. We enact the text, a text that paradoxically (like sleep) can temporarily

displace waking reality. The *Wake* is difficult but not abstract.

Drawn marks symbolically relate to experience while not necessarily resembling anything real (Rowson, in Petherbridge, 2008:32). My marks relate experiences of reading. They cannot be faithful images of what is in my head. They are an observational notation of what I am 'seeing' internally. Drawing is an observational examination of 'the structure of appearances' (Berger, in Petherbridge, 2008:33). The practice of drawing assigns equal importance to conceptual and perceptual, interior and exterior vision. Pictorial mimesis in the context of these drawings is not about imitating the outward appearance of things represented by the text, but emulation of essential characteristics and behaviours of the text itself, and of the effect of the text on the visual imagination in the moment of reading. It important here to distinguish this from a fallacy of the reader re-enacting or re-constructing the writing of the literary text in the manner of a continuous flowing act. Such flow, though it can be a perceived as an aspect of the reception (with text or with drawing) may be neither true of the writer's actual process nor of the sense-making of the reader. Both these may be assembled and arranged in a chaotic, non-linear fashion. The line is, however, a direct record of the draftsman's gesture. It involves the viewer in the kinaesthetics of the drawing act. Direction, velocity, weight, rhythm, pace, inflection etc. stand as permanent traces of the movement of the drawer's hand, the body of which the hand is an extension, and of the reading imagination at play in the body of the text. Drawing becomes the external expression of reading and has the potential to make the thoughts and feelings of the reader, their individual, private experience of the text, available to others. It carries in its trace sensual information not readily conveyed through writing. As drawing can itself be enactment and re-enactment, so too can our response to drawings. Whether this is through their mimetic function or calligraphic features, the lines of a drawing record the drawer's gesture, if not their intentions. 'The viewer enacts the drawing, mimicking it with his body' (Rosand, 2002:16-17).

What of coherence and legibility? The palimpsestic layers that expose, trace and erase reading actions also graphically emulate the essential behaviour of the text, problematizing the myth of the immediate communicability of drawing. This can extend the notion of illustration by questioning just what it is that is being illuminated, referents beyond the word or the processes of language itself? I do not experience the *Wake* as a tenuous or delicate thing, although negotiation between the text and me, the reader, are certainly nuanced and precarious when mediated through drawing. Remaining in the flow of the *Wake* requires tenacity and commitment. Even though notation can commence tentatively at the beginning of each reading-drawing session, visual impressions provoked by the text can be strong once they are discerned from the tumult of the language. The language itself is often strident. Part of the difficulty of sustained engagement with it lies in the relentlessly heightened and densely freighted stylistic play on almost every line of the novel. The first tentative

strands are usually quickly subsumed as reading becomes more propulsive and the text re-familiarised. As mark making becoming more urgent the layering and interlocking of successive impressions became visually analogous to the operation of the text. It responds directly to that aspect of the *Wake* concerned with accretion, allusive connectivity and reading through the playful activation of textual surface in advance of any extraction of concepts for compositional development or visual refinement through technique. The resultant drawings remain as residue of process rather than product, the residual evidence of illustration as verb rather than noun. Though essentially figurative, the drawing of mental impressions doesn't mimic what is 'seen' in the reader's imagination. Rather it attempts to apprehend and encode a semblance of this in a manner faithful to its occurrence. The skein of my annotations to the text can also be considered to behave mimetically. An exaggerated gesticulation of my private reading, it imitates and is a low copy shadowing my error-riddled edition of Joyce's novel. It points toward my experience and purports to be like my reading, running alongside the text, a dumbshow masking the original with its own glaring version.

Part 5: Conclusion. Drawing as Reading

Literary text accrues new meaning and status with every transformation of the ways in which it is made available for reading (Cavallo and Chartier, 1999:53). Ultimately, creative interpretation defines the reader as they make of a literary work whatever personal experience, instinct, knowledge and inclination prescribes. However, this is also determined by, and arises from, the distinctive characteristics of the text. Reason and imagination should be used to translate the literary work into our own personal language, to extend the horizon of apparent meaning and intention of its author. The remit of such translation is nebulous but in line with Umberto Eco's premise in *The Limits of Interpretation* (1994), Manguel suggests that this is where a measure of common sense might be applied (Manguel, (2010:289). In relation to my project, this is also where the integrity of the method is paramount, so that drawings of imaginative responses to *Finnegans Wake* are derived directly and consistently from reading the text itself and remain concerned with the immediate present of the reading act.

This project has achieved its stated aims of gaining understanding of the nature of subjective visual-imaginative responses *to Finnegans Wake,* contributing to the understanding of how *Finnegans Wake* might be visualized by means of a drawing-based approach to reading, thereby contributing to the understanding of the illustrative visual interpretation of literature through drawing, its functions, potential and relationship to reading. The research activity in this respect points to a new, distinct and transferable approach in the critical relationship between word and image, contributing to a relatively new but growing practitioner-led discourse on illustration and the characteristics of the illustrative.[38]

Through its application and observation of a systematic drawing-based reading method this project has documented insights into processes of visual interpretation of *Finnegans Wake* made at the point of reading. These insights are evident in the resultant drawings in two ways, as readable traces of the process of their production and as representations of mental images produced by the encounter between the world of the text and that of the reader. The first of these capitalises on and validates the efficiency of drawing as a means of recording subjective, image-based experiences. The second discloses the immediate affectivity of the language of the text and of crossing the threshold between word idea and image idea prior to any (re)compositional agenda imposed by the reader. It renders externally visible the reader's immediate imaginative contribution to the realization of the literary work.

[38] The Aims and Scope of the Journal of Illustration, for example, suggests that despite the richness of its cultural importance illustration has not often been academically scrutinized, and that the publication itself seeks to encourage 'new critical writing on illustration, associated aspects of visual communication and the role of the illustrator as visualizer, thinker and facilitator within a wide variety of disciplines and professional contexts.' McCannon, D. (ed.) *Journal of Illustration*, 3(1) inside cover.

The project supports, through practical demonstration, a conception of illustration as being concerned with the process of imaginative visual response and interpretation during literary reading. The processes can be observed and exteriorised by the reader through an illustrative intention in drawing which has as its goal the exposure of this process, rather than the production of summary or defining images of the text. The experience of this project suggests that alongside established notions of illustrating literature (the insertion of summarising interpretive images into text, adaptation of text into a visual medium through graphic novels, screen adaptations etc.) drawing can be utilised more directly in materialised reading that brings immediate imaginative response into public expression. Such drawing reveals a facet of imaginative interpretation usually masked by subsequent revision, synthesis and formal development. As illustration is historically associated with the translation of word to image, not only with literary texts but through scientific, historical, geographical and educational texts for example, and with illuminative intentions of bringing to light and making visible, this process and its outcomes can be regarded as essentially, perhaps even quintessentially, illustrative.

