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Anglophone literary development in 1920's Paris

Adrien Pernelet

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Mémoire

présenté pour l'obtention du Grade de

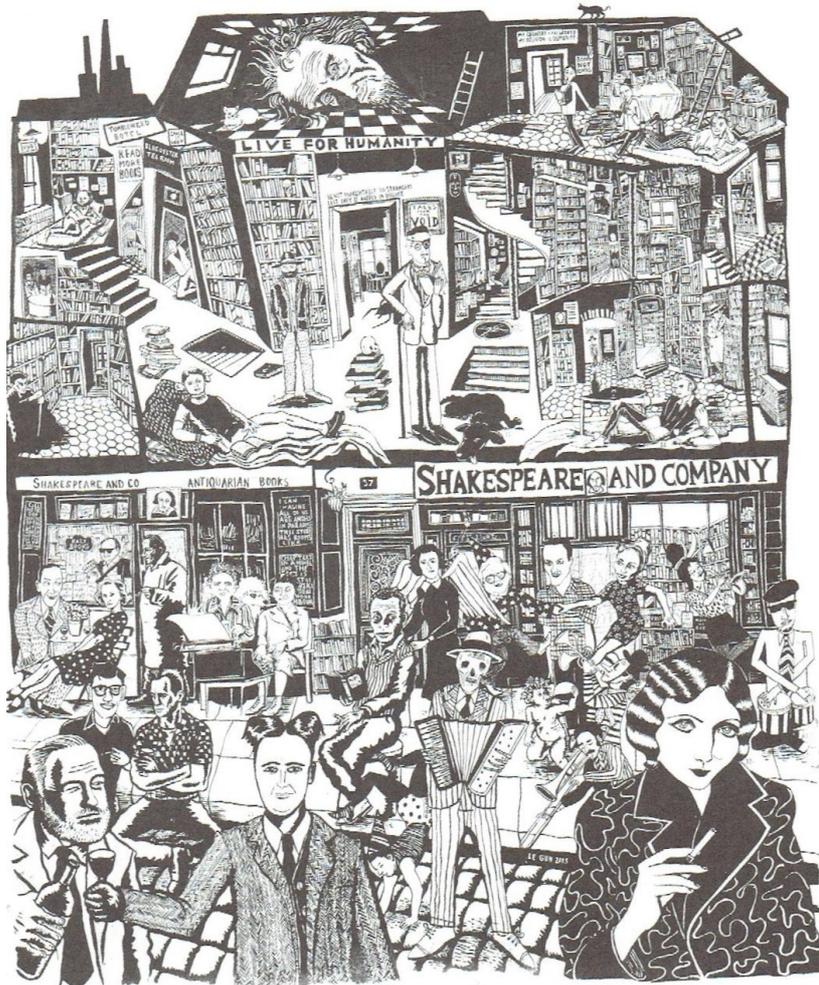
MASTER

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sur le thème

Anglophone literary development in 1920's Paris



HALVERSON, Krista. *A History of the Rag & Bone Shop of the Heart*.
Paris: Shakespeare and Company, 2016, p.371.

Projet présenté par Adrien PERNELET

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Anglophone literary development in 1920's Paris

INTRODUCTION

"It was always pleasant crossing bridges in Paris."¹ Ernest Hemingway's words illustrate very well the cultural and more specifically literary exchanges that occurred in Paris in the 1920's. Even though Hemingway refers to the physical crossing of Paris' beautiful bridges, one could interpret this quotation to a figurative extent to echo the literary reality in the French capital at the time. The well-known English idiom "building bridges" means initiating relationships with others and with different cultures. Crossing bridges – moreover pleasantly – rather than building them could imply that cultural encounters were achieved and appreciated.

This is one of the guiding ideas that will be explored and demonstrated throughout this thesis on anglophone literary development in 1920's Paris. The term "anglophone"² qualifies the adjective "literary"³ to specify that only literature written in the English language will hereby be considered and studied, and most particularly its "development"⁴, in a given scope; meaning that literature developed itself or was developed, and that was the case with English literature which evolved in the particular setting of 1920's Paris.

Paris, according to Stephen Cleary, was considered as "the literary and artistic capital of the western world" and "the 1920's was (sic) the golden age of literary modernism"⁵. Thus it was a prolific period for literature which drew a substantial amount of expatriate writers to Paris back then. Modernism is a cultural movement that was at its heights in France, England and America in the early part of the 20th century, especially after "the First World War and on during the inter-war period."⁶ This movement is characterized by its tendency to break away from previous literary traditions and conventions. Modernist writers wanted to proceed with "experiments in form and style" and

1 HEMINGWAY, Ernest. Chapter 6. In: *Fiesta: The Sun Also Rises*. London: Vintage Books, 2000

2 "adjective; English-speaking." English Oxford Living Dictionaries. "Definition of anglophone in English" Retrieved from <https://en.oxforddictionaries.com/definition/anglophone>

3 "adjective; Concerning the writing, study, or content of literature, especially of the kind valued for quality of form." English Oxford Living Dictionaries. "Definition of literary in English" Retrieved from <https://en.oxforddictionaries.com/definition/literary>

4 "noun; The process of developing or being developed." English Oxford Living Dictionaries. "Definition of development in English" Retrieved from <https://en.oxforddictionaries.com/definition/development>

5 CLEARY, Stephen. "Writers in Paris." In: *British Library*. Retrieved from <https://www.bl.uk/20th-century-literature/articles/writers-in-paris>

6 CUDDON, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Reference, 1991.

were concerned “with writing itself”⁷, i.e. they sought new ways of producing literature and this process could manifest itself through displacement: from the writers' homelands to an interesting and unknown country so that they could gain inspiration and renew their writing experiences. That is what many artists belonging to the Lost Generation did. This name is likely to have been coined by Gertrude Stein⁸ to refer to all the young men killed in the First World War or to those who survived and felt an intense “disenchantment”⁹ as a result, which is one of the main characteristics of this more particular modernist movement and one of the reasons why its authors were even more eager to emigrate and experience literature differently. For instance, American novelists F. Scott Fitzgerald and Ernest Hemingway are emblematic writers from the Lost Generation and they both emigrated to France in the 1920's because of this disenchantment and this desire to reinvent themselves.

Given the breadth of this thesis, it will rather be inscribed within the specific scope and framework of Shakespeare and Company, which was a central crossroads for expatriate writers in 1920's literary Paris, through which it will be possible to study the development of anglophone literature in that context. Shakespeare and Company is an English-language Parisian bookshop founded in 1919¹⁰ that is still open nowadays and is very famous, spirited and emblematic. This idea of fame can be shown through the bookshop's appearance in Woody Allen's *Midnight in Paris*¹¹ which was recently released and talked-about or by its being a subject of one Oprah Winfrey Network documentary¹², or by its being discussed in the New York Times¹³. The media previously mentioned belong to the world's greatest and most famous means of communication in the English-speaking area, and that is how the standing of Shakespeare and Company can be proven. By being a bookshop, the connection between Shakespeare and Company and literature appears as obvious as it is interesting. That is why this subject has been chosen, because of its more specific relation to “material” literature through books, and because of a fascinating

7 *Ibid.*

8 "It was Gertrude Stein who first used the term 'lost generation' to describe Hemingway and his contemporaries: [...] 'All of you young people who served in the war. You are a lost generation...'" CLEARY, Stephen, “Writers in Paris”, art. cit.

9 CUDDON, J.A. op. cit.

10 “Sylvia Beach, who’d founded the original Shakespeare and Company in 1919”. Shakespeare and Company. “History – A Brief History of a Parisian Bookstore” Retrieved from <https://shakespeareandcompany.com/35/history/36/a-brief-history-of-a-parisian-bookstore>

11 ALLEN, Woody, *Midnight in Paris*, 2011.

12 Oprah Winfrey Network. “Super Soul Short: The Soul of Shakespeare and Company”. In: Super Soul Sunday. Retrieved from <https://youtu.be/xcyDEzv9Hi0>

13 GARNER, Dwight. “Ex-Pat Paris as It Sizzled for One Literary Lioness.” In: *The New York Times*. Retrieved from <http://www.nytimes.com/2010/04/19/books/19book.html?pagewanted=all>

personal experience going there. This place is charged with history and literature and conveys a particular atmosphere as well as dignified values of generosity and tolerance that can be manifested through the “tumbleweed”¹⁴ concept. Its being an English literary bubble, and even museum to some extent, in the heart of Paris, deserves to be explored and appreciated.

It continues to play its part for literature insofar as it still attributes literary prizes or hosts events involving anglophone writers, such as Zadie Smith¹⁵ and Ethan Hawke¹⁶. That English literature developed abroad and particularly in 1920's Paris through encounters and exchanges between English and French cultures is an incredible fact to discuss. Shakespeare and Company made a substantial difference for modernist literature at a time of great literary creation and this is what will be demonstrated throughout this project.

What will thus be explored is the more specific bearing and influence that Shakespeare and Company had on anglophone expatriate writers' works in 1920's literary Paris.

In the first part, more background elements about Paris at that time and Shakespeare and Company from the 1920's to the 1930's will be provided. Information about the creation of the bookshop and the numerous and illustrious people, relationships and exchanges will be brought about as well, before concentrating on the most emblematic and significant authors the bookshop has known.

The second part will thus discuss one of these two authors in connection to Shakespeare and Company: James Joyce. The publishing process of his masterwork *Ulysses* and his connection to the bookshop will be brought about in order to demonstrate the inter-influence that occurred, supported by some literary analysis too.

The final part of the research section of this thesis will focus on Ernest Hemingway and examine the same elements as will be examined in the Joyce part, i.e. Hemingway's relationship and history with the bookshop, the influence that the latter had on him at that specific time; and this will be proven through the analysis of the chapter Hemingway dedicated to Shakespeare and Company in his memoirs entitled *A Moveable Feast*.

14 Shakespeare and Company. “History - About Tumbleweeds” Retrieved from <https://shakespeareandcompany.com/35/history/38/about-tumbleweeds>

15 Shakespeare and Company. “Past Events – Feel Free: Nick Laird and Zadie Smith” Retrieved from <https://shakespeareandcompany.com/event/893/feel-free-nick-laird-zadie-smith>

16 Shakespeare and Company. “Past Events – Ethan Hawke on *Rules for a Knight*” Retrieved from <https://www.shakespeareandcompany.com/event/526/ethan-hawke-on-rules-for-a-knight>

A didactics section will then follow, in which a pedagogical approach and adaptation of this thesis' subject will be suggested for secondary education, based both on theoretical explorations but on an original and practical teaching experience as well during a work experience at Lycée Georges Cuvier in Montbéliard for my first year as a Master MEEF (Métiers de l'Enseignement, de l'Éducation et de la Formation) student. I taught a four-hour class for Premières L within the framework of the mandatory option (Littérature Étrangère en Langue Étrangère) based on the concept of inspiration, allowing me to bring about Shakespeare and Company and Ernest Hemingway.

PART 1: SHAKESPEARE AND COMPANY – INTERCULTURAL INFLUENCE

1. Shakespeare and Company and the Lost Generation

The beginning of anglophone literary development in 1920's Paris stemmed from what can be called the "expatriate tradition"¹⁷ i.e. the phenomenon that consists in authors leaving their country for the sake of their own writing experience, especially as regards American literature throughout the 20th century. Writers belonging to the Lost Generation were part of this expatriate tradition, as was previously mentioned, because of the disenchantment in their homelands and because of their modernist willingness to change writing traditions. Gertrude Stein's words about the Lost Generation were even chosen by Ernest Hemingway as epigraph for his novel *The Sun Also Rises*, partly set in 1920's Paris and partly based on autobiographical events, which is evidence of the importance and the reality of the Lost Generation within the expatriate tradition. Numerous persons who would become crucial in the evolution of English literature followed this expatriate tradition, such as Sylvia Beach, a young American woman who settled in Paris and then ended up opening her own bookshop called "Shakespeare and Company" in the city: "[she] founded the first Shakespeare and Company in 1919. Located in Paris at 12 rue de l'Odéon, the shop was half bookstore and half lending library. It attracted the great expat writers of the time—Hemingway, Fitzgerald, Eliot, Pound"¹⁸. This bookshop is decisive to the extent that it "brought English literature to France during a time when it was almost impossible to obtain"¹⁹ through its owner Sylvia Beach. Thus Shakespeare and Company can already be considered a crossroads in 1920's Paris insofar as numerous writers went there; and the core principle of a bookshop is to develop literature by allowing people to gain access to it or to even produce it, which Shakespeare and Company contributed to do.

17 Bradbury, Malcolm. "Second Countries: The Expatriate Tradition in American Writing." *The Yearbook of English Studies*, vol. 8, 1978, pp. 15–39. JSTOR. Retrieved from www.jstor.org/stable/3506762

18 Shakespeare and Company. "History – Sylvia Beach's Shakespeare and Company, 1919 - 1941" Retrieved from <https://shakespeareandcompany.com/35/history/95/sylvia-beachs-shakespeare-and-company-1919-1941>

19 "She influenced writers during the early 1900s and gave them a place to spend their days while living in or just visiting Paris. She brought English literature to France during a time when it was almost impossible to obtain." OLDFATHER, Whitney. "Conclusion: Only geniuses here." *Sylvia Beach: Only Geniuses Here*. Master of Arts. San Marcos: Texas State University, 2010, p.56.

