Bruissements de la pastorale / Pastoral Sounds
13-14 novembre 2014
UFR Lettres et langues
Salle des Actes
JEUDI 13

12h00 : Déjeuner sur le campus,
aux restaurant Rabelais, salle Thélème

14h00 : Ouverture par Catherine Rannoux, doyenne de l’UFR Lettres et Langues ; Michel Briand, directeur
du laboratoire FoReLL ; Isabelle Gadoin, directrice de l’équipe Forell B1

14h30 : Atelier 1 ;
modérateur : Isabelle Gadoin (Université de Poitiers)

-Bénédicte Chorier-Fryd (Université de Poitiers)
 “‘How Can You Make the Hills Talk Back?’ - Fanny Howe and the Silence of Nature”

-Catherine Hoffman (Université du Havre)
 “Performing rustics: pastoral moments and masques in Henry Purcell’s King Arthur (1691) and Benjamin Britten’s Gloriana (1953)”

15h30 Pause-café

16h00
Keynote speaker Terry Gifford (University of Bath, UK and Universidad de Alicante, Spain)
“Some Post-Pastoral Modes of ‘Listening Deeply’”

In his Tales from Ovid Ted Hughes writes that in the Age of Gold people ‘listened deeply to the source’. What does this mean? What mode of listening can achieve this and how would we recognise it? Following Raymond Williams, in the UK pastoral has been dismissed, by ecocritics in particular, as outmoded, complacent and based upon false notions of harmony in ecology. American ecocritics, on the other hand, observe a continuing and evolving tradition of pastoral writing in American nature writing. Is this actually post-pastoral literature? This paper will explore various examples of literary pastoral sounds in British and American literature, from Georgic English folksong to Bob Dylan and from Coleridge to Cormac McCarthy, in order to attempt to identify some post-pastoral modes of ‘listening deeply’.

Professor Terry Gifford, a founder of British ecocriticism, is Visiting Scholar in the Centre for Writing and Environment at Bath Spa University, UK and Professor Honorifico at the University of Alicante, Spain. Green Voices: Understanding Contemporary Nature Poetry (second edition 2011) was acclaimed as ‘the first comprehensive British study of contemporary ecopoetry’. Author of Pastoral (1999) and an ecocritical study of Ted Hughes (Routledge 2009), he is also the author of seven collections of poetry, including most recently, with Christopher North, Al Otro Lado del Aguilar (2011), a duel language collection in English and Spanish. Co-author, with Neil Roberts, of Ted Hughes: A Critical Study (1981) Terry Gifford is editor of The Cambridge Companion to Ted Hughes (2011). Also editor of the complete works of John Muir in two volumes, he wrote Reconnecting With John Muir: Essays in Post-Pastoral Practice in 2006. His full CV is at www.terrygifford.co.uk.

17h00 Atelier 2
modérateur : Thomas Pughe

Jeremy Price (Université de Poitiers)
“The Pastoral in British Rock: Rural and Industrial Soundscape”

Jean-Charles Khalifa (Université de Poitiers) and Jeremy Price
“‘The Dalesman's Litany’—a performance-based reading”
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VENDREDI 14

9h00 : Atelier 3
Modératrice : Pascale Drouet (Université de Poitiers)
-Fanny Quément (Université Paris 3)
“‘At My Buried Ear’: Seamus Heaney and Pastoral Sounds of the Exhumed North”
-Stéphanie Noirard (Université de Poitiers)
“Nature’s Song Under the Bombs: Pastoral Echoes in some Scottish War Poems”
-Charles Holdefer (Université de Poitiers)
“‘Poo-tee-wee?’ and Other Pastoral Questions”

10h30 : Pause café

-11h00 : Atelier 4
Modératrice : Bénédicte Chorier-Fryd (Université de Poitiers)
-Ann Lovering-Rounds (Hostos Community College, City University of New York)
“On Stellar Magnitudes: Brian Ferneyhough’s Pastoral”
-Jeffrey Hopes (Université d’Orléans)
“The sounds of early eighteenth-century pastoral: Pope, Gay and Handel”
-Kristina Knowles (Northwestern University)
“Temporal Inflections of the Pastoral from Chopin to Crumb”

