

Welcome to lecture number six, so today we're not moving out of the Greek period yet, because we have to talk about not just a philosophical tradition, which we have been talking about in the way of Plato-informed metaphysical dualism in the West, but rather a literary form that we're going to talk about today which is pastoral. You may have heard that word, we use it pretty casually to refer to a pastoral setting, and what we mean by that is that is a beautiful natural setting and one that's especially inviting, but pastoral also is an actual form of literature and it's an incredibly pervasive one and as with many things we've been talking about it emerges in a very early period and in fact pastoral, you'd even argue it's been around in Gilgamesh's time, but formally it becomes inaugurated by the Greeks and it stays with us ever since, and it's we're alive and well today so we're even going to see it as the end of the term with Rachel Carson's *Silent Spring* which has a very pastoral beginning. Carson does that in a very conscious way because she wants to imagine a perfect pastoral place and then see how insecticides, which she more accurately calls biocides, have destroyed that in a way, but

today we're going to get to the very beginning of it and then we're going to see pastoral, throughout the term and it's important because pastoral also does something make this explicit the during the Prezi but it does something that the other two traditions that we've been looking at have also done and that is, the Judeo-Christian, starting with the Garden of Eden, or expressly with the Garden of Eden imagine the perfect pastoral place for human beings once lived in very happy and they're taken care of by benevolent mother earth and of course he should imagine the golden race to live just like that and now we're going to have similar idea being put forth in pastoral literature: a celebration of pastoral rural country place, but a little different insofar as, I'm kind of being a spoiler for a little lecture here but it's good I'll kind of give it to you the first pass and so have a hermeneutic circle where you will engage it again when I go through the lectures but what's different here is that first, the pastoral of the perfect place, the identic place, in the Bible is inaccessible to human beings right, it's a distant time in the past that is now,

past, and similarly in  
Hesiod, it's a distant thing in the past  
but with pastoral, it's imagined that  
this perfect, or near-perfect  
identical place still exists, or at least  
existed up until maybe a generation ago,  
but where it existed is in the rural  
outskirts of civilization, so it's  
a minor difference in a way, but  
it's pretty major, because it also then  
sets up our interest in rural areas like  
wilderness as being kind of Edenic, so  
this will have an impact, for example, on  
the colonization of the Americas and  
starting in, 17th century with  
England's project, because people will  
see them as perhaps like a pastoral  
place and see it as a **tenant**, in fact  
there are,  
there's at least one that I saw, it was an  
illustration done in the early modern  
period, 17th century England, it had Adam  
and Eve in the Garden of Eden and then  
on the outskirts of that, it had, believe  
it or not, Native Americans, because  
it was thought that maybe they were  
almost in an Edenic-like place  
themselves, so let's see how this unfolds  
but, keep in mind that this is very  
important in so far as, it's yet  
another tradition, not the  
Judeo-Christian coming out of the Bible,  
not the **requiem** coming out of

Hesiod, actually Greco-Roman  
because Ovid and Virgil and others  
Romans will repeat it, but with pastoral,  
all another way of saying that human  
beings once had a perfect relationship  
with the planet, but is now lost, what an  
incredibly pervasive idea in the West,  
and it's not surprising that if you ask  
most Americans today, and they may not  
have any religious convictions, or at  
least be Judeo-Christian, they  
may not feel even ever heard of Hesiod  
and not have a clear idea what  
pastoral is, and yet they still  
subscribed to the notion that human  
beings, had some point in their history  
a perfect relationship to the planet  
even hundreds of years ago, or  
maybe relatively recently, or even today,  
tribes that had not had first  
contact with the greater  
civilization, largely Western  
civilization and now is on this planet  
and that's interesting and  
the argument here, of course is that  
these traditions, including pastoral, had  
a lot to do with that, but let's jump  
into the present and see what's going on  
here. So, note that we are still down here  
with the Greeks with the lecture  
that we're on, and number, oops, sorry about  
that.  
Go back. Let me making scoot over here.

Yep. So number six, we're still down here because again, this is Greek philosophy, Greek literature that we're talking about.

