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MUSIC AND THE CITY: THE PARISIAN SOUNDSCAPE IN THE EARLY 20TH CENTURY

Lola San Martín Arbide

Abstract

This paper has two main aims. The first part offers a panoramic overview of the different theoretical underpinnings that have sustained my research during my time as a NEC fellow. The result is a tapestry of recent work in Parisian cultural studies, musical geography, and affect and atmosphere studies that provide the background for the case study presented at the end. The second part revolves around the specific case study of Léon-Paul Fargue (1876–1947), a key literary figure of the interwar period. It shows how, in Fargue's urban chronicles, the reader can discover not only musical criticism of Parisian music, but also a myriad of poetic references to the city's soundscape.

Keywords: music; popular song; Paris; street culture; modernity; nostalgia; literature; musicscape

Spaces of transit, transition, and nostalgia

The aim of this paper is to outline a new theoretical framework for the study of musical spaces, ambiances, and atmospheres that brings together recent scholarship from musicology, sound studies, cultural geography, and urban and mapping studies. Another important goal of this work is to use this approach to bring together the musically driven creativity not only of composers and performers, but also of other artistic fields that are equally sensitive to sound, such as literature and filmmaking. The specific city – the experimental ground – to which this framework is applied is Paris during the period of the Third Republic (1870–1940), one of the most thoroughly studied capitals in the humanities and social sciences. The case study presented at the end focuses on the years between the turn of the century and the interwar period. I believe that a sonic study can offer new avenues for scholarly reflection on the French capital, precisely because

the rich scholarly literature available on Parisian studies provides fertile ground for expanding our knowledge of inter-artistic exchanges. It also allows for a more wholesome approach to the reflections of artists from different backgrounds on their most immediate urban context.

The French Third Republic is the historical period that followed the Second Empire, an era in which many countries and cities around the world underwent a process of modernization, primarily aimed at improving hygiene. Efficient water disposal, proper ventilation, and better use of natural light, among other things, were the distinctive goals of reformed neighborhoods and districts, where the old narrow streets gave way to newer, broader avenues. In Paris, this process of urban transformation was called *Haussmanization*, after Baron Georges-Eugène Haussmann (1809–1891), who oversaw the reforms under the auspices of Napoleon III between 1853 and 1870. Haussmann's modern Paris created more space for the growing bourgeoisie by opening up the city's main arteries (such as the Boulevard de Strasbourg and the extension of the Rue de Rivoli) and modern transportation systems, thus fostering a healthier and more robust economy. This is not to say, of course, that Haussmann modernized all the insalubrious areas of the city. Many years later, in 1906, a team of technicians surveyed the 70,000 properties in Paris to assess their sanitary conditions. The buildings without light or ventilation were grouped into six "îlots insalubres", which grew to seventeen after the First World War.¹ Some of these areas of poor hygiene lasted well into the 20th century without much improvement. A telling example is the "îlot insalubre no. 1" on the *Beaubourg Plateau*, right in the center of the city, a wasteland that was demolished between 1923 and 1936, and which only grew into its own with the construction of the Pompidou Museum in 1969.

The condition in which many of these unmodernized buildings were left proved how unequal the process of *haussmanization* had been. While the modern city served the purposes of the bourgeoisie well, the popular classes and the poor saw little or no improvement in their living conditions, and in some cases were pushed further to the urban periphery. For this reason, Haussmann is remembered today as both a creator and a destroyer of the city, for his plans also disrupted the social ecosystem of the city. Critics of Haussmann also emphasize the political consequences of his modern alleys, designed among other goals to prevent another revolution like that of 1848. Because the wider streets made it more difficult to set up barricades than in 1848, the Commune of 1871 was brutally suppressed. However, the process of *Haussmanization* has been understood by social

scientists as both enabling the Commune and facilitating its repression. Viewing the revolution as an urban phenomenon emphasizes an interpretation of the Commune as an effort by the dispossessed of Paris to reclaim their space. On the other hand, the fact that the revolt was ultimately defeated proves that Haussmann succeeded in making the city “governable” and manageable.²

Faced with the impending destruction of buildings, the reconstruction of several streets, and the transcendental changes that would soon be permanent in the city, the government commissioned Charles Marville (1813–1879) to take a series of photographs depicting the sites to be demolished. Marville became the city’s official photographer in 1862. His photographs are now regarded as a repository of memories of old Paris, and as such are an object of both nostalgia and political contestation against the proponents of an ultra-modern city. Particularly striking are Marville’s photographs of the Bièvre, a river that used to flow through the 13th and 5th arrondissements to join the Seine, which Haussmann had buried by covering it with concrete. The photographer Eugène Atget (1857–1927) later followed in Marville’s footsteps, capturing not only the disappearing views of Paris, but also the disappearing people and their crafts, the inhabitants of the soon-to-be vanished urban landscapes. Atget’s photographs were made in several series. For example, the sub-series “Petits métiers de Paris” (meaning “small trades” of Paris, within the larger series “Paris pittoresque”) includes “Joueur d’orgue,” a now-famous image of a street organ player and a child singer. Many of these “métiers de Paris” were ambulant, such as knife sharpeners, shoe polishers, and, of course, street musicians. As Samuel Llano intelligently analyzed for the case of Madrid, when the Spanish capital underwent a similar process of *haussmanization* in the 19th century, giving way to the newer, brighter area known as the *ensanche*, hygienic concerns were not limited to water, light, and ventilation. A form of social hygiene was also installed in the new city, regulating a governable soundscape as well as people’s access to the public space of music making.³

In the case of Paris, the laws affecting those who earned their living by either making or selling music in the streets had undergone a series of changes over the centuries. In fact, the laws affecting access to music making in public spaces do not belong to Haussmann’s time. They date back at least to the 15th century: in 1407, foreign musicians were not allowed to play unless they could prove that they had received formal training. In addition to their exclusivity, another salient feature of the

Parisian soundscape were the street cries – *cris de Paris* – employed by merchants to attract customers and create the cacophony of the commercial streets to which composers and nostalgic Parisians became so attached. The cries provided the city with a sonic landmark that became a literary as well as musical subject. Clément Janequin's celebrated 1529 piece *Les cris de Paris* takes the street cries in order to create a tapestry of real urban sound into the composition. In his 1781 *Tableau de Paris*, Louis Sébastien Mercier emphasized the need for every new Parisian to accustom their ears to this particular sound. Folklorists invested the cries with a sense of authenticity, believing them to be the seeds of an original creativity. From this perspective, the rhythms of modernization and modern commerce had endangered such manifestations of the city's sonic identity. We find these ideas in the work of Alfred Certeux, a founding member of the Société des arts et traditions populaires, who also transcribed the cries and accompanied them with a description of the person who sang them.⁴