Illustrative drawing exteriorises and archives for the reader themselves, in the first instance, mental images provoked by the text. These can then be made available to others as a representation of one possible reading of the literary work and for comparison with other readings and interpretations. They may also become an invitation to read the original text. Illustrative drawing leaves a trace of the sense made in the reader's encounter with the text. It marks changes of state from performance to index, drawing act to drawing object, process to residue. The nuances of the drawn response may await re-discovery outside the text, where decisions, indecisions and indiscretions are exposed to fresh scrutiny and interpretation (Taylor, 2008:10), and which I have discussed above in relation to the digital sampling of drawings. Illustrative drawing engages the archaeology of the 'non-discursive conditions of drawing' (Petherbridge, 2010:4) within the nominal silence and privacy of the reading act, in the enactive thinking and re-thinking of the text. In so doing it externalises and makes available a reading to and through the alternative discourse of drawing. Drawing applied to a reading of *Finnegans Wake* must also reflect the demands that the text places on the reader, which are considerable, not least with regards to the time invested and the level of determination required to persist with the novel's often baffling wordplay. This aspect of endurance in the reading practice is also visible in its graphic trace. A notable aspect of the effect of the drawing practice is in its depiction of iterative accumulative process reflecting the literary work by which it has been fascinated and to which it quixotically (re)turns.

Drawing can constitute and contribute a constructive mode of reading that is appropriate to the distinctive language of *Finnegans Wake* as a creatively generative and essentially participatory experience of the kind discussed in *Narcissistic Narrative:*

The Metafictional Paradox (Hutcheon, 1980:15), for example. The experience of reading *Finnegans Wake* directly is very different from reading about it or re-constructing meaning by searching for indications in other texts. By attending to the immediate effects of the *Wake* on the reader's imagination, through the process of picturing and without prior judgement about the relative importance of any individual term or passage, reading-through-drawing can engage the de-differentiation or levelling characteristic of *Wake* language. It can therefore exploit the novel's potential as an open work through new chains of allusion formed in sustained proximity to the text (Eco, 1989). Using the immediate flexibility and responsiveness of drawing to visualise and record the operation of the peculiar language of the *Wake* during its activation by the reader, a glimpse can be achieved of the text in the very process of its fulfilment as an open work. Lerm-Hayes (2004) has established the extent of the influence that Joyce's writing has had on the visual arts, not least the diversity of creative responses there have been to *Finnegans Wake*, including those made through processes of drawing. The insights gained and shared through this project are relevant to an understanding of the effects this remarkable novel can have on the visual imagination and its subsequent motivational influence on a broad range of artistic practices. The distinctive contribution of this project lies in its attempt to use an artistic methodology to access, and make visible in detail, the transient imaginative responses experienced during the actual reading of *Finnegans Wake*, across a substantial sample of its text. The relevance of the study extends through its phenomenologically attentive practical methodology to its potential application in readings of other texts as a graphic practice, in which the illustrative and mimetic attributes of drawn visual response can be viewed as evidence of a live, embodied engagement in the reading moment. A doubly perverse, self-conscious reading body, I have sought bliss and taken pleasure in envisioning and versioning the *Wake*'s text. My pleasure has been nominally a-social, befitting the nominal silence of my reading, the privacy of my mental impressions and the work of my drawn responses to Joyce's words. I re-read my marks and re-marks to see what they are because, '…my body pursues its own ideas – for my body does not have the same ideas that I do' (Barthes, 1973:17). This would appear to be as much an essential of drawing as it is of reading.

This study confirms that *Finnegans Wake*, an object made of words, possesses some of the operational conditions of an image. By encouraging a departure from the linear syntax of conventional reading, the modulated surface of its text auto-referentially utilises and depicts the surface tension of language. An implication of this is that, counter intuitively to the reputation of the book, the work is peculiarly amenable to visual adaptation into other forms. It has the capacity to be an effective meta-tool for graphic practices by offering opportunities for the practical exploration of complex effects between text and image. It is a text through which drawing itself can become a mode of reading that makes pleasure and meaning explicit. *Finnegans Wake* exemplifies the notion that in reading the making of meaning is experiential and embodied. It resides *in* attending to the act of reading and is generated through the

perpetual rehearsal of reading. Meaningful, generative engagement with the open textual work can be experienced and recorded through a process of perpetual reading, reading mediated by drawing.

The meta-indexical properties of drawing render any drawn representation of the text also a recording of the drawing act itself, returning us to the afore-mentioned *Wake*an question 'His producers are they not his consumers?' (497.1), while confirming Fritz Senn's assertion that the text in deed is both what we do with it and what it does with us (Senn, cited in Joyce, 2012:viii). Drawn marks can also encode a personal literary response that has itself been reflexively shaped by the medium and constitutes self-representation by the reader. They record the complex, mutually affective negotiation between bodies of the reading subject, the object text and through this the authorial 'other'. Drawing can be used to form a contingent holding space for reader, text, writer and reading itself as ongoing event. Waking the dreaming text to bring forth its vision and visuality entails a state of entranced reading and the mutual beguilement of reader and text; an exchange in which to (W)wake is to sleep. For the shenanigans of the tale to continue, the reader is constantly required not to worry and to lie back down…again (28.25).