2. Creating Shakespeare and Company and building bridges

Interestingly enough, the foundation of Shakespeare and Company and the provision of English literature in Paris rely on an intercultural exchange "between the American woman Sylvia Beach and Frenchwoman"²⁰ Adrienne Monnier who both were enthusiastic towards the country of the other, which can be seen as another sign of inter-influence. They would both enable anglophone literature to be later available as they "became life-long friends and lovers, and [as] their work shaped the literary landscape of Paris."²¹ From this quotation can be asserted that the anglophone and the French literary worlds collided and influenced each other, not only in terms of language and of writing but in terms of encounters and of what these encounters permitted to create afterwards; such as Beach and Monnier working together, leading to the opening of Shakespeare and Company without which literature could not have been developed as it was at the time. Adrienne Monnier possessed her own French bookshop called La Maison des Amis du Livre in order for her to help Sylvia Beach to create her own. She more directly brought her contribution to literature as she was "the editor and publisher of her own magazine, *Naivre* (sic) *d Argent*, which introduced French readers to the work of English speaking writers, including Ernest Hemingway."²² She herself was involved in literary achievements and she participated in the establishment of a bridge between French and anglophone literatures as she edited and published writings, some of them being from Hemingway, making them available on the French territory.

3. Introducing friends and initiating a literary space

Shakespeare and Company was a place where many writers met as Sylvia Beach -- along with Adrienne Monnier -- introduced friends to one another as early as the opening of her bookshop. It drew a lot of literary people and Beach became acquainted with many of them before introducing one writer to another one when she was asked to do so or when she chose to, based on what she thought could be beneficial and productive for

20 "Very little modern American literature was available at that time in France. It would become available later, as a result of this meeting between the American woman and Frenchwoman, each of whom this day expressed an enthusiasm for the country of the other." FITCH, Noel Riley. "Who is Sylvia?". *Sylvia Beach and the Lost Generation - A History of Literary Paris in the Twenties and Thirties*. New York: W.W. Norton & Company, 1985, p.33.

21 BAKER, Allie. "In Praise of Sylvia Beach." In: *The Hemingway Project*. Retrieved from <http://www.thehemingwayproject.com/in-praise-of-sylvia-beach/>

22 *Ibid.* "Naivre" is actually a typo which should have been spelt "Navire".

literature's sake.²³ What is directly striking is what one could call the "threshold" aspect of Shakespeare and Company for it most interestingly permitted the passage from English-written literature and French literature: "Beach introduced [...] many of the French writers of the Left Bank."²⁴ In addition to enabling this intercultural exchange, the bookshop allowed evolution within one same and specific culture, that is to say anglophone literature, inasmuch as Beach for instance "introduced [James] Joyce to Robert McAlmon, William Bird, Archibald MacLeish, F. Scott Fitzgerald and her good friend Ernest Hemingway."²⁵ Authors ended up knowing and influencing each other; because when there is encounter and dialogue, there is at least one ounce of influence, whether intentional or not. They were gathered together and they could exchange ideas and experience as regards the act of writing. Shakespeare and Company forced certain relationships and consequently certain literary developments of any sort, as it did for F. Scott Fitzgerald and James Joyce. Fitzgerald was rather intimidated and fascinated by Joyce; he did not dare to meet him but " Sylvia [Beach] and Adrienne [Monnier] invited the Fitzgeralds, Joyce, and Lucie and André Chamson to dinner [...] in their apartment."²⁶ This invitation rather perfectly exemplifies what is to be demonstrated throughout this analysis, i.e. the ideas of cultural and literary encounters playing a part in the evolution of anglophone literature, for it actually is about one American and one French women allowing anglophone authors -- Joyce being Irish, Hemingway being American -- to meet each other and to meet a French writer -- André Chamson -- as well. It most likely was to Fitzgerald's advantage, in terms of writing experience, to meet the fellow writer he worshiped²⁷, or at least this encounter certainly had the slightest bit of bearing on literature. Beach was said to know everyone²⁸ and she introduced a lot of people, to the extent that one could even rightfully speak of the creation of a literary circle in Paris with "authors from across the globe [...] form[ing] the artist colony of the Left Bank."²⁹ Resultingly, Shakespeare and Company appears as a literarily vivid place that influenced artists to influence each other and therefore impacted literature from the start.

23 "Not long after the doors of Shakespeare and Company opened, writers from far and wide invaded Beach's bookstore. She made the acquaintance of many popular writers, and slowly started to introduce them to one another, sometimes at their request, often at her choosing, as she suspected certain personalities would match well." OLDFATHER, Whitney, op. cit., p.45.

24 *Ibid.*

25 *Ibid.*

26 FITCH, Noel Riley, op. cit., p.274.

27 *Ibid.* "Fitzgerald worshiped Joyce too much to approach him on his own."

28 "Beach introduced Sherwood Anderson to Gertrude Stein and F. Scott Fitzgerald to James Joyce, and knew everyone." GARNER, Dwight, "Ex-Pat Paris as It Sizzled for One Literary Lioness", art. cit.

29 "Thanks to Beach, authors from across the globe became acquainted with one another, which in turn helped form the artist colony of the Left Bank." OLDFATHER, Whitney, op. cit., p.45.

This literary circle has been well illustrated through photographs which serve as evidence of the artists' vicinity, influence and work within the bookshop; anglophone writers as well as French writers. These photographs support the fact that Beach knew everyone and that Paris and particularly Shakespeare and Company are literary centres, as is illustrated by Beach being the centre of the photograph on the left surrounded by "the Company" or for instance by the numerous meetings between Beach, Monnier and Joyce.



Sylvia Beach and the Company³⁰



Sylvia Beach, Adrienne Monnier and James Joyce³¹

4. Shakespeare and Company: the publisher and the ambassador

In addition to this literary circle, Samuel Beckett was related to Shakespeare and Company as well to the extent that he admired James Joyce and that he "stopped in occasionally at the bookshop"³² to approach him before the beginning of his tremendous career as a great English and French speaking writer. French writer Simone de Beauvoir recalls the impact of the publication of Joyce's *Ulysses*:

"After the monumental *Ulysses* appeared in France, a door was opened for us to a new world of foreign writers-- D.H. Lawrence, Virginia Woolf, the great American Hemingway, Dos Passos, Faulkner, who totally transformed our

30 FITCH, Noel Riley, op. cit., p.219.

31 Retrieved from <https://pin.it/puhpgg3cr5hxym>

32 FITCH, Noel Riley, op. cit., p.278.

concept of what a novel should be; and Kafka, who transformed our vision of the world in which he lived."³³

This new world of foreign writers was especially peopled by anglophone ones, as can be seen based on the names given by Simone de Beauvoir, and this was essential regarding the evolution of modernist literature for it changed the very proper concept of what a novel is (willingness to experiment on form). This indirectly brings about the influence of Shakespeare and Company as it published *Ulysses* and consequently started to make foreign culture, foreign literature available and more inspirational in France; and this demonstrates once more that authors and literatures were connected. This idea of Shakespeare and Company being a place of encounter and influence can also be retrieved in the fact that American writer F. Scott Fitzgerald and French writer André Chamson met each other thanks to its owner Sylvia Beach³⁴ who, according to Chamson himself, "did more to link England, the United States, Ireland, and France than four great ambassadors combined"³⁵; echoing the previous statements about Beach impacting literature first by this position of ambassador. One could say she initiated and influenced a sort of network which led to Chamson using a simile to describe her:

"Sylvia carried pollen like a bee. She cross-fertilized those writers. [...] It was not merely for the pleasure of friendship that Joyce, Eliot, Hemingway, Scott Fitzgerald, Bryher and so many others so often took the path to Shakespeare and Company in the heart of Paris, to meet all these French writers. But nothing is more mysterious than such fertilization through dialogue, reading or simple human contact... I know, for my part, what I owe to Scott Fitzgerald... But what so many other writers owe to each other, is Sylvia's secret."³⁶

This quotation serves to demonstrate that the bookshop, through the figure of its owner, linked Anglo-Saxon countries to France as regards culture and an idea of mystery is conveyed because Beach's impact and the writers' interinfluence are likely even greater than what was recorded. The term "fertilization" used by Chamson and which echoes the image of the bee can be equated with the word "development" since it was manifested as "dialogue and reading", i.e. encounters and literature; consequently proving that there was literary evolution made possible by Shakespeare and Company.

33 FITCH, Noel Riley, op. cit., p.274.

34 *Ibid.* "It was [...] through me that Scott met the young French writer André Chamson."

35 Shakespeare and Company. "History – Sylvia Beach's Shakespeare and Company, 1919 – 1941".

36 FITCH, Noel Riley, op. cit., p.275.

5. William Shakespeare and Company: "What's in a name?"

To emphasize the importance of this particular bookshop, a parallel with William Shakespeare can be drawn based on a quotation taken from one of his major works *Romeo and Juliet*: "What's in a name?"³⁷. Indeed the name of the bookshop matters to the extent that it strengthens its connection to literature inasmuch as Shakespeare is considered the most famous and emblematic English writer. James Joyce also nicknamed the just as emblematic bookshop "Stratford-on-Odéon"³⁸ as a reference to Shakespeare who was born in Stratford-on-Avon and as the bookshop was located in rue de l'Odéon. One could regard 1920's literary Paris and more specifically Shakespeare and Company as a high place for literature, as a continuance of Shakespeare's work as the father of English literature, which is an idea that can be supported by Sylvia Beach's words: "There is more real Shakespeare in Paris right now than there has been in Stratford-on-Avon in one hundred years."³⁹ It could be interpreted as a reference to the intellectual and to the substantial flow of literature that was produced back then. This study on names can even go further to the extent that "Adrienne [Monnier] dubbed their small neighborhood "Odeonia"⁴⁰; the passage from the noun "Odéon" to "Odeonia" conveys a mythical sense, even a mythological one as "Odeonia" resembles "Olympia", the high place in Greek mythology, whereas Odeonia is the high place in 1920's Paris for literature. Again, this strengthens the involvement of Shakespeare and Company concerning literary development.

Beach's first name "Sylvia" can also be taken within a mythological approach reinforcing this mythical dimension to the extent that there exists an etymological connection between the name "Sylvia" and the word "forest" and one might figuratively state that Shakespeare and Company was a "literary forest" grown by Sylvia Beach. This mythological idea can be retrieved in the perception that Chamson and Fitzgerald had of Beach during one dinner:

"Fitzgerald called the evening "the festival of St James" in a drawing he made of the guests at table inside [Sylvia's] copy of *The Great Gatsby*. [...] Sylvia, her hand or fork raised on high, and Adrienne, presiding at either end of the table,

37 SHAKESPEARE, William. Act II. Scene II. *Romeo and Juliet*. London: The Arden Shakespeare, 2012.

38 "to Stratford-on-Odéon..." FITCH, Noel Riley, op. cit., p.93.

39 *Ibid*.

40 BAKER, Allie, "In Praise of Sylvia Beach", art. cit.

look like mermaids. They are portrayed as sirens, Chamson declares. (Either he or Fitzgerald confused the two bewitching mythological species)."⁴¹

This quotation well highlights Beach's specificity and importance, generating almost religious ("the festival of St James") and mythological experiences ("sirens") in relation to the bookshop. The portrayal that is often made of Beach provides ideas of strength, of passion, and serves to demonstrate the impact she had through Shakespeare and Company. For instance, she was characterized a "champion of literary modernism"⁴² and has become "the patron saint of independent bookshops"⁴³; this can be used to enhance what was previously stated as regards her influence and what was previously stated as regards her aura.

6. Shakespeare and Company's all forms of literary involvement

Shakespeare and Company's bearing on 1920's literature was achieved through encounters and influence. Yet it took a stronger involvement by directly dealing with writing and publication: "1925 was also a year of literary productivity. A new periodical (This Quarter) was launched by the expatriates [...]. Sylvia was involved in some of the parties and a great deal of the literary productivity."⁴⁴ As expatriate writers were gathered and related by/to Shakespeare and Company, its literary production through the format of periodicals is present and according to Sylvia Beach expert Noel Riley Fitch, the bookshop's owner really seems to have been omnipotent as concerns what was written and published at that time. She herself contributed to literature through writing because she wanted to recount her life⁴⁵, which she actually did⁴⁶. She wrote her memoirs and she was encouraged to do so by famous American writer Richard Wright who was part of Shakespeare and Company's circle, being once more evidence of the network of influence and of the literary production since memoirs are considered primary pieces of literature. Beach's fame and contribution did not stem from writing even though she was "vastly important."⁴⁷ She was so much important – and consequently Shakespeare and Company

41 FITCH, Noel Riley, op. cit., p.274.

42 GARNER, Dwight, art. cit.

43 *Ibid.*

44 FITCH, Noel Riley, op. cit., p.183.

45 "She worked sporadically on her memoirs, encouraged by Richard Wright." FITCH, Noel Riley, op. cit., p.409.

46 BEACH, Sylvia. Shakespeare and Company. Bison Books, 1991.

47 "Though she did not make her living by, nor did she become famous for, writing, Beach was a vastly important contributor to the world of literature as we know it." OLDFATHER, Whitney, op. cit., p.37.

as well -- that the previous famous writer Richard Wright told her: "You are one of the mothers of American literature."⁴⁸ What can be relevantly added is that other accounts from other writers do not differ as she is (and her bookshop as well) frequently mentioned in "memoir[s] written by any writer who lived in or around the Left Bank from the 1920's to the 1930's"⁴⁹, which brings about her presence and influence on a personal and literary dimension as numerous accounts can testify⁵⁰. Her work through Shakespeare and Company is such that she was even "awarded a Knight of the Legion of Honor"⁵¹, the highest order of merit in France that can be attributed based on criteria of great cultural contribution. This is exactly what is again demonstrated in an article written by American reporter and author Janet Flanner as she explained that Beach was thanked by "the thousands of tourists and readers and writers from both sides of the Atlantic who came to her little Shakespeare bookshop [...] which had become an incalculably large radiating center of literary influence."⁵²

As a result, Beach did influence both French and anglophone literature through her central bookshop. But what started it all is James Joyce's *Ulysses* as "the fame of Shakespeare and Company spread with the news of *Ulysses* and with the growing migration of Americans to Paris."⁵³ Now that the global impact of Shakespeare and Company on anglophone literature has been discussed, two very concrete examples strongly related to the bookshop and representative of its influence will be examined, beginning with James Joyce.