A paradigmatic example of the *petits métiers* is the profession of the ragpicker (known in French as the *chiffonnier*). In an oft-repeated photograph taken by Eugène Atget in 1899, we see a man carrying a cart with a series of sacks full of rags. These were the kinds of jobs threatened by the ambitious urbanization project of Napoleon III and Baron Haussmann. In any case, as explained above, this process of urban modernization was not exclusive to Paris. Many cities developed their grid-like "modern" neighborhoods during this period. In fact, the geometric form of the grid was not imposed on Paris, where the most striking form of its new makeup became the star-shaped disposition of the avenues radiating from the Arc de Triomphe. The process of gentrification that accompanied this urban renewal went hand in hand with harsher laws about who could play music and/or sell musical scores in the streets. In the case of the *chiffonniers*, the laws of 1883, promoted by the *préfet de la Seine* Eugène Poubelle, whose name eventually came to mean garbage cans (*poubelle* in French), made them increasingly obsolete. Like the street musicians, the ragpickers became a highly emotive artistic subject, almost as if they were an embodiment of the city's threatened soul. Charles Baudelaire (1821–1867) has been called a "poète-chiffonnier" because of the prominent role of this *petit métier* in his *Flowers of Evil* (1857), and also because he put himself in the shoes of someone walking through the city picking up its rubbish, an idea we find in a more sophisticated construct when he described himself as an alchemist who transformed the Parisian mud into gold through his words: "You gave me mud and I turned it into gold".⁵ The recurring figure of the

ragpicker is also found in Baudelaire's "Le vin des chiffonniers". Another ambulant street trade – that of glass repairers – appears in "Le mauvais vitrier," included in his *Petits poèmes en prose* (1869).

In the wake of emerging Parisian identities, Montmartre (located in the northern part of the city, in the 18th *arrondissement*) is a paradigmatic case study. The reason for its strategic role lies in its dual nature as both center and periphery. As we will see below, even though this area is on the periphery, having been annexed to Paris in 1860, it remained highly symbolic of Parisian urban identity, with many of the artists who created the images and songs that best represented the city settling in Montmartre. In contrast to the modern landscape of central Paris, much of Montmartre's charm lay in its village-like qualities. Depictions of the district's streets reveal the nostalgic gaze of the painters as they recall the recent changes in the area after the modern urbanists began their work. This nostalgic gaze is clearly palpable in a myriad of works, such as Louis Gentil's watercolors in the Archives du Vieux Montmartre.⁶

Nostalgia also played a crucial role in the creation of the Commune Libre du Vieux Montmartre in 1921, a charitable movement created primarily for the children of Montmartre, but also deeply committed to the welfare of all its residents, including artists. It is worth noting that the commune movement is still alive and well, organizing popular parties and an annual grape harvest, among many other activities. The rural appeal of Montmartre, created during the period studied in this paper, continues to fuel many people's daydreams about Paris.

This paper reflects on the role of music in contributing to an urban identity at the turn of the century. To do so, I propose to use four main concepts that have structured my work. In the first case, I would like to explore the notion of a "village of music," that is, the multiple temporalities that cohabitate in the city and that, contrary to the cliché of rapid change in urban environments, link popular song to retrospective memory and attachment to the past. Thinking of Paris as a village of music shifts attention away from rapid change to slow change, as illustrated, for example, by the aforementioned Commune du Vieux Montmartre. The second concept is that of the "urban memoir," which serves to describe a hybrid literary genre between auto-ethnography and city history or chronicle developed by many of the authors discussed below, of which Léon-Paul Fargue is a prime example. The third concept is that of a sentimental or "affective cartography," which allows us to delve deeper into the nostalgic urban palimpsests created by authors, composers, performers, etc., who retraced

their steps to compose a body of site-specific works that often included a site-specific autobiography. Finally, the “musicscape,” or musical landscape. The term “soundscape” has gained much currency in recent decades, both in anthropology and in interdisciplinary sound studies, since it was popularized by the Canadian sound thinker R. Murray Schafer and the World Soundscape Project. Soundscape offers a way of thinking about landscape that focuses on the sensory perception of landscape, i.e. human experience.⁷ The emphasis on the musical aspects of the soundscape serves to complement the sonic approach to the study of the environment by analyzing music as part of a sonic landscape rather than as an independent work of art.

Studying music in space

The first body of scholarship that has informed this project is that concerned with music and space. The project investigates the implications of the spatial turn in the humanities for the study of music. In contrast to the classic and often used-and apparently valid-definition of music as the art of organizing sound in time, the project considers music as the art of distributing sound in space, as well as an art involved in various processes of place-making. The French politician and prolific author Jacques Attali wrote at the beginning of his seminal book on the political economy of noise: “For twenty-five centuries, Western knowledge has tried to look upon the world. It has failed to understand that the world is not for the beholding. It is for hearing. It is not legible, but audible”.⁸ An example of this in the 21st century is the binaural dummy, a recording device that captures the split-second difference in how our left and right ears receive a sound signal. That minute difference is key to our sense of orientation and is the reason we can locate a sound in space and therefore use sound to navigate the physical world. With contemporary technology such as this device, composers and sound designers can recreate the effect of multidimensional space in the studio through the so-called call techniques of spatialization.

The search for spatial resonance is not a recent technological invention, but as old as music itself. Archaeologists have shown that resonance is the reason why certain built environments or natural caves were preferred for plainchant singing in the Middle Ages. In the search for echoes and reverberation, Renaissance choirs (called divided choirs or *cori spezzati*

in Italian) were separated in the church to create the binaural effect of hearing sounds alternately in the right and left of the listener. Later, in the historical avant-garde period of the 20th century, it became more common to physically place musicians in different ways. It was seeking for this spatial surrounding effect that ambient. Ambient music was born in Paris in 1920, when Erik Satie scattered the performers of his *Furniture Music* throughout the Barbazanges art gallery, encouraging concertgoers to listen without paying attention and to move about the space. Throughout history, there are also examples of the opposite, where music has been used as a basis, inspiration or model for the actual construction of space in architecture. A good example, to name just one, is the work of Swiss architect Le Corbusier in the façade of the Unité d'habitation in Nantes (1950–1955), where the disposition of the windows is directly inspired by the notation of Gregorian chant.