Barthes (1973:10-13) asked what it is to enjoy a text, what it is we enjoy *there*? What can we take from the text, what may we have from it? Pleasure and bliss, state and action, trace and trance; the graphic trace as residue of bliss or a marking of the unspeakable - these terms recognize what is ecstatic about illustrative drawing and about moving the text 'beyond words' towards its apparent predisposition as image through re-action, re-mark and re-enactment. The drawings I have made are not intended as fixed summative representations but evidence of a practice of reading through which the text's internal images are re-combined with my own to illustrate *Finnegans Wake* as a continually unfolding visual representation (Cahill, 2016a:81). Through its in-built advocacy of appropriative adaptation over mere transposition the very unreliability and incompleteness of drawing in cross medial interpretation can develop meaning in the text. Drawing can directly encode the reader's impressions into gesture in the moment of the reading act. In its residual, ecstatic grapheme it enables the exteriorization of personal experiences of cadence, uncertainty, textual surface tension, scopic friction and the fall and retrieval of language. As befitting *Finnegans Wake*, with its manifold preoccupations of dispersal, propagation and re-assemblings of the written corpus, I recognise in the experience of reading-through drawing the (re)productive transformations that occur through interaction with the text. Their trace is visible in the physical edition and in drawn responses to it. Considering the extruded consequences of this project I recognise the production of a never to be completed object, distributed across the physical and psychological circumstances of the drawing reader, an object correlative with Joycean tropes of accumulation and discharge (Lerm-Hayes, 2004:191-197). Reading through drawing facilitates consciousness of the process whereby text enters the reader to be

transformed and expressed in a process requiring a double recognition; of the reader's imaginative production of meaning from the text, and of the text's expression through and of the reader. The body of work produced by this project, a drawn reading of *Finnegans Wake*, is itself to be read as a conclusion of sorts, but not conclusive. It is drawn not in finality but as the outcome of a recursive, illustrative drawing practice and pertinent method of inquiry into the text in question. It makes visible the co-production of contingent meaning by text and reader. It is an extrusion, or extension, of the literary work into new distributed images appropriate to *Finnegans Wake* as the dispersed corpus of a read text.

Bibliography

Ablow, R. (2010) *The Feeling of Reading: Affective Experience and Victorian Literature*. Michigan: University of Michigan Press.

Anderson, C. (1967) *James Joyce and His World*. London: Thames and Hudson.

Agel, J., Fiore, Q. and McLuhan, M. (1968) *War and Peace in the Global Village*.1997 edn., San Francisco: Hardwired.

Ahern, T. (1983) *James Joyce Finnegans Wake Chapter One: The lllnesstraited Colossick Idition*. Seattle and London: University of Washington Press.

Ahern, T. (2010) *James Joyce Finnegans Wake the Final Chapter: The lllnesstraited Colossick Idition*. Massachusetts: AFJPR.

Anonymous. (c.800) Tunc Crucifixerant. Illuminated manuscript page. In: Henry, F. (1974) *The Book of Kells: Reproductions from the Manuscript in Trinity College Dublin*. London: Thames and Hudson.

Auerbach, E. (1953) *Mimesis: The Representation of Reality in Western Literature,* 2013 edn., Translated from the German by W. Task. Princeton and Oxford: Princeton University Press.

Armand, L. and Pilny, O. (eds.) (2002) *Night Joyce of a Thousand Tiers, Petr Skrabánek: Studies in Finnegans Wake*. Prague: Litteraria Pragensia.

Armand, L. (2009) 'From Symptom to Machine'. In: Armand, L. and and Vichnar, D. (eds.) *Hypermedia Joyce*. Prague: Litteraria Pragensia, pp. 51-68.

Armand, L. and Vichnar, D. (eds.) (2010) *Hypermedia Joyce*. Prague: Litteraria Pragensia, pp. 77-88.

Armstrong, P. (2013) *How Literature Plays with the Brain*. Baltimore: The Johns Hopkins University Press.

Bachelard, G. (1958) *The Poetics of Space*. 1994 edn. Boston, Mass.: Beacon Press.

Bal, M. (1997) *Narratology: Introduction to the Theory of Narrative*. 2nd edn., Toronto: University of Toronto Press.

Barber, S. (1947) *Nuvoletta (Opus 25)*. itunes [Download] [Accessed 08-04-2015]. Available at www.apple.com/uk/itunes/

Barber, S. (1971) *Fadograph of a Yestern Scene* (Opus 44). itunes [Download] [Accessed 08-04-2015]. Available at www.apple.com/uk/itunes/

Baron-Cohen, S. (2007) 'The Biology of the Imagination'. *Entelechy,* 9.

Barrett, E. and Bolt, B. (eds.) (2007) *Practice as Research: Approaches to Creative Arts Enquiry*. 2010 edn., London and New York: I.B Taurus.

Barthes, R. (1973) *The Pleasure of the Text.* 1975 edn. Translated from the French by R. Miller. Oxford: Basil Blackwell.

Barthes, R. (1967) 'The Death of the Author'. In: *Image-Music-Text*, translated from the French by Stephen Heath, 1977. London: Fontana, pp. 142-148.

Bathes, R. (1974) S/Z. Trans. Farrar, Straus and Giroux, Inc. Paris: Editions du Seuil.

Barthes, R. (1980) 'The Plates of the Encyclopedia', *New Critical Essays*, translated from the French by Richard Howard. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 392-400.
Barthes, R. (1980) Camera Lucida: Reflections on Photography. 1993 edn. Translated from the French by R. Howard. London: Vintage.
Bataille, G. (1986) 'Sanctity, Eroticism and Solitude' (1955), translated from the French by Mary Dalwood, pp. 252-64. *In* Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 384-391.
Baudrillard, G. (1981) *Simulcra and Simulation*. 1994 translation from the French by Sheila Glaser. Michigan: The University of Michigan Press.
Baudrillard, G. (1987) 'The Evil Demon of Images', *The Evil Demon of Images*, translated from the French by Paul Patton and Paul Foss, pp. 13-34. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 444-452.
Beckett, S. (1929) 'Dante…Bruno, Vico…Joyce'. In: Beckett, S., Brion, M., Budgen, **F., Gilbert, S., Jolas, J., Llona, V., McAlmon, R., McGreevy, T., Paul, E., Rodker, J., Sage, R., Williams, W.** *Our Exagmination Round His Factification for Incamination of Work in Progress*. 1972 edn., London: Faber and Faber, pp. 3-22.
Begnal, M. and Senn, F. (eds.) (1974) *A Conceptual Guide to Finnegans Wake*. Pennsylvania: Pennsylvania State University Press.
Begnal, M. and Eckley, G. (1981) *Narrator and Character in 'Finnegans Wake'*, London: Associated University Press.
Benjamin, W. (1955) 'The Work of Art in the Age of Mechanical Reproduction' In: *Illuminations*. 1999 edn., London: Pimlico.
Benstock, B. (1976) *Joyce Again's Wake: An Analysis of 'Finnegans Wake'*. Seattle: University of Washington Press.
Benstock, B. (1985) *James Joyce*. New York: Frederick Ungar.
Bindervoet, E. and Henkes, R. (2012) 'Note on the Text.' In: Joyce, J. *Finnegans Wake*. 2012 Oxford World Classics edn., Oxford: Oxford University Press, pp. xLvi-xLix.
Bishop, J. (1986) *Joyce's Book of the Dark.* Wisconsin: The University of Wisconsin Press.