12h30 : Déjeuner sur le campus,
au restaurant Rabelais, salle Thélème

14h30 : Atelier 5
-Modérateur : Geoffrey Pitcher (Université de Poitiers)
-Allan Kulikoff (University of Georgia)
“No Damn Black Gown Sons of Bitches Among Them”: Rough Music and the Anti-Pastoral in the Eighteenth-Century Carolina Backcountry”
-Thomas Pughe (Université d’Orléans)
“The Sounds of Thoreau's ‘Brute Neighbours’ in Walden”
-Amy Wells (Université de Caen)
“Modernist Shepherdess: Gertrude Stein’s Pastoral Sounds”
-Andrew McKeown (Université de Poitiers)
“‘Natural's not in it’ : post-punk anti-pastoral”

16h30 : Pause-café

17h00 : Final roundtable, with Terry Gifford, Tom Pughe, Charles Holdefer, Bénédicte Chorier-Fryd
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CONFERENCE ABSTRACTS

CHORIER-FRYD, Bénédicte
(Université de Poitiers)

““How Can You Make the Hills Talk Back?”—Fanny Howe and the Silence of Nature”

In a 2010 essay on Thomas Hardy, American poet/novelist Fanny Howe argues that the English writer’s novels foreshadowed both his own future exclusive interest in poetry, and the birth of film “as a great art form.” Like the filmmaker facing the “surfaces” of the natural world, Hardy “confronts the intractable silence of the mouthless living.” How can, Howe wonders, the writer or filmmaker “make the hills talk back”? Is nature actually silent in its speechlessness? Resting on an analysis of Hardy’s “three forms of silence” as delineated by Jean-Jacques Lecerle in a recent article, this paper will examine the ways Fanny Howe engages with the “metaphysical silence” of the natural world in her own work by discreetly re-enacting fragments of a “pastoral tragedy” whose type may be found in an early chapter of Hardy’s Far from the Madding Crowd. We will see how the presence of the shepherd’s dog may provide a response to the question – How can you make the hills talk back? – not by giving the hills a voice, but by making the silence not so “intractable.” In Howe’s written work as well as in her most recent video piece, the silent dog holds a central, if unassuming place.

Bénédicte Chorier-Fryd teaches American literature and literary translation at the University of Poitiers. She has published mostly on contemporary fiction, notably on Thomas Pynchon; she recently co-edited Thomas Pynchon with Gilles Chamerois in Profils Américains, Presses Universitaires de la Méditerranée, (Montpellier, 2014). Her interest in the interplay of poetic schemes and narrative has led her to her current research on Fanny Howe’s work.

HOFFMAN, Catherine
(Université du Havre)

“Performing rustics: pastoral moments and masques in Henry Purcell’s King Arthur (1691) and Benjamin Britten’s Gloriana (1953)”

In the opening sentence of his essay, “The Signs of Genre: Britten’s version of pastoral”, Arnold Whittall states that “[p]astoral is one of the oldest musical genres” and goes on to observe that “[i]t is also one of the most flexible, tending to be defined more in terms of what it depicts than the way in which that depiction is musically achieved.” Though Whittall’s essay concerns the “Pastoral” in Britten’s Serenade for tenor, horn and strings (1943), the general observations of its ouverture will inform and guide much of the reflection of the proposed paper on the use and forms of pastoral in the masques of Purcell’s King Arthur (1691) and Britten’s Gloriana (1953).

By the time Purcell provided the music for John Dryden’s dramatic opera, King Arthur or the British Worthy, the term ‘masque’ was used to refer to the multi-media set-pieces, involving singing and instrumental music, dancing, and often spectacular stage effects, which were the highlights of the otherwise spoken play. The sung parts were confined to secondary characters: shepherds and sundry other rustics, allegorical or mythological characters, and an assortment of spirits, magicians or witches. King Arthur contains a whole pastoral masque in Act II – an entertainment provided by Kentish shepherds and shepherdesses for Arthur’s fiancée – and pastoral “moments” in the final masque of Britannia (Act V), conjured up by Merlin for the now reconciled Briton Arthur and the defeated Saxon king Oswald.