The concept of atmospheres was central to the works of the authors analyzed in this project, such as Francis Carco, Pierre Mac Orlan, and the most important filmmakers of early sound film, such as Marcel Carné or Pierre Chenal.⁹ Dudley Andrew's seminal book on classic French cinema is called *Mists of Regret*, a title that perfectly captures the mood of the French genre of poetic realism, which was popular in the 1930s and often based on the urban memoirs of these authors. For example, Pierre Mac Orlan's 1928 novel *Le quai des brumes*, adapted by Carné in 1938, is considered the work that defined the heyday of poetic realism. I have drawn on the relevant work of Friendlind Riedel and Juha Torvinen on the very slippery concept of "atmosphere," understood as a-subjective. Another important point worth noting is that while emotions are personal, atmospheres are shared, environmental.¹⁰

Most of the atmospheres discussed in my project are nostalgic. Svetlana Boym's book *The Future of Nostalgia* has been a fundamental pillar of this work. Nostalgia emerged as an artistic subtext in the mid-19th century; before that, it was a medical term. In other words, before artists made it an emotion, nostalgia was described as a mental disorder.¹¹ As this project argues, place plays a significant role in giving way to a sense of nostalgia. And this shared nostalgia can then have a tangible impact on how space is created, reflected upon, and protected.

The École de Barbizon is a telling example of the place of landscape painting in the broader context of Parisian Salon culture in relation to nostalgia. In the early and mid-19th century, nostalgia in art was mostly concerned with saving "unspoiled" natural environments from the changes

brought about by the Industrial Revolution. This group of painters, known as the *École de Barbizon*, became the proto-proponents of the creation of what we know today as natural parks. The open space where they painted, the forest of Fontainebleau, was in danger and they proposed that it be protected. This initiative was, of course, driven by a certain nostalgia, by the fear that these natural vistas would be lost to urbanization. Unlike in previous centuries, when *nature morte*, religious and mythical subjects, or portraiture were the higher genres, by the end of the 19th century landscape painting had risen to the rank of *grande peinture*, as the success of Impressionism attests. This project also aims to explore whether a similar turn to the spatial and atmospheric can be traced in music. The creation of natural parks in France was validated after a first congress on the subject in 1913, the same year that the Futurist Luigi Russolo published *The Art of Noises* and composed “The Awakening of a Great City” with his noise-making machines, known as *intonarumori*, celebrating the art of urban cacophony.

Over time, the cities themselves changed, and instead of protecting natural spaces, the old city became the site of nostalgic artistic endeavors. In this sense, the photographs of Marville and Atget, mentioned in the introduction to the case study below, became the images of this disappearing world that needed to be protected and preserved. Following art historians who have studied the role of painting and photography in creating waves of politically engaged movements aimed at protecting and preserving the memory of spaces, this project examines how musicians and performers joined this collective movement in Paris. As a result, I propose an understanding of popular song and the memory of music and soundscape as repositories of both individual and urban history.

In recent years, urban studies and sound studies have merged in studies of noise as a marker of modernity. At stake are questions of health: at the turn of the 20th century, noise levels in the United States were seen as a sign of a healthy economy, and it was not until much later (in the 1970s) that UNESCO declared the right to silence.¹² In the jargon of sound studies, scholars speak of *acoustemology*, that is, how we understand the world by listening to it (rather than looking at it, as described in Attali’s words above). This term configures an acoustic twist to the concept of epistemology.¹³ The term is useful in the context of this research, especially in light of the urban studies work that informs it. The subjects surveyed learn to navigate the city through the music that emanates from dance halls, that of singers performing hits once popularized by street performers, and that

use the sonic markers of the city to illuminate their discussions of issues of modernization, globalization, and, in my interpretation, xenophobia and sexism (albeit in an implicit way that this study brings to the surface).

At this point, it should be obvious that music in this context is understood in the broadest possible sense, taking into account the musically driven minds of literary authors and filmmakers in what André Warnod called *musicalisme*, defined by the author as “the musical behavior that dominates the spirit of an artists of our time working in a field other than music”.¹⁴ This displacement of music beyond its traditional field of musicology has also been proposed by other scholars. The anthropologist Deborah Wong, for example, spoke of music as a problem rather than a useful tool for her work, stating that she would no longer use it in her scholarship because what Western academics understood as music did not correlate with the sonic cultures she was interested in studying.¹⁵ This resonates with heated debates that have become global during the 2020 pandemic, most notably the question of whether or not music theory is inherently racist in what musicologist Philip Ewell has called the “white racial frame of musicology”.¹⁶

How to understand Paris – perhaps the most written about city – from the perspective of listening? Can a study of the Parisian musicscape unveil something new about this over-studied and over-scrutinized city?¹⁷ I think there is still a wealth of primary sources to be uncovered or re-examined in various archives across France, and to nuance Paris’s place within European and even global modernism. Battles over the soundscape, for instance when foreign music from North and South America began to gain popularity in Paris (jazz, tango, etc.) reveal a xenophobic attitude among cultural actors that is not out of line with the most conservative tendencies of nostalgia. The analysis of the literary texts examined below thus points to a conflict-ridden Paris as the scene of sonic wars for the dominance of the shared musical space.

This study benefits from the extremely rich corpus of scholarly literature on Paris in the arts, be it cinema, literature, or painting, in order to make a significant contribution that complements existing analyses.¹⁸ Many of these books reinforce the idea of a masculine exterior and a feminine interior. In the project, I nuance this by giving agency to female composers like Augusta Holmès or Germaine Tailleferre, and to female singers like Mistinguett, Fréhel, and others.

Another thing that this study is invested in is the musical distinction between high and low. Another division that has spawned either

subdisciplines or sister disciplines is that of high and low art. In the book, I follow French historians of popular culture, such as Pascal Ory, and also the historian of the popular classes, or *bas-fonds*, Dominique Kalifa.¹⁹ The imaginary and mental world of the lower classes is, of course, linked to a sense of place.²⁰ In this case, then, Pierre Nora's *lieux de mémoire* is a relevant concept because it allows us to explore how memory is tied to the spatial materiality that produces it.²¹ The notion of the *lieux de mémoire* is reminiscent of Robert Louis Stevenson, who wrote in an 1882 essay that some places are particularly suited to certain narratives. I follow this idea of spatial suitability to formulate the following question: what music did Paris offer during the Third Republic?