Beja, M. et. al (eds.) *James Joyce: The Centennial Symposium*. Urbana and Chicago: University of Illinois Press.

Blanchot, M. (1982) 'The Original Experience', *The Space of Literature*, translated from the French by Ann Smock, pp. 234-47. In: Cazeaux, C. (ed.) (2000) The *Continental Aesthetics Reader*. Oxon: Routledge, pp. 344-354.

Bloch, E. (1996) 'Artistic Illusion as Visible Anticipatory Illumination', The Utopian Function of Art and Literature, translated from the German by Jack Zipes and Frank Micklenburg, pp. 141-55. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 355-364.

Bloomer, J. (1993) *Architecture and the Text: The (S)crypts of Joyce and Piranisi*. New Haven and London: Yale University Press.

Boldrini, L. (2001) *Joyce, Dante and the Poetics of Literary Relations*. Cambridge:

Cambridge University Press.

Bowker, G. (2011) *James Joyce*. London: Phoenix.

Bute, M. (1965-67) *Passages from Finnegans Wake*. Film [Online] [Accessed 12-4-2012] < http://www.ubu.com/film/bute_fw.html >.

Burgess, A. (ed.) (1965) *A Shorter Finnegans Wake by James Joyce*. London: Faber and Faber.

Burgess, A. (1965) *Here Comes Everybody*. London: Faber and Faber.

Burgess, A. (1973*) Joysprick: An Introduction to the Language of James Joyce*. London: Andre Deutsch.

British Library *Collection Items* [Online] [Accessed 16-01-2017]

< https://www.bl.uk/collection-items/tess-of-the-d-urbervilles-published-in-the-graphic >

Brivic, S. (2011) 'Bitter Milk: Joyce's Shem Nursed Hysterically.' *James Joyce Quarterly*, 48 (3) pp. 457-476.

Cage, J. (1992) *Roaratorio*. itunes [Download] [Accessed 05-03-2012]. Available at

< www.apple.com/uk/itunes/ >

Cage, **J.** (1978) *Writing Through Finnegans Wake & Writing for the Second Time Through Finnegans Wake*, In: Hayes, C. (2004) *Joyce in Art: Visual Art Inspired by James Joyce.* Dublin: Lilliput Press. pp. 169-70

Cahill, C. (2012-16) 'Illuminating the Wake'. The James Joyce Centre. [Online] [Accessed 10-03-2017] http://jamesjoyce.ie/illuminating-the-wake-no-31/

Cahill, C. (2014) *Illuminating the Wake*. Exhibition at DarcSpace Gallery, Dublin. 7th May to 17th June.

Cahill, C. (2016a) 'Finnegans Wake: Readings Through Drawing'. *Journal of Illustration*, 3(1) pp. 57-83. Bristol: Intellect.

Cahill, C. (2016b) 'Headwaters: Reading, Drawing and Finnegans Wake'. In: Collé, N., Latham, M., Aymes, S., Friant-Kessler, B., and Leroy, M. (eds.) *Book Practices and Textual Itineraries 5: Illustration and Intermedial Avenues.* Lorraine: PUN Editions Universitaires De Lorraine, pp. 19-37.

Cahill, C. (2016) *Drawing the Wake: Reading Finnegans Wake Through Drawing.* Exhibition at the Special Collections Gallery, Manchester Metropolitan University 5th December 2016 to 31st March 2017.

Cain, P. (2010) *Drawing: The Enactive Evolution of the Practitioner*. Bristol: Intellect.

Calvert, S. and Holme, A. (2016) *Journal of Illustration* 3(1) pp. 1-8. Bristol: Intellect.

Campbell, J. and Robinson, H. (1944) *A Skeleton Key to Finnegans Wake*. London: Faber and Faber.

Campbell, J. (1968) *The Masks of Gods: Creative Mythology*. London: Secker and Warburg.

Cavallo, G., and Chartier, R. (eds.) (1999) *A History of Reading in the West*. Cambridge: Polity.

Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. London and New York: Routledge.

Concise Routledge Encyclopaedia of Philosophy (2000), London: Routledge.

Connolly, T. (1961) Scribbledehobble: The Ur-Workbook for Finnegans Wake, Northwestern University Press.

Connors, C. (2010) *Literary Theory: A Beginner's Guide.* Oxford: Oneworld.

Corris, M., Hunt, J. and Lomas, D. (2010) *Art, Word and Image: Two Thousand Years of Visual/Textural Interaction*. London: Reaktion.

Craswell, G. (2005) *Writing for Academic Success*. London: Sage.

Crowe, S. (2013) *Wake In Progress: Illustrations to Finnegans Wake*. [Online] [Accessed 20-05-2013] < http://www.wakeinprogress.com >.

Csikszentimihalyi, M. (1990) *Flow: The Psychology of Happiness*. London: Rider.

Culler, J. (1983) *Barthes: A Very Short Introduction*. Oxford: Oxford University Press.

Davis, P. (2013) *Reading and The Reader: The Literary Agenda*. Oxford: Oxford University Press.

Davies, J. and Duff, L. (eds.) (2005) *Drawing: The Process*. Bristol: Intellect.

Dean, S. (1992) 'Introduction'. In: Joyce, J. *Finnegans Wake*. 1992 edn., London: Penguin, pp. vii-liv.

Dean, T. and Smith, H. (eds.) (2009) *Practice-Led Research, Research-Led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.

De Zegher, C and Wigley, M. (2001) *The Activist Drawing: Retracing Situationist Architectures, Constants New Babylon and Beyond*, cited in Cain, P. (2010) *Drawing: The Enactive Evolution of the Practitioner*. Bristol: Intellect.

Deleuze, G. and Guattari, F. (1980) *A Thousand Plateaus: Capitalism and Schizophrenia*. 2010 edn., Translated from the French by B. Massumi. London: Continuum.

Deleuze, G. and Guattari, F. (1994) 'Percept, Affect, and Concept, What is Philosophy?' translated from the French by Hugh Tomlinson and Graham Burchell, pp. 196-211. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 465-487.

Derrida, J. (1984) 'Two Words for Joyce'. In: *Post-Structuralist Joyce*. Cambridge: Cambridge University Press.