48 "Beach attended Wright's autographing party on November 17, 1956, where George overheard Wright telling her, 'You are one of the mothers of American literature.'" HALVERSON, Krista. *Shakespeare and Company, Paris: A History of the Rag & Bone Shop of the Heart*. Paris: Shakespeare and Company, 2016, pp.100-106.

49 "Beach touched the lives and the literature of many during the early 1900s and it is close to impossible to find a memoir written by any writer who lived in or around the Left Bank from the 1920s to 1930s who has left her out of their thoughts." OLDFATHER, Whitney, op. cit., p.54.

50 "Through her friendships with many of the world's best writers and her influence on their works Sylvia Beach has left an imprint few could match. [...] She touched the lives of many people and left her mark on their souls, and in their writing." OLDFATHER, Whitney, op. cit., p.54.

"She left her mark on dozens of authors during this time and still manages to inspire, as her story is now being told by many new authors. She lived in the center of a large group of writers and gave them a home away from home. Her bookstore became famous for its many patrons as well as its influential owner." OLDFATHER, Whitney, op. cit., p.23.

51 "In 1937, Sylvia was awarded a Knight of the Legion of Honor, a gesture that meant a great deal to her." BAKER, Allie, "In Praise of Sylvia Beach", art. cit.

52 "In an article titled "Sylvia Beach (1887-1962)," Janet Flanner recognized the bookstore owner's contributions: [F]or her service to literature she was thanked in person by literally the thousands of tourists and readers and writers from both sides of the Atlantic who came to her little Shakespeare bookshop in the rue de l'Odéon, which had become an incalculably large radiating center of literary influence and illumination over which she modestly presided, as small in her person as in her premises." OLDFATHER, Whitney, op. cit., p.40.

53 FITCH, Noel Riley, op. cit., p.141.

PART 2 – JOYCE AND COMPANY

1. Shakespeare and Company blooming through the publication of *Ulysses*

Shakespeare and Company was really born thanks to its owner's suggestion to publish James Joyce's *Ulysses*. Because of some shocking and outrageous elements in his novel, Joyce found it hard to legally publish his work in English-speaking countries⁵⁴. However, Beach proposed him⁵⁵ that her bookshop edit and publish *Ulysses* to the extent that laws in France banned the printing of obscene stories written in French, which did not apply to Joyce since his novel was written in English. Beach took care of everything as regards the publication of *Ulysses*; she resorted to her sphere of influence and for instance found a printer – which was hard to do – through Adrienne Monnier,⁵⁶ thus showing the bookshop's involvement and contacts within the literary world. It was not only the birth of Shakespeare and Company but the birth of James Joyce's career as well; it brought him fame and *Ulysses* could resultingly be shared even in Anglo-Saxon countries thanks to smuggling⁵⁷. This is one of the most influential achievements of the bookshop as it made it acquire recognition alongside Joyce; it made this monumental and impactful literary piece available in France and in anglophone countries too in the sense that this novel is "considered one of the high-water marks of literary modernism"⁵⁸. This was made possible by Shakespeare and Company. The publication of *Ulysses* and its content were so sensational that they caused a scandal also contributing to the enhancement of the bookshop's fame and influence, as can be deduced from the photograph⁵⁹ hereinbelow immortalizing one amongst many meetings between Beach and Joyce, at the specific time when they faced the thunderous response to the book. This photograph can consequently be regarded as a testimony supporting Beach and Joyce's work together and its bearing.

54 "Beach explained the *Ulysses* situation to Darantière, of the troubles it had in English-speaking countries." OLDFATHER, Whitney, op. cit., p.34.

55 FITCH, Noel Riley, op. cit., p.13.

56 "She was tasked with finding a printer, a task that would prove to be one of the less difficult feats. She asked Maurice Darantière, Adrienne Monnier's printer, if he was up for the task." OLDFATHER, Whitney, op. cit., p.33.

57 More information about *Ulysses* publishing process and smuggling in FITCH, Noel Riley. "The Battle of *Ulysses* 1920 1921" and "Selling and Smuggling *Ulysses*" *Sylvia Beach and the Lost Generation - A History of Literary Paris in the Twenties and Thirties*. New York: W.W. Norton & Company, 1985.

58 "James Joyce was also a regular visitor. In 1922 Beach's company published his novel *Ulysses*, subsequently considered one of the high-water marks of literary modernism." CLEARLY, Stephen, "Writers in Paris", art. cit.

59 Retrieved from <https://pin.it/5mtevse7qoalzj>



Joyce regularly visited the bookshop and chose to live closer to it and the Parisian tradition of paying tributes to cultural contributions serves to emphasize the acknowledgment and gratitude towards Shakespeare and Company's groundbreaking work, through the figure of its owner, as one plaque in 12 rue de l'Odéon⁶⁰ was put up for Beach and her major publication (see photograph hereinabove).

2. Sylvia Beach and James Joyce's relationship

One could imagine that Joyce moving closer to the bookshop was a more comfortable strategy to continue working with Sylvia Beach but that was not what they actually did because Joyce, in some sense, betrayed Beach by breaking their contract. He later chose another editor by selling "*Ulysses* to Random House" because he needed "more money [for] his daughter's illness"⁶¹. However, Beach and Joyce remained on good terms because she was never bitter over him and helped him no matter what, a fact that can be justified by her publishing of two more Joyce's works⁶² after he sold *Ulysses* to Random House. She understood that Joyce needed money and she was highly devoted to him and to his career and was concerned about the well-being of his relatives: she "devot[ed] herself to publishing and promoting his work and ensuring that Joyce and his

⁶⁰ Joyce moved in Square Robiac, which drew him nearer the Shakespeare and Company bookshop. It is mentioned that Paris is a city that often pays tribute to its cultural wealth through monuments and plaques: there is one plaque in 12 rue de l'Odéon as a tribute to Beach and the publication of *Ulysses*. HARRINGTON, Judith. "Eighteen Ways of Seeing Joyce's Paris." *James Joyce Quarterly*, 35/36, 1998, pp. 841–849. JSTOR, JSTOR, www.jstor.org/stable/25473958.

⁶¹ "Despite the fact that Joyce had a contract drawn up between his publisher and himself [...], he sold *Ulysses* to Random House. Beach recalls the event: Joyce himself informed me [...] that he had already received \$45,000 from the publishers. I know how desperately he needed the money. The expenses of his daughter's illness were increasing, and there was his failing eyesight. I felt an immense joy over his good fortune." OLDFATHER, Whitney, op. cit., p.36.

⁶² "After this act of deceit Joyce still encouraged Beach to work with him. She would publish two more books before she finally was able to decline the wishes of the author." OLDFATHER, Whitney, op. cit. p.37.

family of four had adequate funds"⁶³, which she continued to do by understanding his change in editor, although she herself did not gain any money in publishing *Ulysses*⁶⁴. They were not only literarily related; launching the career of such an artist does not mean nothing and evidently creates bonds. Their relationship of proximity can be used to support the idea that Shakespeare and Company was influential as it was professionally and personally involved in the life of a great writer. The "midwife"⁶⁵ figure is often rightfully attributed to Beach as claims Andrea Weiss in her book *Paris Was a Woman*. She helped birth the literary work of James Joyce and to that extent she enabled a monumental contribution to the literary productivity of the period.

3. Sylvia Beach; the midwife figure

The figure of the midwife was even acknowledged by Beach herself as she "reflect[ed] on the transference of publishing houses, "And, after all, the books were Joyce's. A baby belongs to its mother, not the midwife, doesn't it?"⁶⁶. This confirms the idea that Beach participated in the birth of *Ulysses* and of Joyce's career and that Shakespeare and Company thus enabled the creation of a literary piece that could then be followed by other literary pieces inasmuch as *Ulysses* opened the paths to Joyce's other works, e.g. *Finnegans Wake*⁶⁷, also written partly in Paris. But taking into consideration a broader definition of the word "literature", other literary pieces stemmed from *Ulysses*; for instance Adrienne Monnier wrote two articles about this book and Beach translated them from French into English⁶⁸, contributing once more to the substantial literary productivity beginning with James Joyce. One could talk about interinfluence when considering that Beach's influence permitted the publication of *Ulysses* and inspired many generations of writers but also thinking about the impact Joyce had on Beach's life and on her more direct literary work.

63 "In *Paris Was a Woman* (the book), Andrea Weiss claims, "Beach served as the „midwife" to Joyce's career, devoting herself to publishing and promoting his work and ensuring that Joyce and his family of four had adequate funds." OLDFATHER, Whitney, op. cit., p.36.

64 *Ibid.* "Though she was burned by the author and received no monetary compensation for her contribution to the author and his magnum opus, she managed to hide her contempt."

65 *Ibid.*

66 OLDFATHER, Whitney, op. cit., p.37.

67 "Thanks to Beach, James Joyce was able to see *Ulysses* published during his lifetime, which in turn paved the way for *Finnegans Wake* to make its debut." OLDFATHER, Whitney, op. cit., p.58.

68 "Monnier wrote two articles in French about James Joyce after *Ulysses* was published, "The Humanism of Joyce" and "Joyce's *Ulysses* [sic] and the French Public." Both were translated into English by Beach." OLDFATHER, Whitney, op. cit., p.16.

4. Joyce's literary work analysis as a testimony to Shakespeare and Company's influence

Now as regards more particularly the influence of Shakespeare and Company on James Joyce's literature, one of his poems inspired by English poet Coleridge and by his relation to the bookshop can first be brought about:

"Joyce penned a verse entitled "Portrait of the Artist as an Ancient Mariner". The mariner "dreamed of the goldest sands uprolled / By the silviest Beach of Beaches." The third stanza honors the early promotional work of Sylvia:

Shakefears & Coy danced poor old joy

And some of their steps were corks

As they shook the last shekels like phantom freckles

His pearls that had poisoned porkers."⁶⁹

This poem's title is a mixture between Coleridge's poem "The Rime of the Ancient Mariner" and Joyce's own novel, *The Potrait of the Artist as a Young Man*. It serves as a tribute to the bookshop and can be used as a justification for its impact over Joyce's life and work because he would likely not have written for Beach and Shakespeare and Company, had he not been influenced by them. Joyce was not the only one from the 1920's to have been inspired by the bookshop to produce literature. Gertrude Stein⁷⁰ did so to draw people to Shakespeare and Company in order to help her friend Sylvia Beach. At any rate, there exists another poem by Joyce which more interestingly pays tribute to the bookshop through the figure of its illustrious owner and which will consequently be thoroughly analyzed to support the thesis defended since the beginning of this work.

69 FITCH, Noel Riley, op. cit., p.335.

70 "Gertrude Stein wrote a poem about the little bookshop, in order to steer people to its doors. She presented Beach with the poem, "Rich and Poor in English" in 1920 (Beach, Shakespeare 28). According to Noel Riley Fitch, Beach's biographer, [... it] was written "to encourage Left Bank residents to join the bookshop. [...] Stein's act of charity for her friend was to encourage others to drop by Shakespeare and Company." OLDFATHER, Whitney, op. cit., p.22.

Who is Sylvia, what is she
That all our scribes commend her?
Yankee, young and brave is she
The west this pace⁷¹ did lend her
That all books might published be.

Is she rich as she is brave
For wealth oft daring misses?
Throngs about her rant and rave
To subscribe for Ulysses
But, having signed, they ponder grave.

Then to Sylvia let us sing
Her daring lies in selling.
She can sell each mortal thing
That's boring beyond telling
To her let us buyers bring.

J. J.

after

W. S.⁷²

This piece of literature is a poem written by James Joyce and inspired by William Shakespeare's comedy entitled *The Two Gentlemen of Verona*. It is an imitation and is thus profoundly related to the themes of influence and literature, even more when considering Shakespeare as the allegory, or at least the paradigm, of English literature. It was written by James Joyce "in honor of William Shakespeare, upon the publication and release of *Ulysses*"⁷³ which was made possible by Sylvia Beach. Indeed the poem revolves around her and provides a description of her character and offers an interesting enough glimpse of Beach's relation to the literary world.

71 "According to Maynard, "pace" is a typo. The word in the original poem, written inside Beach's copy of *Ulysses*, was "grace." OLDFATHER, Whitney, op. cit., p.60.

72 BEACH, Sylvia. Shakespeare and Company. Bison Books, 1991, p.85.

73 "In honor of William Shakespeare, upon the publication and release of *Ulysses*, Joyce wrote the following poem (rewriting Shakespeare's original poem) to Beach inside her copy of the coveted book." OLDFATHER, Whitney, op. cit., p.59.

This short piece of verse consequently raises the following question: To what extent can it be considered a tribute in honor of Sylvia Beach and what does it tell about Shakespeare and Company's influence on literature?

First of all, the homage aspect of the poem will be brought out and analyzed before bringing about the literary dimension conveyed throughout Joyce's imitation piece.