This question requires a brief review of the main body of works that make up the so-called "urban musicology".²² As criticized by some scholars, the problem of this turn in the discipline is that the majority of these works study music *in the city*, as if the mere fact that it happened in an urban environment gave it an undeniable urban character, rather than as a vehicle to express issues about the city or as a strategy that cultural agents used to transmit an urban heritage. A good example of this is Claude Debussy, who worked in Paris and whose works were often premiered in Parisian concert halls, but whose music speaks to many other environments (or atmospheres) beyond his most immediate urban landscape. The promise of urban musicology is that by bringing together all of these methods I have just sketched, we can study shared ecologies, and thus shift attention to atmospheres and contexts.²³

Literary soundscapes of walking

The following verses by the French writer and renowned chronicler of Parisian urban life, Léon-Paul Fargue (1876–1947), serve well to introduce this paper's case study: "That landscape in which we were evoked others, candid or vague, brimming with moving lights where men suffer and which we ignore whether they are close or distant"²⁴. As I will develop in the following pages, Fargue allows us, in little more than three lines, to quickly arrive at the core of his universe, which, in my interpretation, consists of three main elements. The first is nostalgia, which is closely related to the second, his sense of suffering, and the third is his passion for the city of Paris and its pleasures. The landscape described above evokes

distant places, together with quickly changing and therefore difficult to grasp images that offer a locus for struggle and play with our memory.

Born in Paris in 1876, Fargue spent most of his life in his hometown. Fargue made travel and walking a *leitmotif* of his work. Not only by traversing, but also by creating imaginary boundaries within the 20 *arrondissements* of Paris, Fargue was able to discover a variety of cultural nuances of the city. More importantly, he gained first-hand knowledge of the musical activities of Belle Époque Paris (1871–1914) and witnessed the cultural scene transform into something very different during the interwar period and the Nazi occupation. Suffering from hemiplegia during the last years of his life, he died in Paris in 1947. In his tireless travels through the Ville Lumière, Fargue amassed an encyclopedic knowledge of the city, which proved fertile ground for the development of his personal literary path. He once wrote: “First and foremost, there are those who write, who constitute an itinerant academy”.²⁵ These lines coincide with a concept coined by fellow writer Pierre Mac Orlan, who liked to describe himself as a “passive adventurer”, the kind of traveler who, rather than being embarrassed by his fixed spatiality, takes pride in getting to know places from the comfort of his armchair, thanks to the power of his spatial imagination.²⁶ Fargue was one of those adventurous men who never left his hometown, and in his work one senses not so much a disinterest in the distant as a heightened curiosity about the immediate and recent past. It was during the last period of his life that he published the chronicles now known as *Le piéton de Paris*, which show Fargue’s most journalistic style. This work was serialized between 1935 and 1938 in magazines such as *Le Figaro*, *Paris-Soir*, *Marianne* and, above all, *Voilà*. Gallimard published it as a book in 1939: a book about the author’s emotional geographies and cartographies. Fargue explained that this book was a kind of guide for passionate lovers of Paris who had a lot of free time: “For years I have dreamt of writing a Parisian map for all kinds of people, for wanderers who have time to spare and love Paris”.²⁷ In the opening pages, the author also revealed that his approach to creative writing is not based on a specific method, but rather on the idea of *intention*. Although he did not fully trust the muse of inspiration, in the introduction to this essay, entitled “Par ailleurs”, he admitted to have given into unique materialities and secret geographies.²⁸ The chronicle that follows this brief introduction is entitled “Mon quartier” and, in my opinion, clearly anticipates the everydayness of Georges Perec’s *L’infra-ordinaire*, a novel published posthumously in 2008.

Fargue was very interested in the functional, ambient music of Erik Satie, and referred to Satie's *Musique d'ameublement* as "musique maisonnière".²⁹ Again, like Satie, Fargue was never fully ascribed to a particular school or avant-garde movement; both were, to put it bluntly and colloquially, all over the place, i.e., all over Paris. In the musicological literature on Satie, one finds numerous discussions of the stasis of his works, a stasis that led Satie specialist Ornella Volta to describe some of his compositions as (almost site-specific) sculptures that can be physically surrounded, allowing the listener to get a general idea of the piece at first glance. Satie, himself a sound materialist, was eager to collaborate with this poet, and late in his life he set Fargue's *Ludions* to music as commissioned pieces for the ball "L'Antiquité sous Louis XIV" given by the compte Étienne de Beaumont in 1923. Both Satie and Fargue, whom Rollo Myers has described as "Satie's nearest counterpart in literature",³⁰ had great interest in the plasticism of music and despite the author's melomania, the kind of musical aesthetic we find in *Le piéton de Paris* is closer to an interest in the sounds of the metropolis than to musical criticism. Pierre Loubier baptized Fargue the vertical *flâneur*, because the city is not interesting to this author on its horizontal cartographic level, but as a deep repository of memories.³¹ When Fargue speaks of music or sound in the sources I have used to write this essay, it is usually in the context of nostalgia and melancholia. It is my hope that this work, through examples found in his writings, will offer a study of how Fargue relied on music and sound in his travels back and forth across Paris, as well as in his journeys back in time, for the collection of life-writing and fictional pieces.

One of Fargue's tropes was to present the city as a stage on which the city's inhabitants were both actors and spectators. He published this idea in *Le piéton de Paris*, but his acquaintances must have been aware of his obsession with the streets of his hometown as a playground long before that. In fact, a portrait of the writer by the Douanier Henri Rousseau from 1896 shows Fargue on the stage of the city. We can observe the red curtains against the backdrop of an unrealistically picturesque, peaceful, and arguably silent Paris, which we can only identify by the Eiffel Tower in the background. Fargue's obsession with trains is a fascinating subject in itself, and one that I would like to explore further in the future. But for the purposes of this piece, let's just highlight the surreal plume of steam in the painting and imagine the noise the engines must have made to create such a condensed cloud, which Fargue said came out in the shape of the feathers from a knight's hat:

"I would not be able to end this walk in Montparnasse without recalling that the first lamp to illuminate this world-famous district was an old shaving lamp, that of Douanier Rousseau, who lived in the Avenue du Maine, near the bridge over the railroad, around 1895. Alfred Jarry and I met him one day, by chance, during a stroll through the area and its cafés. In the end, and not without hesitation, he took us to his studio. And it did not take him long to paint a portrait of both of us, one after the other. He painted me with the pointed beard I wore at the time, in front of a window from which you could see a train engulfed in heavy smoke, like a knight in shining armour... I don't know where that painting is, because he never gave it to me. At that time he used to say: 'We have four great writers: M. Octave Mirbeau, M. Jarry, M. Fargue and M. Prudent-Dervillers'. (The latter was the councillor of the district at the time)."³²

When he wrote these lines in the late 1930s, Fargue did not know what had happened to the painting. Rousseau's personal history is the subject of another project, but he may well have been one of the street musicians Fargue refers to in *Le Piéton*. Unable to sell his paintings, Rousseau could be found playing the violin in the streets to pay his bills. On the other hand, it is worth noting Rousseau's approach to the representation of nature and the urban landscape. Unlike Fargue, the fact that Rousseau never left France did not prevent him from depicting distant or exotic landscapes. Much of the inspiration for these works came from the Jardin des Plantes, "a garden of reverie and love, an incomparable rarity in Paris, a meeting place for philosophers."³³ In Fargue's words, Rousseau's paintings were often set in a middle ground between realism and fantasy. Had it not been for the Jardin des Plantes or some of the events that took place in Paris during his lifetime, such as the Universal Exhibitions, one wonders where he could have seen all those non-native plants and animals. Famous for his *portrait paintings*, Fargue's portrait was actually geographically realistic, at least in its perspective. Taken from the Avenue du Maine, the Eiffel Tower was indeed part of Rousseau's daily backdrop in 1896. In his account of the Jardin des Plantes, Fargue once again illustrated his interpretation of the city as a dramatic stage.