In his opera Gloriana, commissioned by Covent Garden in 1953 for the coronation of Elizabeth II, Britten also makes use of this tradition of the spectacle within the spectacle when, at the beginning of Act II, Elizabeth I, on a royal progress in Norwich, is offered a performance of a masque which involves the singing and dancing of Time, Concord, country girls and rustics who also present the sovereign with local plants and produce – gifts within gifts in this case, since the masque itself would have been a civic gift, performed by professional singers and dancers, not by wenches and swains.

The two works, foregrounding the artificiality of pastoral by this mise-en-abyme of the pageantry attending royal occasions, invite reflection on the relation between the pastoral texts and their musical settings and staging. This in turn, raises the question of what constitutes “pastoral music”. The proposed paper, without presuming on answers, aims to address this question, together with issues relating to the articulation of pastoral and “Englishness”, and to the adaptability of literary and musical traditions.

Catherine Hoffmann is Senior Lecturer in English at the University of Le Havre (France), and a member of the research group FoReLL at the University of Poitiers. Her research centres on a narratological and intersemiotic approach to the work of the English novelist Anthony Powell and other twentieth-century novelists, with occasional forays into writings on music (Constant Lambert’s Music Ho!) or the eighteenth-century landscape garden. Her articles have been published in Études Britanniques Contemporaines, Imaginaires (Presses Universitaires de Reims), New Comparison, La Licorne, Style, Graat On-Line, and by Gérard Montfort and Presses Universitaires de Rennes.
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HOLDEFER, Charles  
(Université de Poitiers)
“Poo-tee-weet? and Other Pastoral Questions”

The idea of pastoral sounds in literature brings with it a particular set of problems. Beyond the straightforward (and fairly reductive) consideration of sounds associated with the shepherd’s life—that is, a thematic sample—what qualifies a sound as “pastoral?” If an aural locus amoenus exists, how is it encoded? With reference to Kurt Vonnegut, William Blake, Allen Ginsberg and others, this paper will underline the elementary but crucial distinction between sound and meaning and how the representation of sound can point toward pastoral meanings. It will explore depictions of the process of sound entering language, and will argue that “pastoral sound” often appears as a sub-category of personification. In such cases, nature not only has something to tell us but, seductively, it speaks our language, and tells us something that we want to hear.


HOPES, Jeffrey  
(Université d’Orléans)
“The sounds of early eighteenth-century pastoral: Pope, Gay and Handel”

In the Discourse on Pastoral Poetry which precedes his Pastorals, Alexander Pope situates the origin of the genre in the songs sung by shepherds during the second age of man. Pastoral was thus held to have originated in music, the simplicity of which pastoral poetry sought to imitate. Nothing could be less simple or naive than Pope’s own Pastorals, although they contain many musical references. Their publication in 1709 coincided with the arrival of Italian opera in London and the performance of several pastoral operas by both Italian and English composers. In 1710 George Frederic Handel first came in England and in 1712 his second, pastoral, opera, Il Pastor Fido, was performed. When, six years later, Handel took up residence at Cannons, the house of James Brydges, then Earl of Carnarvon, he set to music another pastoral text, Acis and Galatea, written principally by John Gay, but with possible contributions from John Hughes and Alexander Pope. It was a theme that Handel had already set in his earlier Acì, Galatea e Polifemo (1708). In this paper, I will explore the pastoral works of Pope, Gay and Handel in this period and the way they incorporate the supposed musical origin of pastoral. The textual evocation of this original pastoral music, which in itself is linked to the sounds of nature, is then in turn set to music. The imagined sounds of original pastoral song and the new textual, vocal and instrumental sounds of pastoral poetry and music through which they are evoked, resonate in complex ways, transforming the simplicity of the shepherd’s song into the refinement and sophistication of the poetry of Pope and Gay and the pastoral compositions of Handel.

Jeffrey Hopes is professor at the University of Orléans and a member of the LARCA research laboratory at the University of Paris-Diderot. He has published widely on 18th century English drama, and was recently co-editor (with Hélène Leccossio) of Théâtre et nation (Presses universitaires de Rennes, 2011).