The first and last lines of the third stanza, "Then to Sylvia let us sing" and "To her", directly dives the reader into the tribute aspect of the poem as Sylvia's name is mentioned and as the expression "let us" conveys an idea of collective approach towards honoring Beach through metaphorical singing. The theme of homage is especially introduced by the very first line of the poem "Who is Sylvia, what is she" because it opens the reflection upon the description of Beach's character as her name is given again and a question about her nature is asked. This very question serves the creation of a sort of mythical feature as well to the extent that if one reflects on Beach's nature, it means that she might be undescibable or at least specific, which could also justify the fact that Joyce pays tribute to her as one does not honor someone who is not particular nor relevant. Beach really is the central element of this poem since her origins are manifested through the terms "Yankee" and "The West" which bring the reader back to Beach's American descent and origins. The almost eulogistic aspect is resultingly emphasized as biographical elements about the person's life are to be given in order to pay a proper homage. That is also the reason why this tribute is substantially supported by a study on characterization as Beach's personality is referred to as well, to a positive extent, e.g. through the repetition of the adjective "brave" twice which can be connected to what was previously said about Beach and the motives of a tribute. The fact that she is described as being "grace[ful]" adds to the previous idea too. Two hyperboles can be noticed: "That all books might published be" and "she can sell each mortal thing" and they both add to the specificity, the courage and the strength of this woman who appears to be capable of achieving many great deeds such as publishing and selling everything. Impressions of happiness, of confort, of harmony are suggested through the regular scheme of the poem. This effect can be equated with the homage purpose of this work as these impressions are highly positive as regards Beach's character, relationships and connection to literature. This idea is enhanced by the disruption at the beginning of the last stanza for there is a passage from alternate rhymes – ABAB -- to very regular rhymes -- AAAA -- which contribute to highlight the harmonious dimension of the poem as well as an idea of fluidity, stability, that

can be related to what Beach did for literature as she offered it fluidity and stability. The presence of run-on-lines (e.g. "Those about her rant and rave / To subscribe for *Ulysses*") reinforces this idea of harmony achieved through fluidity. All of these elements add to the advantageous depiction that is made of Beach and proves that this poem truly is a tribute. What is also part of Beach's portrait is the motif of literature, because a strong literary dimension is conveyed throughout this piece of poetry and supports the "tribute" purpose of this imitation.

Several lexical fields first contribute to establish an important literary sense in the text. In addition to the lexicon enabling to provide a positive portrayal of Sylvia Beach ("brave", "grace"...), other lexical fields can be found. For instance, there are the lexical fields of writing and of bookselling ("buying", "books", "publish"...), which well set the theme of literature in the poem. This very subject is intertwined with Sylvia Beach's life and consequently with the history of Shakespeare and Company. It can be noticed through the quotation "rant and rave" to the extent that these verbs generate senses of passion, of intensity, of euphoria and they are relevant of the bearing that the bookshop had as it seemed to arouse people's feelings. The link with the bookshop's history is made even clearer as *Ulysses* is mentioned ("To subscribe for *Ulysses*") and it reflects the impact of this publication on the literary world since people "rant and rave" about the novel, meaning that they might discuss it or might fight to obtain it. Joyce resorts to two hyperboles ("That all books might published be" and "She can sell each mortal thing") to expand the literary dimension of his imitation work. Plus, the fact that Beach encounters no limits as regards her ability to sell and to publish everything adds to the specific and substantial involvement of Shakespeare and Company in anglophone literary development as was previously demonstrated. A direct literary connotation is also contained within Shakespeare's and Joyce's title; *The Two Gentlemen of Verona*. It is reminiscent of Shakespeare's *Romeo and Juliet* which takes place in Verona and throughout the history of literature, Romeo and Juliet appear to be one of the most notorious and most efficient metaphors about love. In the context of this poem, one could assume that this reference to *Romeo and Juliet* can symbolize the love between Joyce and Beach, between Joyce and Shakespeare and Company, between Shakespeare and Company and literature. The literary aspect of this poem first relies on the influence that can be found between pieces of literature, for instance between *The Two Gentlemen of Verona/Romeo and Juliet* and James Joyce.

All of the other elements examined in this part deepen the literary feature conveyed throughout the poem.

All in all, this poem was inspired by literature itself, first thanks to Sylvia Beach and then thanks to the connections that can be drawn between different works and authors. Although this is not one of James Joyce's most renowned and most published master works, this poem is an echo to his career and to his greater works which were achieved thanks to Shakespeare and Company as well. By depicting Beach's personality and by relating these elements to literary deeds and references mentioned in the poem, Joyce offers a very beautiful and honorary homage to Shakespeare and Company through a discussion about its owner. It supports the thesis defended in the present project; i.e. the bookshop being involved in the evolution of anglophone literature. Otherwise Joyce would not have written a tribute poem for Beach, had she not inspired nor deserved it.

5. Honoring and closing Shakespeare and Company

Beach also influenced Joyce's literature to the extent that she is one of the few persons to whom the author "paid a small homage"⁷⁴ in *Ulysses*; the character named Sylvester Elmshade is inspired by Beach and one could easily argue that it is noticeable in terms of names (Sylvester/Sylvia). She is referred to in *Finnegans Wake* as well insofar as "a version of [her] name appears in the text, "for Who-is-silvier—Where-is-he?"⁷⁵ The idea of interinfluence can be conjured up again as Beach was inspired by Joyce to write her memoirs. Not only did she address her work with Joyce in her memoirs, but she also used the very *Finnegans Wake* passage about her to entitle the first chapter⁷⁶ of *Shakespeare and Company*⁷⁷. The bookshop's presence in the literary universe of James Joyce is such that its owner, i.e. Sylvia Beach, even coined the very important noun "Bloomsday" defined as follows by the Collins Dictionary: "an annual celebration in Dublin on 16 June of the life of James Joyce and, in particular, his novel *Ulysses*, which is entirely set in Dublin on 16 June 1904."⁷⁸ Joyce and his lifework are still celebrated once a year

74 "In return for her kindness, Joyce paid a small homage to his benefactress, her sisters and their mother. In *Ulysses*, Mrs. Beach makes her appearance as the fashionable wedding attendee Mrs. Sylvester Elmshade [...]" OLDFATHER, Whitney, op. cit., p.38.

75 "He did the same in his last great feat, *Finnegans Wake*. A version of Sylvia Beach's name appears in the text, "for Who-is-silvier—Where-is-he?" OLDFATHER, Whitney, op. cit., p.38.

76 *Ibid.* "Beach returned the small favor; she used this same passage as the title to the first chapter in her memoir."

77 BEACH, Sylvia. *Shakespeare and Company*. Bison Books, 1991

78 Collins Dictionary. "Definition of 'Bloomsday'" Retrieved from <https://www.collinsdictionary.com/dictionary/english/bloomsday>

and which is relevant is the fact that Beach "coined the term Bloomsday to describe the day on which the novel is set"⁷⁹, this word being a literary term that would become important for generations of Joyce scholars. A photograph of Joyce was even taken by Beach on Bloomsday⁸⁰, as though it were a manner of illustrating this additional instance of influence on the lifeworks of both of them.

Even though Shakespeare and Company was already open before the publication of *Ulysses*, it is thanks to the latter that the bookshop acquired more recognition and more influence and one could even rightly argue that the bookshop was truly lively after Beach and Joyce's collaboration only. It seems that a cyclic aspect can be perceptible when taking into consideration the fact that "the final chapter in the history of Shakespeare and Company opened with the publication of *Finnegans Wake* in May 1939 [and that] it closed in December 1941, when a Nazi officer threatened to confiscate the stock of the bookshop if Sylvia did not sell him her only copy of the novel."⁸¹ This rather poetic idea of a cycle relies on the figurative beginning of the bookshop through the publication of *Ulysses* and its closing through another Joyce's major work *Finnegans Wake* as Beach had to close because of the German Occupation⁸². The ties and influence between the bookshop's and Joyce's history now appear even clearer and stronger. All in all, literature developed through Shakespeare and Company as it first concretely enabled James Joyce to be published and it led the way for other literary productions as previously evoked. A similar demonstration can be achieved through a study on Ernest Hemingway's own connections to Shakespeare and Company as they brought life to each other as well.

79 GARNER, Dwight, "Ex-Pat Paris as It Sizzled for One Literary Lioness", art. cit.

80 "as Sylvia had coined it." FITCH, Noel Riley, op. cit., p.144.

"[Joyce scholars] would also be familiar with Bloomsday, [...] but not all are aware of the origin of the name, or that Sylvia Beach coined the term for the day that would take years to unfold." OLDFATHER, Whitney, op. cit., p.59.

81 FITCH, Noel Riley, op. cit., p.393.

82 "Beach's bookstore was open until 1941, when the Germans occupied Paris. [...] A Nazi officer entered her store and demanded Beach's last copy of *Finnegans Wake*. Beach declined to sell him the book. The officer said he would return in the afternoon [...]. After he left, Beach immediately moved all the shop's books and belongings [...]. In the end, she would spend six months in an internment camp in Vittel, and her bookshop would never reopen." Shakespeare and Company. "History – Sylvia Beach's Shakespeare and Company, 1919 – 1941", art. cit.

PART 3 – HEMINGWAY AND COMPANY

1. Sylvia Beach and Ernest Hemingway's relationship

The association between Ernest Hemingway and Shakespeare and Company begins due to the fact that this American author came to France and stayed in Paris during the 1920's. He eventually wrote about it in his novel entitled *The Sun Also Rises*, set in both France and in Spain, through which "Paris bars [were] made famous"⁸³. He became friends with Sylvia Beach and they always maintained a good relationship. The difference between their relationship and Sylvia's relationship with Joyce, was that with Joyce, it "was based on her assisting him in the publication of *Ulysses*"⁸⁴ whereas her relationship with Hemingway was much friendlier and more personal. Their relationship became such that Hemingway sent her a letter to tell Beach he wanted to name his child after her "if the baby had been a girl" and he even wrote another letter to announce and talk about "his son Patrick's birth, the wonderful fishing and his completion of *A Farewell to Arms*"⁸⁵. It can be considered that their relationship was one of friendship and literature as well, and Hemingway became "a prominent player in the history of Shakespeare and Company"⁸⁶. They both wrote about each other in their respective memoirs and literary productions, which indicate that "their relationship was exceptional"⁸⁷. The Hemingways even were invited to Beach's birthday organized by Adrienne Monnier, constituting another opportunity for Hemingway to tell stories and for Beach to believe in them and transpose them in her memoirs, as she did by precisely describing one accident that happened to her friend as "the skylight in the toilet (at his apartment) fell down on his head"⁸⁸ and seriously hurt him. The invitation to Beach's birthday, the retelling of this story and the amount of details provided emphasize the personal and friendly dimensions of their relationship. The fact that there exists "a photograph of Sylvia and the bandaged Hemingway standing in front of the shop has since become a classic"⁸⁹, immortalizing this moment, their friendship and simultaneously Hemingway's connection to the bookshop.

83 FITCH, Noel Riley, op. cit., p.262.

84 OLDFATHER, Whitney, op. cit., p.27.

85 FITCH, Noel Riley, op. cit., p.272.

86 FITCH, Noel Riley, op. cit., p.117.

87 *Ibid.*

88 FITCH, Noel Riley, op. cit., p.271.

89 *Ibid.*



Hemingway was "always welcomed" in Shakespeare and Company and this is how "[he began to be accepted] in the contemporary literary circles". He eventually "record[ed] what he remember[ed] in *A Moveable Feast*", his memoirs, "where he [also] romanticiz[ed] his poverty" during his stay in Paris and for instance remembered "typical conversation[s] with Sylvia"⁹⁰ meaning that his friendly and literary experiences in Paris were important to him and the word "typical" implies that his conversations with Beach had a pattern so that they were regular and interesting enough to finally write about

them. All of these elements show that through his friendship with Beach, Hemingway and his literature were influenced to the extent that he even dedicated a whole chapter to Shakespeare and Company in his literary creation previously evoked, i.e. *A Moveable Feast*. This very chapter will now be the focus of my analysis.

2. Hemingway's literary work analysis as a testimony to Shakespeare and Company's influence

Shakespeare and Company

In those days there was no money to buy books. I borrowed books from the rental library of Shakespeare and Company, which was the library and bookstore of Sylvia Beach at 12 rue de l'Odéon. On a cold windswept street, this was a warm, cheerful place with a big stove in winter, tables and shelves of books, new books in the window, and photographs on the wall of famous writers both dead and living. The photographs all looked like snapshots and even the dead writers looked as though they had really been alive. Sylvia had a lively, sharply sculptured face, brown eyes that were as alive as a small animal's and as gay as a young girl's, and wavy brown hair that was brushed back from her fine forehead and cut thick below her ears and at the line of the collar of the brown velvet jacket she wore. She had pretty legs and she was kind, cheerful and interested, and loved to make jokes and gossip. No one that I ever knew was nicer to me.

I was very shy when I first went into the bookshop and I did not have enough money on me to join the rental library. She told me I could pay the deposit any time I had the money and made me out a card and said I could take as many books as I wished.

There was no reason for her to trust me. She did not know me and the address I had given her, 74 rue Cardinal Lemoine, could not have been a poorer one. But she was delightful and charming and welcoming and behind her, as high as the wall and stretching out into the back room which gave onto the inner court of the building, were shelves and shelves of the wealth of the library.

⁹⁰ FITCH, Noel Riley, op. cit., p.146.

I started with Turgenev and took the two volumes of *A Sportsman's Sketches* and an early book of D. H. Lawrence, I think it was *Sons and Lovers*, and Sylvia told me to take more books if I wanted. I chose the Constance Garnett edition of *War and Peace*, and *The Gambler and Other Stories* by Dostoyevsky.

"You won't be back very soon if you read all that," Sylvia said.

"I'll be back to pay," I said. "I have some money in the flat." "I didn't mean that," she said. "You pay whenever it's convenient."

"When does Joyce come in?" I asked.

"If he comes in, it's usually very late in the afternoon," she said. "Haven't you ever seen him?"

"We've seen him at Michaud's eating with his family," I said. "But it's not polite to look at people when they are eating, and Michaud's is expensive."

"Do you eat at home?"

"Mostly now," I said. "We have a good cook."

"There aren't any restaurants in your immediate quarter, are there?"

"No. How did you know?"

"Larbaud lived there," she said. "He liked it very much except for that."

"The nearest good cheap place to eat is over by the Panthéon."

"I don't know that quarter. We eat at home. You and your wife must come sometime."

"Wait until you see if I pay you," I said. "But thank you very much."

"Don't read too fast," she said.

Home in the rue Cardinal Lemoine was a two-room flat that had no hot water and no inside toilet facilities except an antiseptic container, not uncomfortable to anyone who was used to a Michigan outhouse. With a fine view and a good mattress and springs for a comfortable bed on the floor, and pictures we liked on the walls, it was a cheerful, gay flat. When I got there with the books I told my wife about the wonderful place I had found.