Derrida, J. (1987) 'The Paragon', The Truth in Painting, Translated from the French by Geoff Bennington and Ian McLeod, pp. 37-43, 50-67, 77-79. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 412-428.

Detmer, D. (2013) *Phenomenology Explained: From Experience to Insight*. Open Court Publishing.

Downs, S. (ed.) (2007) *Drawing Now: Between the Lines of Contemporary Art.* TRACEY, London: I.B Tauris.

Drabble, M. (ed.) (2000) *The Oxford Companion to English Literature*, 6th edn. Oxford: Oxford University Press, p.280.

Eco, U. (1989) *The Open Work*, translated from the Italian by Anna Cancogni. Cambridge, Mass.: Harvard University Press.

Eco, U. (1989) *The Aesthetics of Chaosmos: The Middle Ages of James Joyce.* Translated from the Italian by E. Esrock. Cambridge, Mass.: Harvard University Press.

Eco, U. (1994) *The Limits of Interpretation*. Bloomington: Indiana University Press.

Ellman, R. (1959) *James Joyce*. 1982 edn., Oxford: Oxford University Press.

Erdman, J. (1964) The Coach with the Six Insides. Musical Performance [Online] Available at < https://www.artfilms.com.au/item/the-coach-with-the-six-insides >

Evans, O., Hayes, C., Pyle, D. (2014) 'Joyce Smithy: A Curated Review of Joyce in Visual Art, Music, and Performance'. *James Joyce Quarterly*, 52 (1) pp. 181-191.

Figal, G. (2015) *Aesthetics as Phenomenology: The Appearance of Things*. Indiana University Press.

Finwake (2010) *Glosses of Finnegans Wake* [online] [Accessed 08-11-2016] <www.finwake.com >

Fiore, Q. and McLuhan, M. (1968) *War and Peace in the Global Village*. 1997 edn., Singapore: Hardwired.

Fischer, S. (2003) *A History of Reading*. London: Reaktion.

Flint, C. and Norris, D. (1994) *Joyce for Beginners*. Cambridge: Icon. NB this work has subsequently been published as *Introducing Joyce*.

Fordham, F. (2007) *Lots of Fun at Finnegans Wake: Unravelling Universals*. Oxford: Oxford University Press.

Fordham, F. (2012) 'Introduction'. In: Henkes, R., Bindervoet, E and Fordham, F. (eds.) J. Joyce (1939) *Finnegans Wake*, 2012 ed. Oxford: Oxford University Press. pp. vii-xxxiv.

Gadamer, G. (1975) *Truth and Method* (2014 edn.) London: CContinuum.

Gadamer, G. (1977) 'Aesthetics and Hermeneutics', translated from the French by David Linge, pp. 95-104. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 181-194.

Gadamer, G. (1989) 'Elements of a Theory of Hermeneutic Experience' In: Mooney, T. and Moran, D. (eds.) (2002) *The Phenomenology Reader*. London: Routledge, pp. 314-343.

Garcia, D. (2013) *Exhausted Books*, 'annotated Finnegan's Wake' book [online] image [accessed 20-02-2018] available at < http://www.akimbo.ca/akimblog/?id=877 >

Garner, S. (2008) 'Towards a Critical Discourse in Drawing Research.' In: Garner, S. (ed.) *Writing on Drawing: Essays on Practice and Research*. Bristol: Intellect, pp. 15-26.

Glasheen, A. (1956) *A Census of Finnegans Wake: An Index of the Characters and Their Roles*. London: Faber and Faber.

Glendinning, S. (2011) *Derrida: A Very Short Introduction*. Oxford: Oxford University Press.

Gordon, J. (1986) *Finnegans Wake: A Plot Summary*. Dublin: Gill and Macmillan.

Green, K. and LeBihan, J. (1996) *Critical Theory and Practice: A Coursebook*. London: Routledge

Gunning, L., Heath, C. and Smith, R. (2003) *What is Drawing?: Three Practices Explored*. London: Black Dog.

Hall, A. (2011) *Illustration*. London: Laurence King in association with Central Saint Martins College of Art and Design.

Hannaway-Oakley, C. (2017) *James Joyce and the Phenomenology of Film*. London: Oxford University Press.

Haqshenas, S., Takkalu, M. and Zafarghandi, A. (2012) 'Phenomenological Perspectives in Literary Criticism'. *International Researcher* 1(4) pp. 54-62.

Hart, C. (1962) *Structure and Motif in 'Finnegans Wake'*. London: Faber & Faber.

Harty, D. (2012) *Drawing//Phenomenology//Drawing: An Exploration of the Phenomenological Potential of Repetitive Process*. TRACEY. [Online] [last accessed 08-12-2015] < http://lboro.ac.uk/departments/ac/tracey/ >

Hayman, D. (1963) *A First Draft Version of 'Finnegans Wake'*. Austin: University of Texas Press.

Heiddeger, M. (1950) 'The Origin of the Work of Art', translated from the German by Albert Hofstadter, 1971, pp. 17-22, 26-37, 41-57, 69-70, 72-78. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 80-101.

Henderson, **K.** (1999) *On Line and On Paper. Visual Representations, Visual Culture, and Computer Graphics in Design Engineering*, Cambridge Mass. and London: MIT Press, p.199, cited in Petherbridge (2008) p.34.

Henke, S. (1990) *James Joyce and the Politics of Desire*. London: Routledge.

Henderson, K. (1999) *On Line and On Paper. Visual Representations, Visual Culture, and Computer Graphics in Design Engineering*, Cambridge Mass. and London: MIT Press, p.199, cited in Petherbridge (2008) p.34.

Hodeir, A. (1966) *Anna Livia Plurabelle*. itunes [Download] [Accessed 08-04-2015]. Available at www.apple.com/uk/itunes/

Hodnett, E. (1982) *Image and Text: Studies in the Illustration of English Literature*, London: Scolar Press.
Hoey, M. (2014) 'The Lacuna of Usefulness: The Compulsion to 'Understand' Transgressive Fiction', *Word and Text*, IV (1) pp. 26-39.
Howe, M. (1957) passages from Finnegans Wake by James Joyce: A Free Adaptation for the Theatre. Audio recording [Online]. Available from < http://www.flashpointmag.com/manningwake.htm >
Howe, S. (2007) *My Emily Dickinson*. New York: New Directions.
Hume, K. (1984) *Fantasy and Mimesis: Responses to Reality in Western Literature*. New York: Methuen.
Husserl, E. (1970) Introduction to the *Logical Investigations*, translated by J.N. Findlay, vol.1. pp. 248-66. London and New York: Routledge & Keegan Paul/Humanities Press. In: Mooney, T. and Moran, D. (eds.) (2002) *The Phenomenology Reader*. London: Routledge, pp. 65-108.
Hutcheon, L. (1980) *Narcissistic Narrative: The Metafictional Paradox.* 2013 edn. Ontario: Wilfred Laurier University Press.