KHALIFA, Jean-Charles  
(Université de Poitiers)
“The Dalesman’s Litany—a performance-based reading”

Jean-Charles Khalifa is Associate Professor of English and Linguistics at Université de Poitiers and an amateur singer and guitarist. His main fields of interest and research are syntax and the syntax-semantics interface, translation and translation theory, and folksongs. He is the author of Syntaxe de l’anglais - Théories et Pratique de l’énoncé complexe (2004), and co-author of La version anglaise aux concours (1998) and L’épreuve de grammaire à l’agrégation d’anglais. He is also co-editor of Études sur les verbes de Perception en anglais. In addition to a number of articles on syntax and semantics in French academic journals, especially Sigma-Anglophonia, he has written a good hundred entries for What’s What - Dictionnaire Culturel anglo-saxon (2004), including “Dylan,” “Baez,” and “the Blues.”
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KNOWLES, Kristina
(Northwestern University)

“Temporal Inflections of the Pastoral from Chopin to Crumb”

Throughout the centuries, the signifiers of the pastoral in literature and music have changed (Monelle 2006). Yet one of the constancies across the varying meanings and depictions of the pastoral is that of time, specifically, a conceptualization of time as frozen and unchanging. Given that music is an art form that unfolds in and through time, (Kramer 1988) how might a composer encode the signifier of pastoral time within a composition? Do the musical representations of pastoral time change over the centuries? If so, in what ways?

Signifiers of pastoral time that may music may represent include cycles (Bakhtin 1981), stasis, and timelessness (Monelle 2006). Certain musical features, such as static harmonic progressions and repetition of rhythmic and melodic material, may evoke a concept of temporal stasis in the mind of the listener. I argue that with the shift away from conventional teleology in music via goal-oriented harmonic progressions, musical representations of temporal stasis moved from static harmony and repetitive rhythms towards an encoding of time that capitalizes on ways of altering a listener’s experiential perception of time.

This paper traces the representation of the pastoral’s temporality beginning with Chopin’s 2nd Ballade, moving through Debussy’s Syrinx and ending with Crumb’s An Idyll for the Misbegotten. In doing so, I will show how musical representations of pastoral time changed from an expression of lyric time via musical features associated with temporal stasis to the evocation of timelessness or an ancient time through the manipulation of the listener’s experiential sense of time. The interpretations of the works discussed are grounded in a theoretical framework that posits three potential relationships between music and time: (1) musical time as semiotic, (2) musical time as implicated in harmony, meter, and rhythm, and (3) music’s ability to influence a listener’s subjective experience of time.

Kristina Knowles is a PhD student at Northwestern University and received a BM in music theory at Nazareth College, where she also studied voice, piano, and composition. As a sopranoist and pianist, she won numerous awards and has performed with classical, jazz, and popular music groups. Kristina was named a Presser Scholar in 2010 and has presented original research at Nazareth’s Conference on Globalization and Culture (2011), Harvard University’s Graduate Music Forum Conference “Music at the Margins” (2013), and the Midwest Graduate Music Consortium (2013). Her primary research interest is the aural perception of post-tonal music, focusing on issues of rhythm, meter, and subjective time in “unmetered” post-tonal music with an emphasis on the works of George Crumb.

KULIKOFF, Allan
(University of Georgia)

“No Damn Black Gown Sons of Bitches Among Them”: Rough Music and the Anti-Pastoral in the Eighteenth-Century Carolina Backcountry”

Rough music,” according to English historian E. P. Thompson, included “raucous, ear-shattering noise, unpitying laughter, and the mimicking of obscenities.” These were sounds that the ruling class of the Carolina backcountry heard when confronted by their inferiors. Any nostalgia for the supposed placid deference Raymond Williams depicts in his analysis of the pastoral had disappeared, replaced by an anti-pastoral, dangerous wilderness, vast forests inhabited by common folk, hostile Indians, wild pigs, and wolves.