"But Tatie, you must go by this afternoon and pay," she said.

"Sure I will," I said. "We'll both go. And then we'll walk down by the river and along the quais."

"Let's walk down the rue de Seine and look in all the galleries and in the windows of the shops."

"Sure. We can walk anywhere and we can stop at some new café where we don't know anyone and nobody knows us and have a drink."

"We can have two drinks."

"Then we can eat somewhere."

"No. Don't forget we have to pay the library."

"We'll come home and eat here and we'll have a lovely meal and drink Beaune from the cooperative you can see right out of the window there with the price of the Beaune on the window. And afterwards we'll read and then go to bed and make love."

"And we'll never love anyone else but each other."

"No. Never."

"What a lovely afternoon and evening. Now we'd better have lunch."

"I'm very hungry," I said. "I worked at the café on a café crème."

"How did it go, Tatie?"

"I think all right. I hope so. What do we have for lunch?"

"Little radishes, and good foie de veau with mashed potatoes and an endive salad. Apple tart."

"And we're going to have all the books in the world to read and when we go on trips we can take them."

"Would that be honest?"

"Sure."

"Does she have Henry James too?"

"Sure."

"My," she said. "We're lucky that you found the place."

"We're always lucky," I said and like a fool I did not knock on wood. There was wood everywhere in that apartment to knock on too.⁹¹

The piece of literature under scrutiny comes from Ernest Hemingway's *A Moveable Feast*, posthumously published in 1964. A whole chapter is dedicated to and named after Shakespeare and Company. In this semi-autobiographical novel, a place is indeed given to

91 HEMINGWAY, Ernest. "Shakespeare & Company." In: *A Moveable Feast*. New York: Charles Scribner's Sons, 1964.

Beach and her bookshop and they are even given "more praise [in it] than any other person [Hemingway] c[a]me into contact with", emphasizing the fact that it was a place of "great comfort [...] that meant so much to him".⁹² As previously discussed, this bookshop played a part in anglophone literary development in 1920's Paris and this chapter written by Hemingway will serve as a literary testimony to the bookshop's influence on literature. This chapter thus raises the following question: To what extent and how was Shakespeare and Company's influence displayed throughout these pages in *A Moveable Feast*?

On the one hand, the literary dimension of this excerpt will be examined. On the other hand, the particular atmosphere and particular portrayal of its owner will be discussed in order to finally move on and conjure up the relationships that were consequently created and what they allowed for Hemingway and for literature.

First of all, a strong literary dimension is conveyed throughout this extract for words such as "library" and "bookstore" are mentioned at the very beginning of the text. The lexical fields of books and literature are broadly used, e.g. "volumes", "shelves", "read" etc. The word "books" is repeated multiple times from the beginning to the end of the text, repetitions being characteristic of Hemingway's writing style, but especially at the beginning. It adds to the emphasis on the literary aspect of Shakespeare and Company, which is more intense than in an ordinary bookshop. The presence of a hyperbole: "we're going to have all the books in the world", corroborates this idea of insistence since there are numerous books and the use of the verbal form BE GOING TO implies a reliance on hints to indicate that it is *actually* possible for Hemingway and his wife to have all the books in the world thanks to the bookshop, even though it remains exaggerated. This substantial amount of books serves to establish a sense of literary wealth and abundance, helped by the use of some hypotactic sentences, putting the reader under the impression that elements, here books, are constantly adding up. This notion of abundance is noticeable through the following quotation: "I could take as many books as I wished". The ideas of wealth and abundance can be echoed by the use of the verb "to wish", the action of wishing being often linked to greed and wealth, and by the quantity of books, "as many", that the autodiegetic narrator, i.e. Ernest Hemingway, could have.

92 OLDFATHER, Whitney, op. cit., p.41.

The literary quality of the bookshop transpires through the name-dropping aspect of one paragraph in the chapter, in which many authors and works are evoked, especially Russian writers such as Turgenev, Dostoyevsky and Leo Tolstoy (through the mention of his work *War and Peace*), but also British writer D.H. Lawrence. This enumeration of names and titles adds to the construction of a magnificent and wealthy literary culture in the very place that is Shakespeare and Company, creating the literary "Company" implied through the bookshop's name which accompanies Shakespeare, which has been previously regarded as the paradigm and representation of English literature. James Joyce is mentioned as well a little bit later and it is said that Joyce comes "usually late in the afternoon", enhancing again the idea that this bookshop is provided with a strong literary dimension and influence as an author such as Joyce regularly visits it, which for that matter seems to interest Hemingway. The latter describes "photographs on the walls of famous writers, both dead and living [...] and even the dead writers looked as though they had really been alive" which gives a sense of vivid literary history and legacy in snapshots as well as in books, constituting two means of transmission for literature, through and from Shakespeare and Company to Hemingway. He thus confirms the bookshop's quality of centre of literature by transliterating its literary dimension in his memoirs. He amplifies this dimension in the sense that it demonstrates its paramount influence, especially to the extent that literature was thus transmitted to Hemingway as will be now further demonstrated, leading on to the second part of this analysis as regards the depiction of the atmosphere and the depiction of Sylvia Beach's personality and deeds.

What can also be considered a reason for the bookshop's influence is its particular atmosphere and owner. The place is described as being "warm" and "cheerful", partly because of its "big stove". It is consequently described in a positive and pleasant manner and this pleasantness is emphasized as Hemingway establishes an opposition between the bookshop and his own flat, the first appearing to be a warm shelter protecting from "the cold windswept street" and the second being rather poor and for instance devoid of "hot water", although Hemingway feels at home and says that it is "cheerful" and "gay". Enumerations of positive adjectives like the ones reported above really help to create this welcoming and agreeable atmosphere. The same process is used regarding Sylvia Beach for Hemingway draws her portrait as well and considers her as being the embodiment of the bookshop⁹³. According to Hemingway, Beach is for instance "kind", "cheerful",

93 "He does not refer to the bookshop by name, but refers to it by the owner's name [...] proving that it was the owner as much as the actual bookshop that meant so much to him." OLDFATHER, Whitney, op. cit., p.41.

"charming" and "welcoming" and he continues his tribute to her by resorting to the following emphatic expression: "No one that I ever knew was nicer to me." The adverb "ever" and the comparative adjective "nicer" both enhance the idea that Beach's personality determines the bookshop's atmosphere. Two similes are noticeable since Beach's eyes are "as alive as a small animal's" and "as gay as a young girl's". Given that eyes are often referred to as being the mirror of the soul, these figures of speech appear even more interesting to the extent that, in Hemingway's view, Beach has the qualities of being 'alive' and 'gay', and confers these qualities onto the space she created in Shakespeare and Company. This atmosphere contributed to the the initiation of relationships between the bookshop and writers, as was exactly the case for Ernest Hemingway, which leads to the third and last part of this analysis of the "Shakespeare and Company" chapter in his memoirs entitled *A Moveable Feast*.

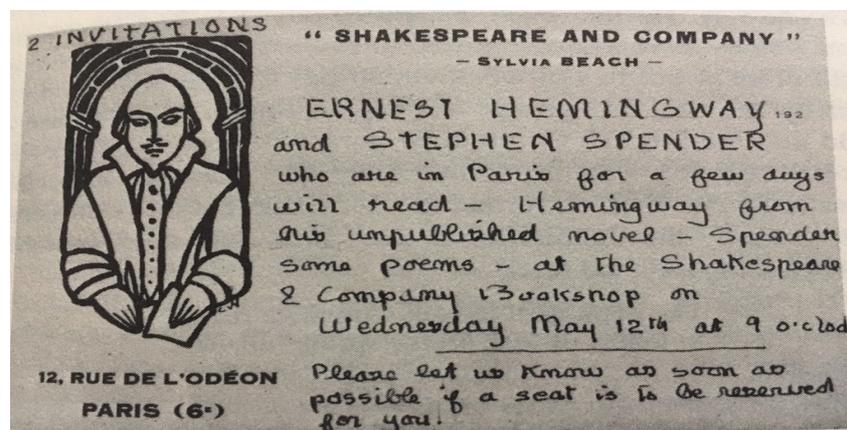
Ultimately, the relationships that were woven within the walls of Shakespeare and Company exemplify the latter's influence on literary production. The relation between Hemingway and the bookshop stems from his first encounter with Beach, who was not only delightful and warm in appearance but in conversations and deeds as well. First come the problems in relation to money, insofar as *A Moveable Feast* mostly features Hemingway's romanticization of poverty during his early years in Paris. There exists a connection between Hemingway's poverty and the bookshop to the extent that he encountered trust and generosity there in meeting Sylvia Beach. Her bookshop and herself appear as alternatives to Hemingway's money problems for "[Sylvia] told him he could pay the deposit anytime", he could "pay whenever it's convenient" and he did not have to "read too fast". Although she did not know him, she was generous and trusted him immediately and she even found other alternatives to the author's poverty as they discussed a "cheap place" for him to go and eat at. They immediately got along and their relationship turned into friendship, as previously seen and hereby illustrated, and they talked about familiar topics such as dinner invitations from Beach to Hemingway as she invites him and his wife to come and "eat at home", extending Beach's faith and generosity towards someone who was rather a stranger for her and as "there was no reason for her to trust [him]". These alternatives consequently permitted Hemingway to maintain his reading of literature and Shakespeare and Company is thus described as being "a wonderful place". The theme of literature turns out to be blended with the notion of love as the feelings they produce appear to be associated near the end of the excerpt, which is noticeable through what

Hemingway says to his wife: "we'll read and then go to bed and make love". Reading can obviously be regarded as a reference to literature and it is put at the same level with making love, which are two powerful and intertwined feelings for Hemingway, indicating the importance of literature to which he gained further access thanks to Shakespeare and Company and its owner's altruism. One could easily claim that the bookshop allowed the pursuit of Hemingway's literary journey as can be figuratively interpreted based on his plan to "walk down by the river and along the quais" after returning from Shakespeare and Company, which can be considered a beautiful image and representation of his journey as a reader and a writer thanks to the bookshop, an idea which is also echoed by the fact that Hemingway mentions that "[they]'re going to have all the books in the world to read and when [they] go on trips [they] could take them". The metaphor of journey can be supported by the presence of the word "trip" and the idea that this journey started in Shakespeare and Company and constitutes his figurative literary baggage as the books one reads commonly and eventually accompany the person during their whole life and, as for instance regards Hemingway, during their whole career as well. The chapter finally ends on the author and his wife's discussion about luck, clarifying once more the importance of the bookshop as they "[were] lucky that [Hemingway] found this place". Literature was thus made available for Hemingway who then became one of the greatest and most famous American writers, winning the Nobel Prize for Literature in 1954.

All in all, this excerpt serves as a testimony to Shakespeare and Company's influence first based on its intense and emphatic literary character and literary wealth, then based on its atmosphere and the personality of its owner making the bookshop so particular, appreciable and appreciated, actually making what the bookshop was and finally allowing so many relationships to bloom within its walls. Those relationships are the representation of the bookshop's influence as their establishment led to more literary consumption and production by spreading literature through bookselling and bookloaning and even by inspiring authors to write about it in their own literature. All of these elements and the depiction of Shakespeare and Company throughout the analysis of this excerpt taken from Hemingway's work really is a literary tribute, testimony and illustration for the bookshop's influence for anglophone literary development in 1920's Paris and particularly for American writer Ernest Hemingway.

3. Hemingway and Shakespeare and Company supporting each other

As previously seen, Hemingway had financial difficulties when he first stayed in Paris as a poor journalist. To that extent, one could say that he was supported by Shakespeare and Company during hard times. He returned the favour when the bookshop "went through a financial crisis and at one point during the 1930's came very close to closing its doors."⁹⁴ He helped his friend and her shop by agreeing to host a reading in the bookshop even though he did not like to speak publicly ("he dreaded reading in public"⁹⁵), but he made that effort to try and repopulate the place and make his friend's institution prosperous again before "the readings of the Friends of Shakespeare and Company came to a boisterous end."⁹⁶ Hereinbelow is an invitation card to this reading by Hemingway.⁹⁷



The Friends of Shakespeare and Company got involved in an attempt to help Beach to keep her bookshop afloat, Hemingway too, showing through this involvement that Beach and her business were actually more than just that and were meaningful. They tried to save the bookshop by reading and sharing their art which could partly be produced thanks to Shakespeare and Company and they supported it, as well as the bookshop would support them when they needed it. To that extent, Hemingway returned the favour and the importance and influence of this bookshop in the lives and literature of numerous authors and friends is once again noticeable and demonstrated.

94 OLDFATHER, Whitney, op. cit., p.46.

95 FITCH, Noel Riley, op. cit., p.369.

96 FITCH, Noel Riley, op. cit., p.370.

97 FITCH, Noël Riley, op. Cit., p.371.

4. Honoring and closing Shakespeare and Company

Being set in Paris, the course of Shakespeare and Company was disturbed during World War II because of the Nazi occupation of France that started in 1940. The bookshop had to close one year later, as was discussed in the previous part, to the extent that "Americans were considered persona non grata in France once the United States entered the war"⁹⁸ and to the extent that Shakespeare and Company was patently reminiscent of the United States. Another and rather poetic connection can be drawn between Hemingway and the shop if one considers the fact that the latter served as a certain basis for Hemingway's literary career, permitting him to borrow books, to immerse himself in literature despite his financial difficulties and to consequently produce his own literature and launch his career. What is poetic is that the ideas of beginning and end can be conjured up again, as with Joyce (see *infra* page 22), as the history of Sylvia Beach's Shakespeare and Company stopped with Hemingway for he "liberated the rue de l'Odéon, on Saturday, 26 August 1944" and as this event constitutes "the dramatic conclusion of Sylvia's memoirs in 1959" since she refused to reopen her business after the war due to her state of fatigue. The details she gave of this story in her memoirs more strenuously emphasize the power and weight of the liberation and the influence of Shakespeare and Company in relation to Hemingway as Beach recalled: "We met with a crash; he [Hemingway] picked me up and swung me around and kissed me while people [...] cheered."⁹⁹

This once more highlights the key position of this particular bookshop for 20th century anglophone literature and the promiscuity between it and Hemingway, especially when considering that some pieces of literature really stemmed from this place. Taking into account that the bookshop's liberation by Hemingway was so important, conclusive and final, one could say that it thus served as the end of Beach's memoirs in parallel to the bookshop's end. Hemingway was first linked to the bookshop and then the bookshop's history became intertwined with him up until its closing.