Ingarden, R. (2003) *The Literary Work of Art*, translated from the German by G. Grabowicz. Evanston, Ill.: Nortwestern University Press.

Ingarden, R. (1980) *The Cognition of The Literary Work of Art*, translated from the German by R. Crowley and K. Olson. Evanston, Ill.: Nortwestern University Press.

Ingold, T. (2007) *Lines: A Brief History*. Oxon: Routledge.

Irigaray, L. (1993) ' The Invisible of the Flesh: A Reading of Merleau-Ponty, "The Intertwining – The Chiasm" ', *An Ethics of Sexual Difference*, Translated from the French by Carolyn Burke and Gillian Gill, pp. 151-84. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon: Routledge, pp. 563-582.

Iser, W. (1974) *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. London: The Johns Hopkins University Press.

Iser, W. (1978) *The Act of Reading: A Theory of Aesthetic Response*. London: Routledge and Kegan Paul.

James Joyce (1998) *Finnegans Wake*. [CD] Read by J. Norton and M. Riordan. Germany: Naxos.

Jauss, H. (1982) Aesthetic Experience and Literary Hermeneutics. Minneapolis: University of Minnesota Press.

Jay, M. (1993) *Downcast Eyes: The Denigration of Vision in Twentieth Century French Thought*. Berkeley: University of California Press.

Joyce, J. (1922) *Ulysses.* 1980 edn., London: Penguin.

Joyce, J. (1929) Anna Livia Plurabelle. Audio recording [Online] [Accessed 12-02-2016]. Available at <https://archive.org/details/JamesJoyceReadsannaLiviaPlurabelleFromFinnegansWake1929>

Joyce, J. (1939) *Finnegans Wake*. 2000 edn., London: Penguin.

Joyce, J. (1939) *Finnegans Wake*. 2012 edn., Oxford: Oxford University Press.

Joyce, J. (2014) *The Ondt & the Gracehoper*. Illustrated by T. McNally. Dublin: Lilliput.

Kelley, H. (1996) *Washers at the Ford*, Oil on Canvas,152x73 cm. In: Lerm-Hayes, C. (2004) *Joyce in Art: Visual Art Inspired by James Joyce*. P.276. Dublin: Lilliput Press.
Kelley, H., *Shem and Shaun*. Oil on Canvas, 152x182 cm. [online] [accessed 26-09-2016] < http://www.heatherryankelley.com/paintings.html >.
Kelley, H. (2012-2015) *Studies After Finnegans Wake: The Midden Heap Project* Collage, 38x28cm each. [online image] [accessed on 26-09-2016] < http://www.heatherryankelley.com/collageperpage1-47.html >
Kenny, A. (ed.) (1994) *The Oxford Illustrated History of Western Philosophy*. London: Oxford University Press.
Kipperman, K. and Pyle, D. (2015) *Waywords and Meansigns* [Online] [Acessed 08-18-2015] < http://www.waywordsandmeansigns.com >

Kieran, M. and Lopes, D. (2003) *Imagination, Philosophy and the Arts*. London: Routledge.

Kitcher, P. (2007) *Joyce's Kaleidoscope: An Invitation to Finnegans Wake.* Oxford: Oxford University Press.
Kooistra, L. (1995) *The Artist as Critic: Bitextuality in Fin-de-Siecle Illustrated Books.* Aldershot: Scolar.

Kosuth, J. (2012) *The Wake (An Arrangement of References with all the Appearance of Autonomy*. Neon typographic installation, KUAD Gallery, Istanbul [Online] [Accessed 08-04-2013] < http://www.designboom.com/art/neon-installation-by-joseph-kosuth-references-james-joyces-finnegans-wake/ >
Kvium, M. and Lemmerz, C. (1983-2014) *The Wake*. Film and performance [Online] [Accessed 12-10-2014] < http://wake.dk >
Lackard, W. (1974) Design Drawing (1982 ed.), Tucson: Pepper Publishing. Cited in Garner, S. (2008) 'Towards a Critical Discourse in Drawing Research.' In: Garner, S. (ed.) *Writing on Drawing: Essays on Practice and Research*. Bristol: Intellect, pp. 15-16.
Laverty, S. (2003) 'Hermeneutic Phenomenology and Phenomenology: A Comparison of Historical and Methodological Considerations'. *International Journal of Qualitative Methods*, 2 (3) pp. 21-35.
Lawlor, L. (2003) *The Challenge of Bergsonism: Phenomenology, Ontology, Ethics*. London: Continuum.

LeBlanc, J. (2011) 'Allusions to 'Eveline' in *Finnegans Wake* 1.8'. *James Joyce Quarterly*, 48(2) pp. 339-346.
Lee-six, E. 'Growing up and Growing Down in *Finnegans Wake'.*
The Cambridge Quarterly, 2012, 41 (4).
Lerm-Hayes, C. (2002) 'Art Inspired by Joyce'. *James Joyce Broadsheet*, 62, p.1.
Lerm-Hayes, C. (2003) 'Word and Image'. Circa, 104, pp. 30-31.
Lerm-Hayes, C. (2003) 'Joseph Beuys 'Extends' James Joyce's Work'. *Circa*, 104, pp. 35-39.
Lerm-Hayes, C. (2004) *Joyce in Art: Visual Art Inspired by James Joyce*. Dublin: Lilliput Press.
Lerm-Hayes, C. (2007) 'Re-inventing the Literary Exhibition: Exhibiting (Dialogical and Subversive) Art on (James Joyce's) Literature'. *Working papers on Design,* 2. pp. 1-27.
Lerm-Hayes, C. (2012) "Polyhedra' and Joyce: A Room for Thought'. *James Joyce Broadsheet,* 91, p.1.
Lernout, G. (ed.) (1990) *European Joyce Studies 2 - Finnegans Wake: Fifty Years*. Amsterdam: Rodopi.
Lessing, G. (1989) *Laocoon: An Essay Upon the Limits of Painting and Poetry*, translated from the German by E. Frothingham, 2005 ed., New York: Dover Publications.
Levinas, E. (1948) 'Reality and its Shadow', 1996 translation from the French by Alphonso Lingis, pp. 130-43. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon, Routledge, pp. 117-128.
Litz, A. (1961) *Art of James Joyce: Method and Design in 'Ulysses' and 'Finnegans Wake'*. Oxford: Oxford University Press.
Lord, J. V. (c.2014) *The Hen*. Illustration. In: Joyce (1939) *Finnegans Wake*, 2014 edn., p.92. London: The Folio Society.
Lord, J. V. (2016) 'The Pixillated Doodler: Illustrating Finnegans Wake'. *The Journal of Illustration*, 3(1) pp. 9-54.