My paper will examine the diary of a genteel Englishman, Charles Woodmason. He came to Charleston, South Carolina, in 1752. At first a planter and merchant, he received Anglican ordination in the 1760s, and, as an itinerant minister, he traveled throughout the region. He heard vile sounds which he interpreted as rough music, often aimed at him. He reviled those Presbyterian, Baptist, and sectarian opponents who dared think they had the right way to Christ. His vivid portrayals of his opponents, “lawless ruffians” all, and the backcountry environment represent a noisy dystopia of pastoral beauty turned into howling wilderness. Rabid, biting dogs; dogs set to fighting during church services; barbarous Scotch hymns; wild and murderous Indians; and gangs of thieves (who yelled at him that “they wanted no D—n Black Gown Sons of Bitches among them”) populate his diary. Even the sounds of silence appeared barbarous to him: one congregation sat silently, refusing to sing hymns, through an entire service.
Just as the eighteenth-century English pastoral reflected class antagonisms—the conflicts between landed gentry and rural capitalists—Woodmason’s Carolina anti-pastoral reflected cultural conflicts between farmers and rich gentlemen. Viewing Woodmason’s diary as an anti-pastoral, full of rough music, suggests the strong hold of pastoral visions of order in the English-speaking world, even in the distant Carolina back-country.

Allan Kulikoff is the Abraham Baldwin Distinguished Professor in the Humanities at the University of Georgia. He has been a Fulbright lecturer in China and is the recipient of a Guggenheim Fellowship. He has published many articles on subjects related to colonial America, and his books include From British Peasants to Colonial American Farmers (U of North Carolina Press, 2000), The Agrarian Origins of American Capitalism (U Press of Virginia, 1992) and Tobacco and Slaves: the Development of Southern Cultures in the Chesapeake 1680-1800 (U of North Carolina Press, 1986). He is currently working on a new book entitled Ben Franklin and the American Dream.

LOVERING-ROUNDS, Ann
(Hostos Community College, City University of New York)
“On Stellar Magnitudes: Brian Ferneyhough’s Pastoral”
Can we hear Brian Ferneyhough’s music as pastoral? Ferneyhough’s writing is notoriously difficult for performers, and considering the pastoral tropes and traditions of other musics, this adjective might not be the first to spring to mind in the new music context. However, I would like to claim that the intellectual forces of the pastoral mode—the knotty relationships between complex and simple, between artificial and natural—are apt for reading the text of On Stellar Magnitudes, Ferneyhough’s 1994 piece for mezzo-soprano and “Pierrot” ensemble (flute, doubling piccolo, clarinet, piano, violin, and cello). A poem in its own right, the text is an alphabetical catalogue of star names: Aldebaran, Bellatrix, Capella, Deneb, etc., through Zubenal. Ferneyhough chooses the alphabet as a formal stricture for this otherwise otherworldly-sounding mantra and indeed otherworldly-sounding piece. In so doing, he suggests the broader dynamic that informs his representation of the piece’s titular “magnitudes.” The abecedarium, and the playful acrostic changes Ferneyhough inflicts upon it, becomes at once a poetic strategy for imposing order on the natural world and a way in which these stars are allowed the fullest sense of alien mystery. This sense of being highly wrought and organic at the same time pervades Ferneyhough’s poetry as well as his music in this instance, and is what I propose we can usefully call not his difficulty but rather his pastoral.

Anne Lovering Rounds is an assistant professor of English at Eugenio Maria de Hostos Community College, City University of New York. She holds a Ph.D. in Comparative Literature from Harvard University, and her work has appeared in Literary Imagination and New Writing, among other publications. She is the former communications director for the Argento New Music Project, a New York-based chamber ensemble dedicated to the performance and dissemination of contemporary music.

MCKEOWN Andrew McKeown
(Université de Poitiers)
“‘Natural's not in it’ : post-punk anti-pastoral”
Part of the punk ethos was a rejection of the Hippie movement, itself a reworking through flowers, LSD and open-air festivals of the age-old Pastoral call to ‘come away’. If we accept this premise, then it is possible to see Punk, and its immediate aftermath, Post-Punk, as anti-Pastoral.