98 OLDFATHER, Whitney, *op. cit.*, p.48.

99 FITCH, Noel Riley, *op. cit.*, p.407.

CONCLUSION

"Though Shakespeare and Company had physically ceased to exist on the day the name had been hurriedly painted out in fear of the Nazi's officer's return, its influence lived on in the lives of its illustrious friends, now scattered around the world."¹⁰⁰ After the liberation of Paris, Beach did not wish to reopen her bookshop but the previous quote really summarizes the influence of this woman and what she created, even after its closing, by living inside the writers and people who came across Shakespeare and Company, as demonstrated throughout this project. As a conclusive echo to the scope of the present thesis, it is even said that "it would be hard to read [Hemingway and Joyce's] stories without knowing their relationship with Sylvia Beach, Paris and the little bookshop that left a big impression"¹⁰¹, reminding of their influence on anglophone literary development in the 1920's.

Yet, it did not only influence this period since Beach, "having outlived most of her contemporaries [...] had the advantage of sharing in the glory of its revival."¹⁰² Shakespeare and Company was indeed later reopened by a man called George Whitman and could thus inspire another literary movement and another generation of writers. He introduced Beach as the person "who started a bookshop in Paris that became the rendezvous of [...] Joyce and the most famous writers of Europe" and they contemplated "go[ing] into business" with each other, although George avoided "offers of partnership" but he considered it "an honor and privilege to work with [...] Beach"¹⁰³ if she ever reopened Shakespeare and Company. Instead of partnering, Beach announced at a dinner party that "she would like to offer to George the old name of Shakespeare and Company". He delightfully agreed, believing that Beach "gave him the impression that she considered his bookstore a 'spiritual successor' to her own". This succession was symbolized by the transfer from Beach to Whitman of "a brass plaque reading [the name of the bookshop and its] original edition of *Ulysses*."¹⁰⁴ This symbolizes the spiritual succession and the revival of Shakespeare and Company through Beach's generosity and interest in making literature prosper. Thanks to that, Shakespeare and Company could continue influencing anglophone literature as "the Lost Generation was followed years

100 FITCH, Noel Riley, op. cit., p.407.

101 OLDFATHER, Whitney, op. cit., p.57.

102 FITCH, Noel Riley, op. cit., p.413.

103 HALVERSON, Krista, op. cit., p.76.

104 HALVERSON, Krista, op. cit., p.121.

later by the Beat Generation", the "two great movements [which] gravitated towards the Left Bank",¹⁰⁵ in the 1920's with Beach and in the 1950's with Whitman.

In the 1950's, Whitman verbalized a motto which renders the spirit of the bookshop and what Beach started: "Be not inhospitable to strangers lest they be angels in disguise", written on a wall in the first-floor library part of Shakespeare and Company.



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It conveys a sense of kindness, generosity and tolerance that Whitman met during a road trip through the American continent "to reciprocate the hospitality [he] received in the past"¹⁰⁶ and that Beach and himself both provided to their visitors.

In a digital and globalized era, e.g. with the omnipotence of Amazon, the influence of Shakespeare and Company and its longevity remain unchallenged, still hosting literary events (see *infra* introduction) and having become a must-go destination for literary enthusiasts across the globe when travelling to Paris. If you love literature, Shakespeare and Company will not leave you unchanged. Going and seeing this particular place, with its peculiar atmosphere, rich history and multitude of books, is one of the most appreciable, fascinating and enriching experiences for someone who has thoroughly taken an interest in literature. People do not only exit Shakespeare and Company with books but with the desire to come back there at some point. The current era questions whether Shakespeare and Company still is as important and influential for literature as it was in the past, whether it will continue to fuel literature and whether history will one day be able to remember and acknowledge something more, more than the two great literary periods and movements that were marked by Sylvia Beach and Shakespeare and Company.

105 OLDFATHER, Whitney, *op. cit.*, p.42.

106 "Shakespeare and Company: A 'Socialist Utopia Masquerading as a Bookstore' – in Pictures." In: *The Guardian*. Retrieved from <https://www.theguardian.com/books/gallery/2016/oct/14/shakespeare-and-company-paris-in-pictures>

107 HALVERSON, Krista, *op. cit.*, p.19.

Sur la notion d'inspiration...

INTRODUCTION

L'objet de cette partie didactique reposera sur l'adaptation du sujet de ce mémoire de recherche dans une situation pratique d'enseignement. Cette adaptation a été effectuée lors de la deuxième période de stage obligatoire au cours de la première année de Master MEEF (Métiers de l'Enseignement, de l'Éducation et de la Formation). Il s'agissait d'un stage de mise en pratique de deux semaines, du 15 au 26 janvier 2018, et cette expérience professionnelle s'est déroulée au lycée Georges Cuvier à Montbéliard. En accord avec la tutrice m'ayant accompagné au long de ce stage, quatre heures de cours ont pu être dispensées à l'une de ses classes, à savoir un groupe de Premières série littéraire (L) en option Littérature Étrangère en Langue Étrangère (LELE). Le niveau du Cadre Européen Commun de Référence pour les Langues (CECRL)¹⁰⁸ visé était B1. Cette option obligatoire lors des années de Première et Terminale littéraires "vise à développer le goût de lire" et à "initier les élèves aux [...] grands mouvements littéraires et les principales thématiques portés par de grands auteurs"¹⁰⁹, le but étant d'avoir plus de temps et d'exposer les élèves à une langue plus approfondie et plus littéraire. L'effectif de cette classe était de 18 élèves et il m'a été donné la possibilité de leur enseigner une courte et rapide séquence de cours sur le thème de mon choix, en conformité avec les programmes arrêtés par le Ministère de l'Éducation nationale. La situation semblait être parfaite pour une première expérience d'enseignement puisque l'effectif était relativement moindre et puisque la littérature et son enseignement sont ce qui m'intéressent et me passionnent le plus dans la langue anglaise.

Le scénario pédagogique s'inscrivait dans l'une des huit thématiques proposées par les programmes de LELE : "Je de l'écrivain et jeu de l'écriture", dont les pistes proposées concernent par exemple "l'autobiographie, les mémoires, le journal intime"¹¹⁰, ce qui correspondait parfaitement à l'idée de base de la séquence proposée puisqu'elle reposait sur la notion d'inspiration d'une forme d'art à une autre forme d'art. Cette notion d'inspiration s'inscrit très bien dans la thématique choisie puisque l'idée d'inspiration peut se manifester sous la forme de réécriture ou divers "jeux" de la part de l'écrivain/de

108 Le Cadre Européen Commun de Référence pour les Langues définit, à l'échelle européenne, les différents niveaux de langue et par conséquent des paliers à atteindre par les élèves.

109 Eduscol, <https://www.education.gouv.fr/cid53324/mene1019738a.html>

110 *Ibid.*

l'artiste, position dans laquelle ont été placés les élèves en fin de séquence. L'intérêt était de ne pas uniquement se cantonner à la littérature et d'élargir les horizons culturels et artistiques des élèves en leur faisant remarquer qu'il était possible de produire de l'art à partir d'un format artistique différent. Cela constituait l'aboutissement du projet pédagogique dans la mesure où les élèves devaient réaliser une production artistique inspirée d'une production artistique d'un autre genre. Le lien avec ce mémoire de recherche s'établit très clairement à travers l'étude d'une vidéo de présentation de la librairie Shakespeare and Company¹¹¹ et d'un extrait adapté de *A Moveable Feast*¹¹², de Ernest Hemingway. Aussi, le lien avec l'idée d'inspiration guidant ce projet d'enseignement se dessine à travers le passage d'un lieu devenu historique, c'est-à-dire la librairie, pouvant être reliée plus largement au domaine artistique de l'architecture, à une autre production artistique, littéraire cette fois-ci, sous forme de mémoires émanant de Hemingway. Cette idée a été traitée avec les élèves suite à l'étude des deux documents précédemment évoqués.

Dans un premier temps, l'adaptation pédagogique du sujet de ce mémoire va être présentée plus en détails en terme d'objectifs, conformément aux attendus didactiques et institutionnels, puis l'exploitation des documents en lien direct avec ce mémoire sera développée et expliquée.

Ensuite, la deuxième partie de la séquence proposée sera brièvement présentée dans la mesure où le lien avec le mémoire est moins direct, à travers un extrait littéraire provenant de *Wuthering Heights*, écrit par Emily Brontë, et la chanson éponyme, inspirée de ce roman, écrite et chantée par Kate Bush. Cette deuxième partie s'inscrit toutefois dans la séquence et permet d'approfondir la notion d'inspiration pour ainsi mener à la troisième et dernière partie de cette section didactique, d'où sa présentation au sein de ce mémoire.

Cette dernière partie sera relative à l'aboutissement du scénario pédagogique sous forme de tâche finale qui consistait à choisir une œuvre d'art au sens large de l'appellation pour en faire une production inspirée et adaptée sous une autre forme d'art. La préparation de la tâche, son intitulé exact, son intérêt et des productions d'élèves correspondantes seront présentés au cours de cette partie.

111 Oprah Winfrey Network (12 oct. 2014) : « Super Soul Short: The Soul of Shakespeare and Company », [Reportage], *Supersoul Short*, OWN, <https://youtu.be/xcyDEzv9Hi0>

112 *Infra* annexe p.47.

I. OBJECTIFS DU PROJET PÉDAGOGIQUE ET SA PREMIÈRE PARTIE

TITRE	Inspiration!
ENTRÉE CULTURELLE	Littérature étrangère en langue étrangère
THÉMATIQUE	Je de l'écrivain et jeu de l'écriture
PROBLÉMATIQUE	Comment passer d'une œuvre originale à une œuvre inspirée ?
TÂCHE FINALE	<i>Think about one original work of art that you like. Do some research about it and analyze it in order to be able to create your own work of art inspired by this original one. You will also attach a paragraph (about 10 lines) to introduce the original artwork you have chosen in relation to your own inspired work.</i>
ACTIVITÉS DOMINANTES	(CE) Compréhension écrite + (EE) Expression écrite

CULTURELS	<ul style="list-style-type: none"> ▶ Ouverture sur la littérature en général et sur de grands auteurs internationaux ▶ Étude d'un grand classique littéraire anglais
GRAMMATICAUX	<ul style="list-style-type: none"> ▶ Réactivation du comparatif et du superlatif ▶ Réactivation du prétérit simple
LEXICAUX	<ul style="list-style-type: none"> ▶ Lexique relatif à l'écriture ▶ Lexique relatif à la littérature gothique
PHONOLOGIQUES	▶ Prononciation du phonème TH-
SOCIOLINGUISTIQUES	▶ Anglais du XIX ^e siècle, Northern England dialect
MÉTHODOLOGIQUES	▶ Repérer et restituer des éléments communs pour adapter
PRAGMATIQUES	▶ Forme d'un texte littéraire et d'une chanson
CITOYENS	▶ Ouverture sur le monde, échange culturel, goût de la littérature et créativité aux sens plus larges des termes

Ci-dessus figure un début de tableau de type synoptique déclinant les objectifs principaux du scénario pédagogique présenté. Les objectifs n'ont pas pu être très nombreux ni très développés en raison de la courte durée de la séquence et il s'agissait par ailleurs de ma première séquence créée et enseignée. L'intérêt reposait principalement sur les objectifs culturels, méthodologiques et pragmatiques puisque l'accent a été mis sur l'étude de deux jeux comportant deux documents chacun et la réalisation de la tâche finale. La première paire de documents va maintenant être étudiée dans la mesure où il s'agit du lien le plus clair et le plus évocateur en relation avec le présent sujet de recherche.

La première étape de cette séquence de cours s'est effectuée à partir d'une photographie personnellement prise lors de ma visite à Shakespeare and Company¹¹³. L'image montrait la devanture de la librairie et a été utilisée pour l'anticipation à la séquence et au prochain document étudié. L'étape d'anticipation a pour but de dégager quelques informations en guise de préambule à la séquence et à l'étude complète de documents supplémentaires, et sert également à susciter l'intérêt des élèves, par exemple à travers l'émission d'hypothèses à vérifier lors de la découverte du document. Ainsi, une fois l'image projetée, la consigne suivante a été donnée aux élèves : *Look at the picture and react*. Le but étant de déclencher la parole, les élèves réagissent librement au document avant d'être guidés plus particulièrement si besoin est. Il était attendu d'eux qu'ils trouvent de quel genre de bâtiment il s'agit, d'où il pourrait se situer et du nom de l'enseigne notamment. Les questions de guidage en cas d'absence de réponses ont été les suivantes : *What do you think it is? Where? What about the name? What about the blue number (address) on the wall?* De la sorte, les élèves ont pu trouver le nom de l'établissement et réfléchir à la référence à "Shakespeare", et se concentrer sur le petit carré bleu spécifiant le numéro de rue du bâtiment pour que les élèves se rendent compte que ce bâtiment portant un nom anglais et faisant référence à la littérature se situe en France. Une fois l'étape d'anticipation effectuée, le premier vrai document a pu être étudié.