Lubbock, T., (1994) 'Illustration'. *Modern Painters*, 7(3) pp. 62-65.

Lurz, J. (2013) 'Literal Darkness: *Finnegans Wake* and the Limits of Print'. *James Joyce Quarterly*, 50 (3) pp. 675-675.
Lyotard, J. (1984) *The Postmodern Condition: A Report on Knowledge*, translated from the French by G. Bennington and B. Massumi, Minneapolis: University of Minnesota Press.
Male, A. (2007) *Illustration: A Theoretical and Contextual Perspective*. Lausanne: AVA.
Manen, M. (2007) 'Phenomenology of Practice'. *Phenomenology & Practice*, 1(1) pp. 11-30.
Manguel, A. (1996) *A History of Reading*. London: Harper Collins.

Manguel, A. (2010) *A Reader on Reading*. New Haven and London: Yale University Press.

MacDonald, J. (2010) *Drawing Around the Body: The Manual and Visual Practice of Drawing and the Embodiment of Knowledge*, PhD thesis, Leeds Metropolitan University [Accessed 08-11-2013] < http://www.julietmacdonald.co.uk/phd_files/ >.

Maitland, S. (2008) *A Book of Silence: A Journey in Search of the Pleasures and Powers of Silence.* London: Granta.

Marshall, R. and Sawdon, P. (eds.) (2012) *Hyperdrawing: Beyond the Lines of Contemporary Art*. TRACY, London: I. B Tauris.

Martin-Jones, D. and Sutton, D. (2008) *Deleuze Reframed: Interpreting Key Thinkers in the Arts*. London: I.B. Tauris.

McCabe, C. (ed.) (1978) *James Joyce and The Revolution of the Word*. London: Harvester Wheatsheaf.

McCannon, D. (ed.) (2016) *Journal of Illustration*, 3(1) Aims and Scope, inside cover statement. Intellect.

McHugh, R. (1976) *The Sigla of Finnegans Wake*. London: Edward Arnold.
McHugh, R. (1980) *Annotations to Finnegans Wake*. 1991 edn., Baltimore: The Johns Hopkins University Press.
Merleau-Ponty, M. (1945) *Phenomenology of Perception*. 2010 edn., Oxon: Routledge.
Merleau-Ponty, M. (1968) 'The Intertwining – The Chiasm', The Visible and the Invisible, translated from the French by Alphonso Lingis, pp. 130-55. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon, Routledge, pp. 164-186.
Mitchell, W.J.T. (ed.) (1980) *The Language of Images*. Chicago: University of Chicago Press.
Mitchell, W.J.T. (1994) *Picture Theory*. Chicago: University of Chicago Press.
Mitchell, W.J.T. (1996) *Iconology: Image, Text, Ideology*. Chicago: University of Chicago Press.
Miller, J. (1992) *Illustration*. London: Reaktion, pp. 61-151.
Moholy-Nagy, L. (1947) *Vision in Motion*. Chicago: Paul Theobald. P.347.
Moon, J. (1999) *Learning Journals*, 2005 ed. Oxon: Routledge Falmer.
Mooney, T. and Moran, D. (eds.) (2002) *The Phenomenology Reader*. London: Routledge.
Moran, P. 92009) 'An Obsession with Plenitude: The Aesthetics of Hoarding in *Finnegans Wake*. *James Joyce Quarterly* 46 (2) pp. 285-304.
Muratovski, G. (2016) *Research for Designers: A Guide to Methods and Practice.* London: Sage.
Nancy, J. (2008) *Corpus*. New York: Fordham University Press.
Nell, V. (1988) *Lost in a Book: The Psychology of Reading for Pleasure*. New Haven: Yale University Press.
Norris, M. (1976) *The Decentred Universe of 'Finnegans Wake': A Structuralist Analysis*. Baltimore: Johns Hopkins University Press.
Norris, M. (1992) *Joyce's Web: The Social Unravelling of Modernism*. Austin: University of Texas Press.

O'Brien, E. (1999) *James Joyce*. London: Phoenix
Olson, C. (1947) *Call Me Ishmael*. 1997 ed., Baltimore: The Johns Hopkins University Press.
Pearce, R. (1986) 'What Joyce after Pynchon? In: Morris Beja, Phillip Herring, Maurice Harmon, David Norris (eds.) *James Joyce: The Centennial Symposium*. Urbana and Chicago: University of Illinois Press, pp. 33-46
Perec, G. (1974) *Species of Space s and Other Pieces*, translated from the French by J. Sturrock, 2008 edn., London: Penguin.
Petherbridge, D. (2008) 'Nailing the Liminal'. In: Garner, S. (ed.) *Writing on Drawing: Essays on Practice and Research*. Bristol: Intellect, pp. 27-41.
Petherbridge, D. (2010) *The Primacy of Drawing: Histories and Theories of Practice*. New Haven: Yale University Press.
Petit, L. and Tollance, P. (2014) 'Photographic Text(ure): The Grain and The Dot'. *Image [&] Narrative,* 15 (2).
Pope, R. (2005) *Creativity: Theory, History, Practice*. London: Routledge.
Poulet, G. (1969) 'Phenomenology of Reading'. *New Literary History*, 1(1) pp. 53-68.
Rabaté, J. (2001) *James Joyce and the Politics of Egoism*. Cambridge: Cambridge University Press.
Rabaté, J. (ed.) (2004) *James Joyce Studies.* New York: Palgrave.
Rathjen, F. (2013) 'Review of James Joyce Als Inspirationsquelle Für Joseph Beuys by Christa-Maria Lerm Hayes'. *James Joyce Quarterly,* 40 (3) pp. 621-625.
Reid, M. (1994) 'Legible/Visible' In 'Boundaries: Writing & Drawing', 'Yale French Studie, No. 84 pp. 1-12, Yale University Press, http://www.jstor.org/stable/2930175, accessed 13-12-2017.
Reinhardt, A. (1956) *A Portend of the Artist as a Yhung Mandala*. Montage. In: Hayes, C. (2004) *Joyce in Art: Visual Art Inspired by James Joyce.* p.70. Dublin: Lilliput Press.
Ricoeur, P. (1981) Hermeneutics and the Human Sciences, ed. and translated from the French by John B. Thompson 'Phenomenology and Hermeneutics'. In: Mooney, T. and Moran, D. (eds.) (2002) *The Phenomenology Reader*. London: Routledge, pp. 579-599.
Rosand, D. (2002) *Drawing Acts: Studies in Graphic Expression*. Cambridge: Cambridge University Press.
Rose, D. (1995) *The Textual Diaries of James Joyce*. Dublin: The Lilliput Press.
Rose, D. and O'Hanlon, J. (1982) *Understanding 'Finnegans Wake': A Guide to the Narrative of James Joyce's Masterpiece*. New York: Garland Press.
Rose, D. and O'Hanlon, J. (eds.) (2012) *James Joyce, 'The Restored Finnegans Wake'*. London, Penguin.
Rosenbloom, E. (2005) *A Word in Your Ear: How and Why to Read James Joyce's 'Finnegans Wake'*. Booksurge Publishing.
Ryan, M. and Rivkin, J. (eds.) (1998) 'Introduction: Language and Action'. In: *Literary Theory: An Anthology*, 2nd edn. Oxford: Blackwell. 2004. pp. 127-130.