Focusing on the music of Joy Division and Factory Records, I will argue that Post-Punk turns its back on the idea of ‘natural’ sounds in favour of something more mechanised and industrial.

To pursue this idea, I will examine the graphic designs produced by the Factory label. I will also suggest possible connections between the Joy Division ‘sound’ and the fiction of JG Ballard, whose writing brings about a violent confrontation between the human and the mechanical.

To conclude, I will offer some thoughts on the demise of the anti-Pastoral sound within Factory records.

Andrew McKeown is Senior Lecturer in English at the University of Poitiers. He is particularly interested in 19th & 20th-century writing, especially poetry. He has published essays on Philip Larkin, Edward Thomas and other writers, and was co-editor of Philip Larkin and the Poetics of Resistance (I’Harmattan, 2006)
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NOIRARD, Stéphanie
(Université de Poitiers)
“Nature’s Song Under the Bombs: Pastoral Echoes in some Scottish War Poems”

From the songs of Robert Burns to contemporary Gaelic poetry, Scotland has a great tradition of Nature writing that ranges from the sublime mountain landscapes of the Romanticism to the quiet agricultural life of the Kailyard movement, from sea adventures to the questioning of the Clearance policy or industrialization. At the end of the 19th century, glens, bens, lochs, barren islands, heather and bracken, quiet clachans seemed to have become the essential props of any would-be Scottish author, solidly rooted in his homeland, as part of a made-up romanticized tradition and clichés most contemporary authors are now rejecting or trying to build anew. This paper will first study how the Nature writing tradition echoes in World War One poetry and the particular role it plays, both in terms of theme and structure (remembered songs, labour-song structure, nostalgic reminiscences, comforting memories, patriotic pleas). It will then focus on the impact the idea of a waste land had on World War two poetry, wondering whether and/or how the sounds of Nature can still be heard in a ruined world.

Stéphanie Noirard teaches English literature and translation at the University of Poitiers. Her research focuses on Scottish contemporary poetry and she has published articles on the subject in various journals including Etudes Anglaises, Scottish Studies Review and Civilisation. She is currently working on the translation of an anthology of Scottish war poetry.

PRICE, Jeremy
(Université de Poitiers)
“The Pastoral in British Rock: Rural and Industrial Soundscapes”


QUEMENT, Fanny
(Université Paris 3)
“At My Buried Ear’: Seamus Heaney and Pastoral Sounds of the Exhumed North”

“The Tollund Man in Springtime” (District and Circle, 2006), quoted in my title, is about the awakening of an ear to a soundscape in which urban surroundings mingle with reminiscences of the pastoral. The ear of Heaney’s persona – the Tollund Man, an archeological find from the Iron Age – lay dormant for centuries, until it was dug out in a brutal but ultimately beneficial act: “a spade-plate slid and soughed and plied / At my buried ear”. My paper will show how this movement from a passive and muffled hearing to active listening characterises Heaney’s relation to the rural North. Even though North (1975) was partly inspired by pictures, sound is paramount in Heaney’s work, in thematic as well as in prosodic terms. In contrast with the iconic and ironic “pastoral scene of the gallant South”, to quote the famous blues “Strange Fruit” Heaney alludes to in North, his work offers what I would call the pastoral sounds of an exhumed North – not that of the Viking warriors, but that of Neolithic milestones and childhood memories.

Indeed, Heaney’s poetic soundscapes result from both the unconscious taking in of the sounds of farm life, and the deliberate sounding of the earth. His sound-troves seem exhumed through a process involving memory, auditory imagination, and a form of eavesdropping that, in a Northern Irish context, could be called poetic counterintelligence. I will focus on a selection of pastoral poems and more specifically on “Sweeney Redivivus” (Station Island, 1984), the rewriting of an Irish legend in which Heaney’s sonic memories of the North interfere with descriptions of southern landscapes. Defining Heaney’s practice of poetic listening will help me to show how he operates a crucial shift from traditional pastoral scenes to more ambiguous and instable pastoral soundscapes.
PUGHE, Thomas  
(Université d’Orléans)  
“The Sounds of Thoreau’s ‘Brute Neighbours’ in Walden”