Note that we are dealing with eco criticism here so of our survey of the environmental humanities, we've looked at eco-criticism with Gilgamesh, then we moved to eco philosophy with Plato, before that we did eco theology with the Old Testament, but now we're back to eco criticism by way of pastoral. I'm sorry not very adept with my Prezi today. So, pastoral is not what we would call genre of literature genre, genera would be a type like a play, a novel, a poem, something like that, but rather pastoral is usually thought of as a mode that can inhabit many genres. What I mean by that is you can have a pastoral play, in fact we're going to be reading one, Shakespeare's, "As You Like It," pastoral elegy, which is a poem for someone who has passed away, Milton's "Lycidas" is as an example, and even "Walden," which, we'll be reading part of it near the end of the term, is in some sense a pastoral work.

We'll talk about whether it's an autobiography some other sort of work in the sense of being kind of like a novel. Let me pop back on here if I can even

though I'm taking a little bit of the room so keep that in mind, it's not any particular kind of literature, in fact, it goes beyond literature, so you know you can have a pastoral painting, you can have pastoral music, and in fact, I want to click now, very quickly across a piece of pastoral music and then I'll tell you what it was.

So, why I didn't actually show you that was because that was Beethoven's Pastoral Symphony, number six which also shows up, and that's what that little clip was in the Disney movie "Fantasia". So, if you've seen that, maybe as a child,

visually I think they did a pretty good job in Fantasia of describing kind of like a perfect pastoral place, and in the point of view of music, I think Beethoven did a pretty good job of trying to make it sound like what a pastoral would be like. Any event, I jumped here to a painting and this is very much meant to be and I'll pop out for a moment, a pastoral scene. This is, for example, this is important to note, in the Americas this appears, and I'm going

**8:57**

to tell you exactly where and it's important in a minute or two, but this appears

in the second half of the nineteenth century in America, there's not pasture in the way that we're going to see it with the **operatives**, in the sense that it's not populated with shepherds and all but there's a person in the scene, there are some cows, but what a beautiful scene that is meant to be as far from the city and human problems like politics and all, as you can imagine, and that's important, there's no politics at all here, it's just, a perfect pastoral place. It's meant to look very inviting and nice. So, this is a pastoral poem, this is actually cut off there, sorry. Sappho and I'll read it for you. Seventh century I mean I can make a photo pop up here yeah I know I lose the beginning of the poem well, "Come to me from Crete to this holy temple where your lovely Apple Grove stands and your altars that flicker with incense and below the apple branches, cold, clear water sounds, everything shadowed by roses and sleep that falls from bright shaking leaves in a pasture for horse blossoms with flowers of spring, and breezes Are flowing here like honey: Come to me here."

Sappho. Now, why this is important is this is not formal pastoral. Formal pastoral is going to be, at least as far as it's

inaugurated by Theocritus, a few centuries away. But I did want to draw attention to the fact that people have been writing about wonderful pastoral scenes for a long time, even before Theocritus, even before the Greeks, and some of it, like this incredibly, moving incredibly beautiful. So, just know that even though Theocritus inaugurates what we would now call formal pastoral, as a literary form, it did exist in a very sort of casual informal way before him. Okay, so art and literature. So first the question: are you caught up with the readings? Now, we talked in earlier lectures about whether you want to do the readings first or the readings after you watch the lectures, and that's fine. But are you caught up, if you're doing them first you should have read everything that we're now going to cover, and of course otherwise you should be caught up in this sense of caught up through Plato and end-all. So if you're not, I mention this now to tell you to get caught up, in insofar as people will get behind, and it's not a good thing to get behind, and with this approach where we're doing it all online here, it's easy to get caught behind, especially, since you can just plow ahead with the