Sadokiersk, Z. (2010) *Visual Writing: A Critique of Graphic Devices in Hybrid Novels, From a Visual Communication Design Perspective*, PhD thesis, University of Technology, Sydney [Online] [08-12-2013] < https://opus.lib.uts.edu.au/bitstream/10453/20267/1/01Front.pdf >

Sartre, J. (1948) 'What is Writing', *What is Literature*, 1997 edn., pp. 1-25. In: Cazeaux, C. (ed.) (2000) *The Continental Aesthetics Reader*. Oxon, Routledge, pp. 102-116.

Sedgewick, E. (1997) 'Paranoid reading and reparative reading, or, You're so paranoid, you probably think this introduction is about you.' In: *Touching, Feeling: Affect, Pedagogy, Performivity*, Sedgewick, E. et al. (2003) Durham: Duke University Press, pp. 123-151

Seldon, R. (1985) *A Reader's Guide to Contemporary Literary Theory*. Kentucky: The University Press of Kentucky.

Schotter, J. (2010) 'Verbivocovisuals: James Joyce and the Problem of Babel'. *James Joyce Quaterly,* 48 (1) pp. 89-109.

Shloss, C. (2004) *Lucia Joyce: To Dance in the Wake*. London: Bloomsbury.

Smagula, H. (2002) *Creative Drawing*, 2nd edn. London: Laurence King.

Smith, Z. (2006) *Pictures Showing What Happens on Each Page of Thomas Pynchon's Novel 'Gravity's Rainbow*. Portland Oregon: Tin House Books.

Solberg, S. (1979) 'On Comparing Apples and Oranges: James Joyce and Thomas Pynchon'. *Comparative Literature Studies* 16, (1), pp. 33-40

Souter, N. and Souter, T. (2007) *The Illustration Handbook*. Hertfordshire: Eagle Editions.

Sullivan, E. (1986) *The Book of Kells*. Facsimile reprint of the 2nd edn. published in 1920. London: Studio Editions.

Steyn, S. (1929) *The Ondt's Funeral*. Illustration from 'Anna Livia Plurabelle'. In: Hayes, C. (2004) *Joyce in Art: Visual Art Inspired by James Joyce*. p. 35. Dublin: Lilliput Press.

Stivale, C., Smith, D. and Holland, W. (eds.) (2009) *Gilles Deleuze: Image and Text*. London: Continuum.

Takemitsu, T. (1981) *Far Calls. Coming Far!* itunes [Download] [Accessed 08-04-2015]. Available at www.apple.com/uk/itunes/

Talbot, B., and Talbot, M. (2012) *Dotter of Her Father's Eyes*. London: Jonathan Cape.

Tangerine Dream (2013) *Finnegans Wake.* itunes [Download]. Available at www.apple.com/uk/itunes/ [Accessed 08-04-2015]

Taylor, A. (2008) 'Re: Positioning Drawing'. In: Garner, S. (ed.) *Writing on Drawing: Essays on Practice and Research. Bristol*: Intellect, pp. 9-11.

Temkin, A. (1983) *Thinking is Form: The Drawings of Joseph Beuys.* New York: Thames and Hudson.

Theall, F. (2009) 'Transformations of the Book in Joyce's Dream Vision of Digiculture'. In: Armand, L. and and Vichnar, D. (eds.) *Hypermedia Joyce*. Prague: Litteraria Pragensia, pp. 89-102.

Thody, A. (2006) *Writing and Presenting Research*. London: Sage.

Thompson, C. (2014) Voicing Joyce: crossmess Parzels from Cage to Beuys'. *Performance Research,* 8 (1) pp. 5-22.
Tindall, W. (1969) *A Reader's Guide to 'Finnegans Wake'*. Syracuse University Press.
Tindall, W. (1969) *Scribbledehobble: The Ur-Workbook for 'Finnegans Wake'*.
Tofts, D. (2009) 'Where are we at all? & whenabouts in the name of space?' In: Armand, L. and and Vichnar, D. (eds.) *Hypermedia Joyce*. Prague: Litteraria Pragensia, pp. 77-88.
Valéry, P. (1960) *Degas, Manet, Morisot*, trans. David Paul (collected Works, Vol.12) New York: Princeton, p.36, cited in Rosand, D. (2012) *Drawing Act: Studies in Graphic Expression*. Cambridge: Cambridge University Press, p. 13.
Vico, G. (1725) *Scienza Nuova*, trans. From the 3rd edn. by Thomas Bergin and Max Fisch (1948) New York: Cornell University Press. [online] [accessed 16-01-16] <https://archive.org/stream/newscienceofgiam030174mbp/newscienceofgiam030174mbp_djvu.txt >
Weidermann, J. (ed.) (2009) *Illustration Now! 3*. Köln: Taschen.
Zeegan, L. (2005) *The Fundamentals of Illustration*. Lausanne: AVA.
Zunshine, L. (2012) *Why We Read Fiction: Theory of Mind and the Novel*. Ohio: Ohio State University Press.