Thoreau devotes an entire chapter of *Walden* to the sounds that come to his hermit’s ear. The « Sounds » chapter is indeed representative of the careful attention Thoreau pays to all events, bigger and smaller, human and non-human, natural and mechanical occurring in the course of a typical Walden day. This paper will begin its analysis of the sounds of *Walden* with a crucial contrast at the heart of the « Sounds » chapter, that between the « ear-rending neigh » of the Iron Horse and the natural sounds of the forest and lake, concentrating on the way the very structure of that chapter tends to pastoralize the railway. Indeed, it is in contrast to the noise of the train and the carriages trundling along one side of the lake – and to the social, economic and cultural changes the railway stands for – that Thoreau typically celebrates the « vibration of the universal lyre » (*Walden* 112) that emanates from the forest landscape. The louder the noise of the railway, it would seem, the deeper his appreciation of the calm that follows upon its passage.

If the train produces a disagreeable noise, the sounds coming from lake and forest, by contrast, are described as pleasurable; more to the point, they are described in musical and sometimes in linguistic terms. Thus Thoreau observes of a brewing storm that « it was Aeolian music to a healthy ear » (*Walden* 119). I will argue that Thoreau’s tendency to anthropomorphize natural sounds (while bestializing mechanical ones) is an essential strategy of his pastoralism. It plays a particularly important role in his sensitivity to the sounds of his « brute neighbors ». Indeed, where animals are concerned, Thoreau does not content himself with aesthetic appreciation but claims a form of communication, of linguistic exchange. I will try to read Thoreau’s attempts to translate the sounds (the « language ») of animals with the help of French philosopher Elisabeth de Fontenay’s reflections on the way animals speak to us.

Finally, does Thoreau’s treatment of sounds in *Walden* tend to reinforce the nostalgic, anti-modern quality of his pastoralism...
Themes of war do not usually rhyme with pastoral images. Yet, in Gertrude Stein’s corpus, two works specifically couch descriptive images of the French countryside within the context of World War II: *Paris, France* (1940), and *Wars I Have Seen* (1945). In these pieces, Stein pays particular attention to the war sounds as they interweave with traditional pastoral sounds of sheep and other animals. In her own way, Gertrude becomes the modernist shepherdess of a mechanized pastoral soundscape.

Stein’s particular attention given to the sounds of her beloved Belley and its little Bilignin may be the result of her previous musical endeavor, *Four Saints in Three Acts* (1927-1928), for which she wrote the libretto in collaboration with composer Virgil Thomson. While this opera consists of more than four saints and more than three acts, its settings rely on traditional pastoral elements, such as the garden and the mountains. One character continually sings: “Pigeons on the grass alas.”

In this paper, we will use critical elements of the pastoral as defined by Terry Gifford to demonstrate how Stein crosses pastoral place with pastoral sounds within a modernist context. This approach to Stein’s war writings and operatic work may provide readers with geographic and musical landmarks by which to find their way through the Steinese discourse.

**Amy D. Wells** is Associate Professor of English (Maître de Conférence) in the Applied Foreign Languages Department at the University of Caen. Recent publications include the essay collection *Traces, empreintes, monuments: quels lieux pour quelles mémoires? de 1989 à nos jours* (2014) and her translation of Bertrand Westphal’s *The Plausible World*, published by Palgrave (2013). Her research interests include gender studies, modernism, geocriticism, and literary tourism.
Plan du campus - zone A

A1 UFR Droit et Sciences Sociales / UFR Sciences économiques / IPAG *
A1 CROUS - Cafétéria Thémis
A2 Service commun de documentation - Bibliothèque Droit - lettres
A2 Média centre ouest
A3 UFR lettres et langues
A3 CROUS - Cafétéria des lettres
A4 UFR sciences humaines et arts
A5 Maison des sciences de l'homme et de la société
A6 Maison des étudiants / Radio Pulsar *
A7 CROUS : Restaurant universitaire Champlain
A7 CROUS : Champlain Division vie étudiante
A8 Restaurant administratif "La petite ville"
A9 CROUS - Résidence universitaire Francine Poitevin

* Installation prévue courant 2010
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