Le document est un reportage vidéo intitulé *Super Soul Short: The Soul of Shakespeare and Company | SuperSoul Sunday*¹¹⁴ datant de 2014 réalisé par la chaîne OWN (*Oprah Winfrey Network*) présentant la librairie Shakespeare and Company et contenant une interview de la propriétaire actuelle, Sylvia Whitman, fille de George Whitman à qui Sylvia Beach a "spirituellement légué" sa librairie. En raison du niveau plutôt avancé des élèves, il leur a d'abord été demandé de prendre des notes sur ce qu'ils comprenaient et de trouver leurs propres repérages de compréhension globale, préalablement à l'étude du document. Ainsi, les informations trouvées suite au visionnage de la vidéo étaient les suivantes : *Localisation and nature / Current owner / Founder / Exchange between? / Center for? / Famous Paris monument? / Writers' characteristics? / 3 adjectives describing the bookshop? / Books compared to?...* Une fois toutes ces informations dégagées, elles ont pu être mises en commun puis utilisées pour élaborer et rédiger une trace écrite collective rendant compte de l'étude du document. La leçon

113 *Infra* annexe p.46.

114 Oprah Winfrey Network (12 oct. 2014) : « Super Soul Short: The Soul of Shakespeare and Company », [Reportage], *Supersoul Short*, OWN, <https://youtu.be/xcyDEzv9Hi0>

réalisée par et avec les élèves est la suivante, les mots soulignés correspondant au nouveau lexique à apprendre : "Shakespeare & Company is a bookshop on the left bank of Paris near Notre Dame. It is an anglophone bookshop founded by Sylvia Beach in the 1920's. Sylvia Whitman is the current owner. It is a place where artists from foreign countries can come and encounter French culture. These writers are poor and they come to find inspiration in books or in the Parisian way of life."

Une fois la librairie présentée, il a été possible de procéder à la compréhension écrite sur un extrait adapté de *A Moveable Feast*¹¹⁵ par Ernest Hemingway, publié en 1964. Une étape de compréhension globale a d'abord dû s'effectuer à partir de la consigne suivante : *Read the text, underline what you understand and introduce the document*. Le fait de souligner les mots compris lors de la première lecture permet de rassurer les élèves en leur faisant remarquer que malgré la longueur du document et son aspect littéraire, il n'est pas forcément complexe et les nombreux mots compris peuvent être des bases sur lesquelles se reposer pour approfondir la compréhension. Dans la mesure où il s'agissait d'élèves de Premières, ils ont pu présenter le document à partir des stratégies transférables et interdisciplinaires qui leur ont été inculquées depuis plusieurs années. La seconde étape, celle de compréhension détaillée, a suivi et consistait uniquement à comparer puisque c'est l'objet d'étude principal de la séquence et le moyen le plus efficace de parvenir au résultat souhaité. Ma pratique serait très probablement différente et beaucoup plus guidée avec l'expérience acquise au cours de cette véritable année d'enseignement, tandis que je n'avais aucune expérience préalable lors de mon stage de M1. La consigne de compréhension s'intitulait comme suit : *Compare Hemingway's text and the video you have seen. Pick out the common elements*. Il était attendu des élèves qu'ils fassent notamment des liens entre les adjectifs repérables dans les deux documents tels que "warm" ou "bohemian", qu'ils repèrent les noms d'auteurs ou de personnages pour établir la comparaison, etc. Les éléments trouvés ont été mis en commun lors de l'étape de restitution et la trace écrite a pu être rédigée par les élèves, avec des éléments culturels apportés par l'étudiant stagiaire. En voici le résultat : "A *Moveable Feast* is a book written by Ernest Hemingway in 1964. It is a memoir recounting Hemingway's experience as an expatriate American writer in France. Paris was a centre for literature at the time. He felt so much inspired that he wrote a chapter about it. He renders the spirit and atmosphere of the bookshop. It appears as welcoming in the text as in the video, especially through Sylvia Beach's kindness and

115 *Infra* annexe p.47.

generosity. Hemingway belonged to the Lost Generation. It was a literary movement composed of disillusioned writers in the aftermath of World War I.”

Le lien avec le présent sujet de recherche apparaît clairement à travers l'étude de ces deux documents dans la mesure où Shakespeare and Company et Hemingway sont largement évoqués et étudiés dans un ordre cohérent en commençant par présenter la librairie, son histoire, ses caractéristiques pour en étudier ensuite une description littéraire contenue dans les mémoires d'un écrivain américain majeur du XXème siècle et ainsi travailler les objectifs culturels prévus et également méthodologiques en abordant l'idée d'inspiration et de passage d'une forme d'art à une autre. Cela constituait l'intérêt de ce premier *set* de deux documents en ce début de séquence, la notion d'inspiration ayant été approfondie par la suite à travers deux autres documents s'éloignant du sujet précis de ce mémoire de recherche.

II. SUITE DU PROJET PÉDAGOGIQUE : EXPLOITATION DE LA DEUXIÈME PARTIE DE LA SÉQUENCE

La séquence s'est poursuivie à travers l'étude de la chanson *Wuthering Heights*¹¹⁶ de l'artiste britannique Kate Bush, sortie en 1978. Cette chanson est inspirée de l'œuvre éponyme d'Emily Brontë dont il sera question un peu plus tard. L'étude des documents dans cet ordre semble être moins logique puisque la chanson a été inspirée du roman mais ce dernier paraissait trop complexe et trop intimidant de prime abord. Ainsi, c'est la chanson qui a été étudiée en premier lieu, de par son aspect plus contemporain, un peu plus attrayant et moins complexe. L'anticipation s'est effectuée à partir d'une capture d'écran¹¹⁷ provenant d'une des deux versions du clip de *Wuthering Heights*, montrant Kate Bush dansant, vêtue d'une robe blanche et arborant un air fantomatique. Conformément aux attentes d'une anticipation, les élèves ont été amenés à réfléchir à l'identité de la femme, à la description de son état et de sa tenue pour émettre des hypothèses quant au type de document, au thème, à l'époque... Les questions pour aider les élèves ont été les suivantes : *Who do you think the woman is? Does she look well/real? Think about the colours, the haircut...* Les réponses attendues concernaient l'aspect fantomatique de Kate Bush en raison de sa robe blanche et de son teint blême, le fait qu'elle porte un micro et qu'elle soit probablement chanteuse, d'autant plus qu'elle est en train de danser, que la coupe de cheveux rappelle les années 1980, etc.

Afin de vérifier les hypothèses émises et d'étudier réellement la chanson, les paroles ont été distribuées pour pouvoir être traitées en tant que compréhension écrite et non pas en tant que compréhension orale puisque la voix aiguë de Kate Bush et le lexique auraient très certainement posé problème pour accéder au sens du document. La compréhension écrite a été guidée par les repérages basiques concernant le décor, les personnages et l'atmosphère car il s'agit des éléments qui seront à comparer et à retrouver lors de l'étude de l'extrait du roman. La trace écrite s'est présentée sous la forme d'un tableau synthétique et comparatif des deux documents après l'étude de l'extrait littéraire sur conseil expérimenté de la tutrice de stage. La trace écrite initiale aurait dû être rédigée pour pouvoir également apporter des éléments culturels mais le format proposé par la tutrice était plus rapide, plus efficace et plus visuel.

116 *Infra* annexe p.48.

117 *Infra* annexe p.48.

L'extrait du roman *Wuthering Heights*¹¹⁸ écrit par Emily Brontë et publié en 1847 a pu ensuite être étudié, en travaillant toujours l'activité langagière de compréhension écrite, et l'étude du document s'est opérée de la même manière que pour l'étude de l'extrait de *A Moveable Feast* expliquée dans la première partie, en soulignant des mots que les élèves comprennent pour accéder au sens global du document avant de s'atteler à la compréhension détaillée à travers la même consigne de comparaison : *Compare Kate Bush's song and Emily Brontë's extract. Pick out the common elements.* Il était attendu des élèves qu'ils relèvent les informations quant au cadre/décor, quant à l'atmosphère et quant aux personnages/noms propres pour établir le lien entre les deux documents, ce qui a finalement donné la trace écrite sous forme de tableau évoquée plus haut :

<i>Wuthering Heights</i> , song by Kate Bush (1978)	<i>Wuthering Heights</i> , novel by Emily Brontë (1847)
Cathy cruel Heathcliff at night I'm so cold windy moors dark on the other side come home bad dreams pine and lonely complicated/mitigated relationship window	Catherine cruel, Heathcliff candle snow, ice-cold hand gusty wind, moor nightmare, obscurely, fear white face come home, let me in, open nightmare, horror, fear, fright melancholy, to sob (= sangloter), wailed, lamentable, doleful cry, waif cruelty casement, window, let me in, chamber, panels

Enfin, une trace écrite récapitulative concernant les deux sets de documents a été effectuée pour bien faire ressortir et comprendre l'idée d'inspiration qui relie les documents, de sorte que les élèves soient capables d'établir un lien entre une œuvre originale et une œuvre inspirée et de réaliser eux-même une production inspirée puisqu'il s'agit de l'aboutissement en tant que tâche finale. Voici la trace écrite de synthèse :

“Hemingway loved the bookshop so much that he took inspiration from something architectural to write a chapter about the place. There is a passage from architecture to literature. Kate Bush got inspired by Brontë's novel to write her song *Wuthering Heights*. It is a passage from literature to music. All in all, a work of art can inspire people to create a different and adapted work of art.”

118 *Infra* annexe p.49.

Cette deuxième partie de séquence concerne moins directement le sujet de recherche de ce mémoire mais demeure toutefois utile, intéressante et importante dans le déroulement du projet pédagogique, qui contient malgré tout de nettes références au développement de la littérature anglophone à Paris dans les années 1920, et dans la préparation à la tâche finale tout en continuant d'approfondir et d'élargir les horizons culturels, méthodologiques et pragmatiques en étudiant diverses natures de documents, d'époques différentes, d'auteurs différents.

III. RÉALISATION DE LA TÂCHE FINALE

Dans le cadre de la perspective actionnelle, les séquences pédagogiques doivent être pensées à partir de la tâche finale, de sorte que les élèves soient toujours acteurs de leur propre apprentissage et puissent être en mesure de réaliser une production en réinvestissant les objectifs acquis au fil des séances de cours. Ainsi, la séquence ici présentée avait pour but de préparer les élèves à la tâche finale dont l'intitulé est rappelé comme suit : Think about one original work of art that you like. Do some research about it and analyze it in order to be able to create your own work of art inspired by this original one. You will also attach a paragraph (about 10 lines) to introduce the original artwork you have chosen in relation to your own inspired work.

L'intérêt de la tâche repose tout d'abord sur sa dimension actionnelle puisque les élèves ont été acteurs de leur apprentissage en réalisant ici une production écrite, en expliquant tout d'abord le lien entre l'œuvre originale choisie et leur œuvre inspirée. Il s'agissait d'un travail laissant parler la personnalité, l'originalité et la créativité des élèves tout en les motivant puisqu'ils avaient le choix de l'œuvre originale et le choix du format et du contenu de leur production.

Afin de réaliser la production demandée, les élèves ont été emmenés en salle informatique pour commencer leur tâche au lycée et la finir à la maison. En premier lieu, la tâche a été lue et expliquée et d'autres exemples, en plus de ceux étudiés en classe, ont été montrés. Une courte activité s'est opérée pendant laquelle les élèves devaient trouver et formuler le passage entre deux œuvres, par exemple d'une pièce de théâtre à une peinture (de *Hamlet* par William Shakespeare en 1603 à *Ophelia* par John Everett Millais en 1852)¹¹⁹. Lors de la véritable mise en action, il convenait ensuite de faire un choix quant à l'œuvre originale à choisir, en une quinzaine de minutes, pour l'analyser brièvement puis ensuite réfléchir à la production inspirée à créer en en déterminant son format et les éléments à conserver entre l'œuvre de départ et le résultat final.

Au cours de cette première expérience d'enseignement, la tutrice de stage m'a aussi permis d'établir un barème et de procéder à la correction des tâches des élèves une fois ces dernières produites. La création du barème et la correction des notes se sont effectuées en accord avec elle, le barème pouvant servir à illustrer l'importance de la notion d'inspiration au sein de la séquence dans la mesure où quatre points étaient

119 *Infra* annexes pp.50-51.

donnés pour la cohérence avec l'œuvre originale, trois pour le style et l'originalité, et le reste pour ce qui relève de la méthodologie, de la grammaire et du lexique. Quelques productions d'élèves seront jointes en annexe¹²⁰ à ce mémoire en tant qu'illustrations et aboutissements de la séquence ayant pour but de travailler la notion d'inspiration à partir de Shakespeare and Company et Ernest Hemingway, et plus précisément à travers *A Moveable Feast*.

120 *Infra* annexes pp.52-54.

CONCLUSION

En guise de conclusion, l'adaptation didactique du sujet de mémoire relatif au développement de la littérature anglophone à Paris dans les années 1920 repose en premier lieu sur l'étude d'un reportage de présentation sur Shakespeare and Company, d'un extrait littéraire provenant de *A Moveable Feast* par Ernest Hemingway et du lien entre les deux qui a été développé tout au long de la première partie de recherche. La thématique "Je de l'écrivain et jeu de l'écriture" et plus particulièrement la notion d'inspiration sont au cœur de cette séquence et font parfaitement écho au sujet de recherche puisque les mémoires de Hemingway, à dimension autobiographique, ont été étudiés et puisque l'inspiration est effectivement reflétée et présente à travers/entre la librairie et l'œuvre littéraire de l'auteur. Suite à cela, le même type de connexion a pu être établi entre la chanson *Wuthering Heights* de Kate Bush, inspirée du roman du même nom écrit par Emily Brontë, de sorte à donner les outils nécessaires aux élèves pour être en mesure de créer leur propre production inspirée.