In another chapter of *Le piéton de Paris*, Fargue recalled witnessing the beginning and end of a love story between an anonymous couple of teenagers, in which the man recited verses from the songs of Aristide Bruant, making his lover think she was talking to Mylord l'Arsouille, the young celebrity of the Parisian carnival of the 1830s. In Fargue's account, the echo of cabaret songs was one of the only sounds that could be heard

in the quiet botanical garden and its surroundings, bounded by the quays of Saint Bernard and d'Austerlitz, where the "provincial silence" was broken only by the noise of the bus that covered the route from Place Pigalle to the Halle aux Vins.³⁴ To explain how the austere and mystical character of this area was transformed into a leisure-oriented space, Fargue attributed transformative powers to the music that resounded in the *5ème arrondissement*: "In the past, hymns were sung here by the Seine, most of them composed by Canon Santeuil. Perhaps it was this verse that allowed the transition from a religious period to a Bacchic one".³⁵ This is an example of the vertical character of the city, of Fargue's interest in its temporal qualities as well as its spatial nature. On the other hand, it also testifies to the great shadow cast by Bruant and his popular geographic songs on the Parisian *imaginaire*, whose figures have acquired the status of real mythical figures of the city. Fargue then continues in his description of the soundscape: "The Halle aux Vins [Wine Market] is, contrary to what one might expect, one of the quietest places in Paris. In fact, the whole district has preserved its vineyard and its press, which have taken the place of monasteries, a religious peacefulness".³⁶

The *Dixième*: A neighborhood of poets and trains

Jean Paul Goujon, author of one of the few biographies of Fargue, chose to begin his story on a rather sour note: "His entire life has been the intertwining of a secret sorrow and a seeming love of life". *Le piéton* is an immensely nostalgic account of Parisian public life. It is no coincidence that the Jardin des Plantes lovers based part of their affair on Bruant's lyrics. Quoting from Bruant's song "À la Chapelle", Fargue regretted that the language of the cabaret had been lost and that the use of the radio and the phonograph had made all the *arrondissements* sound alike.³⁷ Fargue chose precisely a verse that deals with change, "the district began to become too fashionable," to further reinforce this sense of an unseizable past, that of Paris around 1900, the Paris of his youth, the time when the young Fargue moved through the 9th arrondissement, from the Boulevard Magenta to the Rue Dunkerque to the Rue Château-Landon, "that swarming and noisy circus where iron meets people, trains meet taxis, cattle meet the soldier",³⁸ and where at night "the streets are empty and gloomy, even if the cry of the luxury trains sends storks flying".³⁹ It is also in this chapter, entitled "Mon Quartier" ("My Neighborhood"), that Fargue wrote one of

his most famous and repeated metaphors, that of train stations as music halls, in a passage that reads as follows

"I consider the *arrondissement* that I call my own, that it, the 10th, to be the most poetic, the most familiar and the most mysterious in Paris. With its two train stations, tremendous music halls where you are both actor and audience, with its canal grazed like a poplar-leaf and so tender in the tiny recesses of the soul, it has always given my heart and my steps strength and sadness."⁴⁰

To use Murray Schafer's terminology, Fargue found in the trains the keynote of his part of the city, the main aural landmark that gave the area its peculiar sound identity. For him, the subway imitated Wagner and Zeus,⁴¹ while the trains of Gare du Nord and Gare de l'Est projected bagpipe melodies into the sky.⁴² In another text, the author suggested that this was the only sound that linked this geography to his deepest childhood memories, while other sounds and music remained superfluous to him. In a text published posthumously in 1951, he wrote: "I leave it to you, Riéra [who worked at *Radiofréquence française*], to write the anecdotes and the musical history of this corner of Paris [...]. Leave its heart and its belly to me".⁴³

The *Dix-Huitième*: The musical quarter *par excellence*

Relevant to this essay, of course, is Fargue's writing on "*l'arrondissement musical par excellence*",⁴⁴ Montmartre (the 18th *arrondissement*), the "homeland of the nocturnal homelands" and, according to Léon Daudet, a little Paris within Paris.⁴⁵ For Fargue, it was not the attraction of the cabarets (both for Parisians and international tourists) but the melting pot of this area that put "Paris in touch with the rest of the world".⁴⁶

Le piéton de Paris is a work that runs relatively parallel to a second text that Fargue devoted to the French capital, *Les XX arrondissements de Paris*. Interestingly, in this book Fargue quotes himself in relation to what he wrote in *Le piéton* about one of the most Parisian of all operas, Charpentier's *Louise*: "Literature and prints, from Toulouse-Lautrec to Pierre Mac Orlan, from Forain to Carco, from Rodolphe Salis to Utrillo, have spread the charms set to music by Gustave Charpentier for centuries. The 18th *arrondissement* is indeed the homeland of Louise. I remember

writing that Louise is, in a sense, the topographical masterpiece of the place and its harmonious map, from which one can read all the character of Montmartre – charming and old-fashioned, legendary and superficial, romantic and frivolous.”⁴⁷ These attributes are different from those Fargue favored in *Le piéton*, which had more dramatic and tragic overtones: “sentimental, charming, boring, light, ridiculous, feminine and grotesque”.⁴⁸ And then he added:

“I saw *Louise* in a small town, sung by a bus platform tenor and a lovely girl who had never seen Montmartre. Charpentier, great musician, masterfully understood his duty. The entire *montmartrois* landscape is there, with its peculiarities, its worlds, its shadows and its ghosts. No other work evokes Paris better than this successful opera, which could have been set in geometric places, rue des Martyrs, rue Tardieu, where the lower middle class met and still meets the fashionable middle class.”⁴⁹

First performed at the Opéra-Comique in 1900, *Louise* was restaged in 1950 to celebrate the fiftieth anniversary of the work and Charpentier’s ninetieth birthday. A film based on the opera was made in 1939, the same year *Le piéton de Paris* was published.