lectures, just turn them on and watch them, that's okay but if you get behind you can often be difficult and moreover, if you get a lecture or two ahead, and then you do the reading afterwards, it's not gonna make quite as much sense, maybe because you have forgotten what I said in the lecture, I mean if you are reading, doing the reading after the lecture the ideal thing is, as soon as you put this down, to pick up the course reader, and start reading or doing it shortly thereafter, if it's a week or two things can get a little foggy for you maybe. So, anyhow, pastoral, and why it has the name pastoral, because it often depicts, you know, pastures filled with shepherds and sheep, and usually in some cases quite literally, so you see pastoral art, like the one we just looked at, but many of them actually have shepherds standing there with the Shepherd's hook and sheep around them, but what is kind of surprising is that pastoral may not be about shepherds or sheep at all not just like the sense of the painting we just saw, but rather it may not have to do with the environment at all. Now this is confusing and it's unfortunate in a way that the history of pastoral also

includes what I want to talk about in sort of an allegorical aspect but it's important that you realize this, so you don't think that pastoral is all just environmental because some of it has nothing to do with the environment at all, I know it sounds confusing but let me explain. Pastoral literature, it's undergone incredible number of changes from Theocritus and even before, and often it is literally about the environment and what we just read, what I just read to you, Sappho, that was literally about that environment, I mean it may be an imagined environment, it may be lavishly described, over-the-top in the description, but it's still about the environment. We could have looked at that poem and it would have told us things about how the environment was imagined by way of it but starting at least as early as Virgil, and we're gonna read where it starts with Sir Virgil's first eclogue, we'll read that for next class and we'll be on the next lecture it's been a veiled way of talking about something else. In that sense, pastoral is not literal but rather allegorical and this is confusing because you read something, like Sappho, you would have assumed that's just what it's about, it's about the environment, the description the

scene there, but sometimes it's not at all, it's used as a way of talking about something else.

So, as

allegory pastoral provides a relatively safe way approaching political, ecclesiastical, and other issues. So, in this sense you

can write about what seems to

be a story of shepherds experiencing

hard times and what

that can really be about, is a way of

critiquing the government, so why would

you do something like this, why not just,

if you're gonna have two

characters talking about the problems

with the government, the problems with

the monarch, what's going on right now,

why don't you just have them come out

and say it. We live in an era, especially

with our new president, with our current

presidential administration, where people

criticize, or all the time, and both

sides are debating and fighting back and

forth about all sorts of things and it's

very much sort of a tribal situation

we're in right now, but we're very

fortunate and that we have a free press,

and we can talk about pretty much

anything and a writer can sit down and

write pretty much anything, that is,

and we often forget this, but that is a

great privilege, and it's a

wonderful thing really, because

historically, monarchs for example, when they found someone writing, bad things about them, they quickly attended to it, sometimes having the person killed, literally, and other cases having their hands cut off so they couldn't write anymore, or their right hand cut off, or an ear cut off, all so horrible things where I guess that you'd be lucky to just be imprisoned but that's a reality, because pastoral and this just gives you a clue about how pervasive it is, and pastoralism is people were always writing pastoral, it was a sort of go-to form that was very popular for a very long time so why not then take up this form, which everybody's writing about, in which everyone thought was very benign, and instead of being literally about two Shepherds talking to each other and complaining about the weather and the hard times and how it is really tough to be a shepherd today, why not that. why not have that stand be a political discussion between two people about how it was hard and there are poor decisions being made. Why would you do that? Well, it's simple enough because you don't want to have your hand cut off if someone were to actually confront you and say well, you're attacking the ruler,

this is wrong, you  
can simply say I'm not attacking  
anybody, I just wrote about two Shepherds  
having a conversation, this has nothing  
to do with that, there's no mention of  
the ruler, there's no mention of  
contemporary politics, it is  
just this very pleasant pastoral  
literature that everybody's writing, you  
know. Why pick on me? So that's the  
idea behind it, and other literature has  
been used for this purpose, but  
pastoral is especially used for the  
purpose, so then when we're talking about  
what's the subject-matter of a pastoral  
work like that, well it's not, you could  
say it's the environment on one level,  
but on a deeper level it's allegorical,  
and the allegory there would be the  
political allegory that's being talked  
about. Again, from our point of view, one  
of our mental point of view, wouldn't it  
have been nice if pastoral was always very  
literal, we could always  
talk about it as form of nature writing.  
Unfortunately we can't so we  
have to be aware of this allegorical  
aspect, even though it doesn't really  
impact us a whole lot.  
We'll see with Virgil's first eclogue  
it can, but often it doesn't, but I  
do want you to be aware of it, if you  
encounter pastoral beyond this

class you realized and it's not all nature writing.