Traiter ce sujet de mémoire sous une approche pédagogique a aussi eu un intérêt pour moi dans la mesure où cela m'a permis de m'éloigner du domaine de la recherche en me faisant une expérience dans le domaine de l'enseignement, tout en continuant de traiter la thèse défendue au long de ce travail. Cela m'a parfois permis d'y voir plus clair, de revoir certains aspects de manière plus simple, et d'enseigner l'anglais à des élèves à partir d'un thème de mémoire et d'un projet pédagogique aussi intéressants que motivants à mon sens. Je considère cela comme une chance d'avoir pu à la fois réaliser cette adaptation pédagogique tout en en faisant ma première expérience au contact d'élèves, ce qui m'a à l'époque conforté dans mon envie de devenir enseignant et permis d'en arriver à ce stade aujourd'hui, en fin de deuxième année de Master MEEF, après plusieurs mois dans une véritable position d'enseignant au collège Jean-Jacques Rousseau de Voujeaucourt.

Le scénario pédagogique qui a été présenté était celui destiné à des Premières littéraires en option LELE puisque mon année en tant qu'enseignant stagiaire ne m'a pas permis de réadapter le sujet de recherche en raison des niveaux qui m'ont été confiés, à savoir des classes de 5^e et 4^e, et en raison des nombreux impératifs inhérents à l'année de titularisation tels que les visites, la conformité aux programmes et autres attendus institutionnels, ainsi que les nombreuses autres exigences requises par la validation de la

deuxième année de Master à l'ESPE de Besançon. Toutefois, quelques pistes d'exploitation en collège ont pu être envisagées et auraient pu l'être davantage si l'année avait été moins chargée et si les programmes correspondaient mieux au sujet de recherche. À des niveaux collège, le sujet aurait pu être simplifié en reprenant l'idée d'inspiration ou plutôt adapté en se rattachant au thème du cycle 4 intitulé "Voyages et migrations"¹²¹, en évoquant surtout la notion d'échange, notamment littéraire, entre les auteurs et Shakespeare and Company, ou en s'éloignant un peu de la thèse de départ pour parler de George Whitman et de ses propres voyages en l'intégrant à l'une de mes séquences pédagogiques dispensées à des 4^e portant sur le mythe américain de la route. Encore plus largement, une autre piste aurait pu consister à étudier Shakespeare and Company et sa nature de "bulle" anglophone créée à Paris pour illustrer l'idée que l'anglais n'est pas uniquement pratiqué dans les pays officiellement anglophones, qui auraient fait l'objet de la séquence de départ pour ensuite élargir et découvrir qu'il existe d'autres pays ou espaces à moindre échelle, tels que les pays nordiques par exemple, où la langue anglaise s'emploie fréquemment et convenablement. Ces ébauches d'exploitation pourront servir de base réflexive afin de pouvoir éventuellement réadapter une séquence pédagogique relative au sujet intéressant et enrichissant que constitue le développement de la littérature anglophone à Paris dans les années 1920, en adéquation avec les niveaux qu'il est possible de trouver en collège.

121 Ministère de l'Éducation nationale, https://www.education.gouv.fr/cid81/les-programmes.html#Cycle_4_-_cycle_des_appfondissements_classes_de_5e_4e_et_3e

APPENDIX



Personal photograph of Shakespeare and Company taken in October 2017.

"Shakespeare and Company"

In those days there was no money to buy books. I borrowed books from the rental library of Shakespeare and Company, which was the library and bookstore of Sylvia Beach at 12 rue de l'Odéon. On a cold windswept street, this was a warm, cheerful place with a big stove in winter, tables and shelves of books, new books in the window, and photographs on the wall of famous writers both dead and living. The photographs all looked like snapshots and even the dead writers looked as though they had really been alive. Sylvia had a lively, sharply sculptured face, brown eyes that were as alive as a small animal's and as gay as a young girl's, and wavy brown hair that was brushed back from her fine forehead and cut thick below her ears and at the line of the collar of the brown velvet jacket she wore. She had pretty legs and she was kind, cheerful and interested, and loved to make jokes and gossip. No one that I ever knew was nicer to me. I was very shy when I first went into the bookshop and I did not have enough money on me to join the rental library. She told me I could pay the deposit any time I had the money and made me out a card and said I could take as many books as I wished. There was no reason for her to trust me. She did not know me and the address I had given her, 74 rue Cardinal Lemoine, could not have been a poorer one. But she was delightful and charming and welcoming and behind her, as high as the wall and stretching out into the back room which gave onto the inner court of the building, were shelves and shelves of the wealth of the library. I started with Turgenev¹ and took the two volumes of *A Sportsman's Sketches* and an early book of D. H. Lawrence², I think it was *Sons and Lovers*, and Sylvia told me to take more books if I wanted. I chose the Constance Garnett edition of *War and Peace*³, and *The Gambler and Other Stories* by Dostoyevsky⁴.

"You won't be back very soon if you read all that," Sylvia said.

"I'll be back to pay," I said. "I have some money in the flat."

"I didn't mean that," she said. "You pay whenever it's convenient."

"When does Joyce⁵ come in?" I asked.

"If he comes in, it's usually very late in the afternoon," she said. "Haven't you ever seen him?"

"We've seen him at Michaud's eating with his family," I said.

"We eat at home. You and your wife must come sometime."

"Wait until you see if I pay you," I said. "But thank you very much."

"Don't read too fast," she said.

Home in the rue Cardinal Lemoine was [...] [our] cheerful, gay flat. When I got there with the books I told my wife about the wonderful place I had found.

"But Tatie, you must go by this afternoon and pay," she said.

"Sure I will," I said. "We'll both go. And then we'll walk down by the river and along the quais."

[...] "No. Don't forget we have to pay the library." [...]

"We're going to have all the books in the world to read and when we go on trips we can take them."

"Would that be honest?"

"Sure."

"Does she have Henry James⁶ too?"

"Sure."

"My," she said. "We're lucky that you found the place."

A Moveable Feast,
- Ernest Hemingway (1964)

1 Ivan Turgenev, Russian writer

2 an English writer

3 written by Russian novelist Leo Tolstoy

4 famous Russian writers ; main work : *Crime and Punishment*

5 Irish writer James Joyce whose main work is *Ulysses*

6 an American writer

[Verse 1]

Out on the wiley, windy moors¹
We'd roll and fall in green
You had a temper like my jealousy
Too hot, too greedy
How could you leave me
When I needed to possess you?
I hated you, I loved you too

[Pre-Chorus 1]

Bad dreams in the night
They told me I was going to lose the fight
Leave behind my wuthering², wuthering
Wuthering Heights.

[Chorus]

Heathcliff, it's me, Cathy
Come home, I'm so cold
Let me in-a-your window
Heathcliff, it's me, Cathy
Come home, I'm so cold
Let me in-a-your window

[Verse 2]

Ooh, it gets dark, it gets lonely
On the other side from you
I pine³ a lot, I find the lot
Falls through without you
I'm coming back, love, cruel Heathcliff
My one dream, my only master

[Pre-Chorus 2]

Too long I roam⁴ in the night
I'm coming back to his side to put it right
I'm coming home to wuthering, wuthering
Wuthering Heights

[Chorus]

[Bridge]

Ooh, let me have it!
Let me grab your soul away
Ooh, let me have it!
Let me grab your soul away
You know it's me, Cathy!

[Chorus]



- Still from Kate Bush's
Wuthering Heights (1978)

1 uncultivated hill land or low-lying wetland in England
2 English dialect word meaning "windy"
3 to become thin and weak because of sadness or loss
4 to wander



Illustration by Anna Tromop
<https://www.behance.net/gallery/48612125/Wuthering-Heights-Book-Cover>

This time, I remembered I was lying in the oak closet, and I heard distinctly the gusty wind, and the driving of the snow; I heard, also, the fir bough repeat its teasing sound, and ascribed it to the right cause: but it annoyed me so much, that I resolved to silence it, if possible; and, I thought, I rose and endeavoured to unhasp the casement¹. [...] 'I must stop it, nevertheless!' I muttered, knocking my knuckles through the glass, and stretching an arm out to seize the importunate branch; instead of which, my fingers closed on the fingers of a little, ice-cold hand! The intense horror of nightmare came over me: I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed, 'Let me in - let me in!' 'Who are you?' I asked, struggling, meanwhile, to disengage myself. 'Catherine Linton,' it replied, shiveringly (why did I think of LINTON? I had read EARNSHAW twenty times for Linton) - 'I'm come home: I'd lost my way on the moor²!' As it spoke, I discerned, obscurely, a child's face looking through the window. Terror made me cruel; and, finding it useless to attempt shaking the creature off, I pulled its wrist on to the broken pane, and rubbed it to and fro till the blood ran down and soaked the bedclothes: still it wailed³, 'Let me in!' and maintained its tenacious gripe, almost maddening me with fear. 'How can I!' I said at length. 'Let ME go, if you want me to let you in!' The fingers relaxed, I snatched mine through the hole, hurriedly piled the books up in a pyramid against it, and stopped my ears to exclude the lamentable prayer. I seemed to keep them closed above a quarter of an hour; yet, the instant I listened again, there was the doleful⁴ cry moaning on! 'Begone!' I shouted. 'I'll never let you in, not if you beg for twenty years.' 'It is twenty years,' mourned the voice: 'twenty years. I've been a waif⁵ for twenty years!' Thereat began a feeble scratching outside, and the pile of books moved as if thrust forward. I tried to jump up; but could not stir a limb; and so yelled aloud, in a frenzy of fright. To my confusion, I discovered the yell was not ideal: hasty footsteps approached my chamber door; somebody pushed it open, with a vigorous hand, and a light glimmered through the squares at the top of the bed. I sat shuddering yet, and wiping the perspiration from my forehead: the intruder appeared to hesitate, and muttered to himself. At last, he said, in a half-whisper, plainly not expecting an answer, 'Is any one here?' I considered it best to confess my presence; for I knew Heathcliff's accents, and feared he might search further, if I kept quiet. With this intention, I turned and opened the panels. I shall not soon forget the effect my action produced. Heathcliff stood near the entrance, in his shirt and trousers; with a candle dripping over his fingers, and his face as white as the wall behind him. The first creak of the oak startled him like an electric shock: the light leaped from his hold to a distance of some feet, and his agitation was so extreme, that he could hardly pick it up.

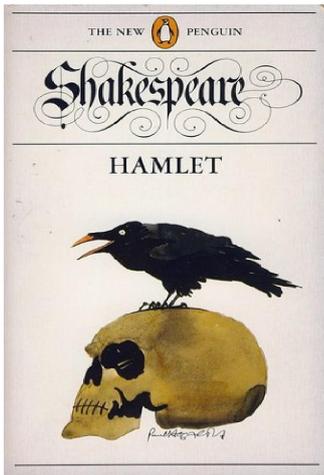
Wuthering Heights,
 Emily Brontë (1847)

-
- 1 a window that opens like a door
 - 2 a tract of open uncultivated upland
 - 3 to cry, to lament
 - 4 sorrowful
 - 5 a homeless, neglected or abandoned person, especially a child

Final task

Instructions : Think about **one original work of art** that you like. Do research about it and analyze it in order to be able to **create your own work of art** inspired by this original one. You will also attach a **paragraph** (about 10 lines) to **present the original artwork** you chose in relation to your own inspired work.

Other examples



Hamlet,
William Shakespeare (1603)



Ophelia,
John Everett Millais (1852)



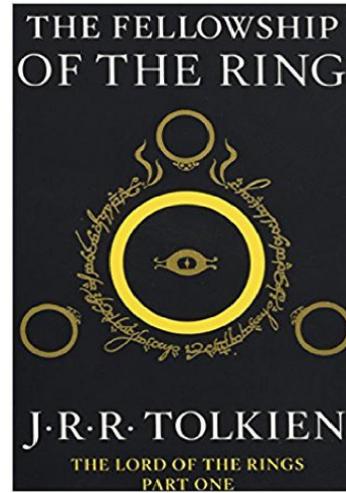
La Liberté guidant le peuple,
Eugène Delacroix (1830)



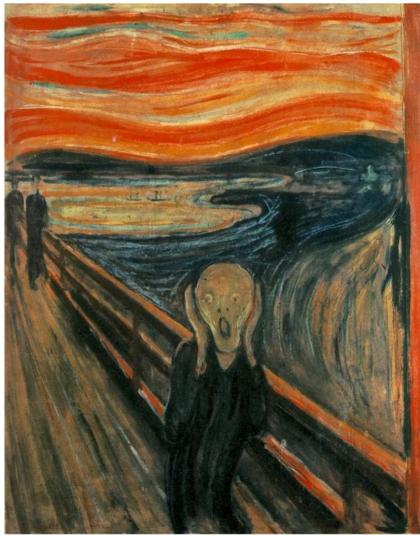
Viva La Vida,
Coldplay (2008)



Der Ring Des Niebelungen,
Richard Wagner (1874)



The Lord of the Rings,
J.R.R. Tolkien (1954)



Edvard Munch,
The Scream (1893)



The Simpsons Season 5 Episode 5,
"Treehouse of Horror IV" (1993)

Do you know the famous painting?

Do you know the famous painting?

When a girl seems to be waiting
How long has she been here?
There is a strange atmosphere

Do you know the famous painting?

It seems that his eyes would follow you
It is an oppressing feeling
But this legend is not true

Do you know the famous painting?

Which was created by Leonard de Vinci
This masterpiece is far from free
It's much more expensive than a diamond ring

Do you know the famous painting?

With the portrait of a certain Mona Lisa
She doesn't look like miss Jolie Angelina
But she still in the popularity ring.

by [redacted] Nailys

English Literature
Final Task



Crawling in the night
While cold's taking his last bite
Of the burning body
Where my soul gets dizzy

Something creepy and strange
In the room something changes
And what is this oppressing feeling
That can't be fixed by any blessing

He is evil, he is the devil
The villains of his kind crawl and settle
Coming from hell's depths
Seeking all living breaths

It sits on me

It submits me
Help me I can't bear this
But why no one's seeing this ?

It has found me, and chokes me
Help me, he has no mercy
I see his dreadful corps upon mine
He fills his strength from my spine

And I wake up, with nothing in the room
He's gone, but he left inside me a horrible gloom

Was that a nightmare or was that real?
This is something that shall never be unseal

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