Fargue’s reading of Louise in terms of the class mobility of the audience resonates with my interpretation of Fargue as an elevated poet. In his account of Montmartre, he raised questions of authenticity, cultural transfer, and hybridity. He juxtaposed Maurice Utrillo, who is presented in his text as the authentic painter of Montmartre, with the Moulin Rouge, which had been colonized by “negroes without exotism, Russians without Russia and painters without talent, without a palette and without and easel”.⁵⁰

Delightful melancholia⁵¹

Fargue was a passionate lover of the city of Paris, which he adapted in his memories to his idea of an idyllic and utopian city. He even ascribed to the city a transformative power, the ability to turn everyone’s life into an aesthetic experience, simply because of where that life was rooted: “to have been a butcher in rue Lepic [in Montmartre] is just as respectable and historically appropriate as to have been an art dealer in the Faubourg Saint-Honoré”.⁵² In writing passages like this, Fargue helped to perpetuate

the myth of the site-specificity of Parisian pleasures, of the art-infusing capacities of the Ville Lumière. His metaphor of the railway station as a music hall is telling of this imaginary theater of the city, which not only captivates but also aestheticizes its inhabitants and visitors. Fargue thus transferred Baudelaire's aestheticizing gaze to the realm of sound in a way that was relevant to his idiosyncratic experience of Paris.

By extending the horizons of earlier *flâneurs*, such as Baudelaire, to less explored areas of the city, Fargue could take pride in having offered an exhaustive cartography of Parisian public life. Reading between Fargue's lines, however, one can sense his doubt - almost his regret - at not knowing whether his contemporaries had been able to follow his footsteps or whether they had already been lost in this new "detective novel and cinematographic era",⁵³ which I think he meant in the most negative sense. Lamenting the fact that women were now welcome in cafés with men, he wrote: "a true Montmartre café in 1938 lived under the double sign of bustling and frivolity".⁵⁴ Fargue is a good example of the mimesis between the artist and his work: from the publication of *Le piéton de Paris*, this alias - the Parisian pedestrian - often replaced his first name. Reading Fargue, it is sometimes difficult to sense where the author draws the line between his work and his life (if he ever did). Indeed, when paralysis struck him in his later years, he described himself as "a city where a typhoon has destroyed an entire side", and even as "a violin sleeping in its case".⁵⁵ For Fargue, cabaret songs, locomotive whistles, and a collection of imaginary sounds condensed the essence of a lost youth and the purest distillation of the authentic Paris he had listened to throughout his life.

Endnotes

- ¹ J. R. Alonso Pereira, "El Centro Pompidou de París y el sentido corbuseriano del lugar", in *Cuadernos de proyectos arquitectónicos*, vol. 2, 2011, 2009, pp. 27–32.
- ² R. Tombs, *The Paris Commune 1871*, Longman, London and New York, 1999, pp. 27–30.
- ³ See S. Llano, *Discordant Notes: Marginality and Social Control in Madrid, 1850–1930*, Oxford University Press, Oxford, 2018.
- ⁴ See A. Certeux, *Les Cris de Londres au XVIIIe siècle, illustrés de 62 gravures avec épigrammes en vers...*, Préface, notes et bibliographie des principaux ouvrages sur les Cris de Paris..., Chamuel, Paris, 1893; V. Milliot, "Les Cris de Paris, figures d'un peuple apprivoisé", in *Revue de la BNF*, vol. 52, no. 1, 2016, pp. 12–25.
- ⁵ « Tu m'as donné ta boue et j'en ai fait de l'or ». The verse is included in the appendix to *Les Fleurs du mal*, Paris, 1857.
- ⁶ Louis Gentil watercolor, Archives du Vieux Montmartre, GF boîte 64-Louis Gentil 1856-1944 « Coins de Montmartre ».
- ⁷ P. Rodaway, *Sensuous Geographies: Body, Sense and Place*, Routledge, London and New York, 1994, p. 86.
- ⁸ J. Attali, *Noise: The Political Economy of Music*, Manchester University Press, Manchester, 1985 [1st ed. 1977], trans. Brian Massumi, p. 3.
- ⁹ These outcomes are in process of publication in the form of a journal article and a monograph. I am grateful to the NEC for their generous support.
- ¹⁰ R. Chambers, *An Atmospherics of the City: Baudelaire and the poetics noise*, Fordham University Press, New York, 2015; A. Boutin, *City of Noise: Sound and Nineteenth-Century Paris*, University of Illinois Press, Urbana 2015; F. Riedel and J. Torvinen (eds.), *Music as Atmosphere: Collective Feelings and Affective Sounds*, Routledge, New York, 2020; B. Anderson, "Affective Atmospheres", in *Emotion Space and Society*, vol. 2, no. 2, 2009, pp. 77–81; P. Rodaway, *Sensuous Geographies*; D. Toop, *Ocean of Sound: Ambient Sound and Radical Listening in the Age of Communication*, Serpent's Tail, London, 1995.
- ¹¹ S. Boym, *The Future of Nostalgia*, Basic Books, New York, 2002. Other relevant titles include C. Birdsall, "Sound Memory: A Critical Concept for Researching Memories of Conflict and War", in D. Drozdewski, S. De Nardi and E. Waterton (eds.), *Memory, Place and Identity: Commemoration and Remembrance of War and Conflict*, Routledge, London and New York, 2016; M. Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures*, Zero Books, Hants, 2014; D. Garrocho, *Sobre la nostalgia. Damnatio memoriae*, Alianza, Madrid, 2019; A. Bonnet, *The Geography of Nostalgia: Global and Local Perspectives on Modernity and Loss*, Routledge,

- London and New York, 2016; A. Huyssen, *Present Pasts: Urban Palimpsests and the Politics of Memory*, Stanford University Press, Stanford, 2009.
- ¹² E. Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900–1933*, MIT Press, Cambridge, 2004. See also K. Bijsterveld (ed.), *Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage*, Transcript Verlag, Bielefeld, 2014; C. Birdsall, *Nazi Soundscapes: Sound, Technology and Urban Space during Nazi Germany*, Amsterdam University Press, Amsterdam, 2012; G. Born (ed.), *Music, Sound and Space Transformations of Public and Private Experience*, Cambridge University Press, 2015; A. Corbin, *Les cloches de la terre : Paysage sonore et culture sensible dans les campagnes au XIXe siècle*, Albin Michel, Paris, 1994; A. Pécqueux, *Les bruits de la ville*, Seuil, Paris, 2012.
- ¹³ D. Novak and M. Sakakeeny (eds.) *Keywords in Sound*, Duke University Press, Durham, 2015.
- ¹⁴ « Le comportement musical qui prend l'état d'âme d'un artiste œuvrant à notre époque dans l'un des arts qui nest pas la musique »: A. Warnod, "Le Musicalisme", in *Troisième Salon des « Artistes Musicalistes »*, Galerie de la Renaissance, A. Sedrowski, Paris, 1935.
- ¹⁵ D. Wong, "Sound, Silence, Music: Power", in *Ethnomusicology*, vol. 58, no. 2, 2014, pp. 347–353.
- ¹⁶ O. Ewell, "Music Theory's White Racial Frame", in *Music Theory Spectrum*, 2021, pp. 1–6.
- ¹⁷ Some of the key works on Paris include: J. Cannon, *The Paris Zone: A Cultural History, 1840–1944*, Routledge, London, 2016; L. Chevalier, *Montmartre du plaisir et du crime*, La Fabrique éditions, Paris, 2016; A. D'Souza, *The Invisible Flâneuse? Gender, Public Space, and Visual Culture in Nineteenth-Century Paris*, Manchester University Press, Manchester, 2008; N. Hewitt, *Montmartre: A Cultural History*, Liverpool University Press, Liverpool, 2017; P. Higonnet, *Paris: Capitale du monde des lumières au surréalisme*, Tallandier, Paris, 2005; E. Hazan, *The Invention of Paris: A History in Footsteps*, Verso, New York, 2011; H. Clayson and A. Dombrowski (eds.), *Is Paris Still the Capital of the Nineteenth Century? Essays on Art and Modernity, 1850–1900*, Routledge, London, 2019; D. Kalifa, *La véritable histoire de la Belle Epoque*, Fayard, Paris, 2017.
- ¹⁸ P. Philippe, S. Ooms and I. Ducatez (eds.), *Montmartre, décor de cinema*, Musée de Montmartre-Jardins Renoir, Paris, 2017; A. Milne, *The Cambridge Companion to the Literature of Paris*, Cambridge University Press, Cambridge, 2013; M. Prendergast, *Paris and the Nineteenth Century*, Blackwells, Oxford, 1996; P. Met and D. Schilling, *Screening the Paris Suburbs from the Silent Era to the 1990s*, Manchester University Press, Manchester, 2018.

- 19 P. Ory, *La belle illusion. Culture et politique sous le signe du Front Populaire*, CNRS Éditions, Paris, 2016; D. Kalifa, *Les bas-fonds: Histoire d'un imaginaire*, Seuil, Paris, 2013.
- 20 On music and place see A. Leyshon, D. Matless and G. Revill (eds.), *The Place of Music*, Guilford Press, New York, 1998; D. Grimley, *Grieg: Music, Landscape and Norwegian Identity*, Cambridge University Press, Cambridge, 2012; E. Reibel, *Musique et nature*, Fayard, Paris, 2016; S. Aspden, *Operatic Geographies. The Place of Opera and the Opera House*, University of Chicago Press, Chicago, 2018; C. Morris, *Modernism and the Cult of Mountains: Music, Opera, Cinema*, Taylor and Francis, London, 2016; M. Augé, *Non-lieux : introduction a une anthropologie de la surmodernité*, Éd. Du Seuil, Paris, 1992.
- 21 P. Nora, *Les lieux de mémoire*, 3 vols., Gallimard, Paris, 1997.
- 22 R. Campos, « Ville et musique, essai d'historiographie critique », in *Histoire urbaine*, no. 48, 2017, pp. 177–196; O. Balay, *L'Espace sonore de la ville au XIXe siècle*, À la croisée, Bernin, 2003; N. Canova, "Music in French Geography as Space Marker and Place Maker", in *Social & Cultural Geography*, vol. 14, no. 8, 2013, pp. 861–867; A. Krims, *Music and Urban Geography*, Taylor and Francis, London, 2012; R. Strohm, *Music in Late Medieval Bruges*, Clarendon Press, Oxford, 1990; C. Marcadet, P. Meyer and B. Delanoë, *Paris en chansons*, Paris Bibliothèques, Paris, 2012; F. Gétéreau (ed.), *Musiciens des rues de Paris*, Editions de la Réunion des musées nationaux, Paris, 1997.
- 23 T. Carter, "The sound of silence: models for an urban musicology", in *Urban History*, vol. 29, no. 1, 2002, pp. 8–18.
- 24 « Et ce paysage où nous étions en suggérait d'autres, francs ou limbes, riches en lumières mouvantes où souffrent les hommes, et dont on ne sait si elles sont proches ou lointaines ». L.-P. Fargue, "Lorsque tu vieillais...", *Poèmes*, in *Poésies*, Gallimard, Paris, 1963, p. 110.
- 25 « Il y a d'abord ceux qui écrivent, et qui constituent une académie errante ». L.-P. Fargue, *Le piéton de Paris*, Gallimard, Paris, 2005 [1st ed. 1939], p. 28. Fargue was a close friend of Gaston Gallimard and published numerous works with him. This work has just been translated into Spanish and to the best of my knowledge still remains unprinted in English.
- 26 B. Baritaud, *Mac Orlan. Sa vie, son temps*, Droz, Geneva, 1992, p. 208.
- 27 « Il y a des années que je rêve d'écrire un plan de Paris pour personnes de tout repos, c'est-à-dire pour des promeneurs qui ont du temps à perdre et qui aiment Paris ». Fargue, *Le piéton*, p. 17. This dreamt map was probably fulfilled, if not with *Le piéton de Paris*, with *Les XX arrondissements de Paris*, Vineta, Lausanne, 1951; reedited by Fata Morgana, Paris, in 2011.
- 28 Fargue, *Le piéton*, p. 17. "Secret geographies" is also one of the texts in Fargue's *Haute Solitude*, published in 1941.

- 29 « La compagnie des Six venait de se créer sous le patronage d'Erik Satie, vrai maître, inventeur d'une musique maisonnière ». Fargue, *Le piéton*, p. 48.
- 30 R. H. Myers, *Erik Satie*, Dover Publications, New York, 1968 [1st ed London, 1948], p. 58.
- 31 P. Loubier, « Dans l'ivresse de la marche...Léon-Paul Fargue et la Ville dans les Poèmes », in M. Quaghebeur (ed.), *Les Villes du Symbolisme*, Peter Lang, Brussels, 2007.
- 32 « Je ne saurais terminer cette promenade dans Montparnasse sans rappeler que la première lampe qui s'alluma pour éclairer ce quartier désormais célèbre dans le monde entier fut une vieille lampe à barbe, celle du Douanier Rousseau, qui habitait vers 1895 à l'avenue du Maine, tout contre le pont du chemin de fer. Au hasard des flâneries et des cafés, nous le découvrîmes un jour, Alfred Jarry et moi-même. Il finit, non sans réfléchir, par nous emmener dans son atelier. Il ne devait pas tarder d'ailleurs à faire notre portrait chacun à notre tour. Il m'avait représenté, moi, avec la barbe en pointe que je portais alors, devant une fenêtre où défilait un chemin de fer empêtré d'une fumée lourde comme le panache d'un chevalier... Je ne sais ce qu'est devenu ce portrait, qu'il ne m'avait d'ailleurs pas donné. Il avait coutume de dire, à cette époque : « Nous avons quatre grands écrivains : M. Octave Mirbeau, M. Jarry, M. Fargue et M. Prudent-Dervillers ». Fargue, *Le Piéton*, p. 146.
- 33 « Un jardin de rêverie et d'amour, une curiosité incomparable de Paris, un lieu de rendez-vous pour philosophes ». Fargue, *Le piéton*, p. 112.
- 34 Fargue, *Le piéton*, p. 114.
- 35 « Autrefois, on chantait à cet endroit de la Seine des hymnes dont la plupart furent composés par le chanoine Santeuil. C'est peut-être le couplet qui a rendu possible la transition de la période religieuse à la période bachique ». Fargue, *Le piéton*, p. 115.
- 36 « La Halle aux Vins, contrairement à ce que l'on pourrait croire, est un des endroits les plus silencieux de Paris. Tout le quartier a d'ailleurs conservé [...] le vignoble et le pressoir ont pris la place des couvents, une tranquillité religieuse ». Fargue, *Le piéton*, pp. 115–6.
- 37 « Cette sorte de langue a disparu. [...] Par la radio et le disque, le dix-neuvième arrondissement ressemble, en 1938, aux autres arrondissements. [...] Les marchands de vins du Quai de l'Oise et les garagistes de la place de Joinville [...] ne dédaignent pas d'écouter *Faust* ou la *Neuvième* quand leur haut-parleur huileux vomit de la bonne musique ». Fargue, *Le piéton*, p. 18.
- 38 « Ce cirque grouillant et sonore où le fer se mêle à l'homme, le train au taxi, le bétail au soldat ». Fargue, *Le piéton*, p. 20.
- 39 « Le quartier d'envenimement trop riche » ; « les rues sont vides et mornes, encore que le cri des trains de luxe lui envoie des vols de cigognes... ». Fargue, *Le piéton*, p. 24.

- 40 « Je tiens ce que j'appelle mon quartier, c'est-à-dire ce dixième arrondissement, pour le plus poétique, le plus familial et le plus mystérieux de Paris. Avec ses deux gares, vastes music-halls où l'on est à la fois acteur et spectateur, avec son canal glacé comme une feuille de tremble et si tendre aux infiniment petits de l'âme, il a toujours nourri de force et de tristesse mon cœur et mes pas ». Fargue, *Le piéton*, p. 25.
Translation adapted from that of W. Fowlie, *Modern French Poets. Selections with Translations. A Dual-Language Book*, Dover Publications, New York, 1992, p. 53.
- 41 Fargue, *Le piéton*, p. 26.
- 42 Fargue, *Le piéton*, p. 29.
- 43 « À vous, Riéra d'écrire l'histoire anecdotique et musicale de ce coin de Paris [...]. Laissez-moi son cœur et ses entrailles ». L.-P. Fargue, *Les XX arrondissements de Paris*, Fata Morgana, Paris, 2011 [1st ed. 1951], p. 49. Albert Riéra (1895–1968) was an artist, pioneer of radio and film producer, when Fargue wrote these lines he worked in Radiodiffusion française.
- 44 Fargue, *Les XX arrondissements*, p. 79.
- 45 « [...] patrie des patries nocturnes ». Fargue, *Le piéton*, p. 31. L. Daudet, *Paris vécu*, Éditions du Capitole, Paris, 1930, p. 197.
- 46 « Paris en communication avec le reste du monde ». Fargue, *Les XX arrondissements*, p. 79.
- 47 « La littérature et l'estampe de Toulouse-Lautrec à Pierre Mac Orlan, de Forain à Carco, de Rodolphe Salis à Utrillo, ont fait connaître des charmes que Gustave Charpentier a mis en musique pour les siècles des siècles. Le dix-huitième arrondissement est en effet la patrie de *Louise*. Je me souviens d'avoir écrit que *Louise* était en quelque sorte le chef-d'œuvre topographique de l'endroit et comme sa carte d'état-major harmonique, dans laquelle on peut lire tout ce que Montmartre a de charmant et de vieillot, de légendaire et de superficiel, de romantique et de banal ». Fargue, *Les XX arrondissements*, p. 79.
- 48 Fargue, *Le piéton*, p. 33.
- 49 « J'ai vu *Louise* dans une sous-préfecture, chantée par un ténor de plate-forme d'autobus et une charmante demoiselle qui n'avait jamais vu Montmartre. Charpentier, grand musicien, a merveilleusement compris son affaire. Tout le paysage montmartrois est là avec ses manières particulières, ses mots, ses ombres et ses fantômes. Rien n'évoque plus heureusement Paris que cet opéra réussi qui aurait pu si facilement sombrer, la rue des Martyrs, la rue Tardieu, lieux géométriques où la petite bourgeoise rencontrait et rencontre encore la haute bohème ». Fargue, *Le piéton*, pp. 33–34.
- 50 « Nègres sans exotisme, Russes sans Russie et peintres sans talent ni palette ni chevalet ». Fargue, *Le piéton*, p. 34.

- ⁵¹ Fargue described his part of the city, as having a 'delightful melancholia':
« [Dans le Xème] il y a une ambiance, comme on dit, qui me jette exactement
dans une mélancolie ravissante ». Fargue, *Les XX arrondissements* p. 48.
- ⁵² « Avoir été charcutier rue Lepic [in Montmartre] est aussi honorable, sinon
aussi historique que d'avoir été marchand de tableaux rue du Faubourg-
Saint-Honoré ». Fargue, *Le piéton*, p. 34.
- ⁵³ « Époque romanpolicière et cinématographique ». Fargue, *Le piéton*, 43.
- ⁵⁴ « Un vrai café Montmartrois vit en 1938 sous le double signe du grouillement
et du banal ». Fargue, *Le piéton*, p. 44.
- ⁵⁵ « Je suis comme une ville dont le côté ouest aurait été ravage par un typhon »;
« je suis comme un violon couché dans sa boîte ». J.-P. Goujon, *Léon-Paul
Fargue : poète et piéton de Paris*, Gallimard, Paris, 1997, pp. 261–262.

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