An example would be something like

Edmund Spenser's "The Shepherd's Calendar," which is written in 1579. It's a

Renaissance poem, and he really is attacking Queen Elizabeth, who was the ruler at the time, and he has

(Spencer) has problems with Elizabeth, but it's striking because he will write a great work called "The Fairy Queen".

It's a decade and a half later and the fairy queen in that work is Elizabeth, but he's critical for the fairy queen too, in an

allegorical way. He's also very critical of the Church of England, so you

may know, a generation before,

England had broken from the Catholic Church, made his own church, Church of England, and it's the official Church, and

it's ruled over by the Queen, so you're not gonna want to say anything bad about the Church of England, and yet Spencer wants to say critical things of both,

Elizabeth and the Church of England, and this affords him a great opportunity

to do so,

but at face value it's a

Shepherd's counter, it's actually

based on the calendar of shepherds, which is work from a century before, in France,

which really was just like a calendar

that's set up like the Farmer's Almanac

was a generation or two or more ago,  
which is this thing that farmers look to  
that tell them about the seasons and all,  
so you would get the impression that  
it's a really literal work, I mean the  
farmers are taking up work like this and  
looking at it help them understand  
the seasons and weather. What does  
it have to do with politics? And yet for  
that reason Spencer takes it up as a way  
of talking about politics, and  
in that sense, to make explicit what we've been  
saying here, but say it directly,  
pastoral can mask subversive and  
dangerous political writing, and  
typically has done that. So, again what a  
big surprise; you expect this to  
be like that Sappho poem that I read,  
it's a pleasant celebration of  
country life and country scenes, and yet  
you can be masking the most volatile of  
writing in some ways,  
but it can also be a very literal form  
of nature writing as well Sappho. Sometimes  
the two can intersect and that's an  
interesting thing when it happens  
because it can talk about how politics,  
or more broadly human action, impact the  
environment, so you see where the two  
come together, you could talk about how a  
rulers action, or a country's action, is  
harming the environment in some way that  
would be both the critique of those

actions, and talking about the literal environment. Virgil is so interesting, and he's so important in the history of pastoral, and it's been argued that all pastoral after Virgil is in some sense, a footnote to Virgil, because he brings two and two together. Because, as I note here, political actions can sometimes have profound environmental implications. Because of this issue, if you're encountering pastoral, it's good not to make any initial assumption. So, you get a couple lines in there talking about a perfect pastoral scene, like Sappho's poem, you might just assume, ah this is nature writing. In fact, Virgil in the beginning of this first eclogue, is going to give you a couple very nice clues that it's a pastoral scene, the very beginning, the very first line talks about the spreading beech tree at all, but don't then make an assumption that it's a pastoral work. Another example would be "The Shepard's Calendar". Every indication is that this thing is going to be a very literal work, that would actually be of interest to farmers, because so literally talks about the environment, but it's not, even though it's in the pastoral mode, it's in fact not about that, it's about something else altogether, and



it would be fair to say in the case of  
Spencer that he has no real interest  
environmentally at this point, certainly  
in that poem.

There are a few, and it's been actually  
argued that certain of the Eclogues can  
be taken environmentally, and thinking  
about it I argued that, but it's not his  
primary focus at all, I think that's safe  
to say. This one, I'm gonna do the  
Prezi a little bit out of order, I'm gonna  
skip the first one then come back to it,  
and you'll see what's going on. So,  
like Eden from Genesis, as well as the  
Golden Age from Hesiod, and then that's gonna  
be repeated by Ovid and Virgil later.

Pastoral texts often posit a locus  
amoenus, where human beings lived at  
peace with the planet. Pastoral art then  
contributes to this myth that we once, as  
a race, human beings lived at peace with  
the planet, in an environmentally perfect  
time. So, if you think about this,  
then, we are so predisposed to  
imagine that we once had perfect  
relationship to the planet, at least  
coming out of this Western tradition. We  
get it for a point of view of religion,  
greco-roman religion, Christianity,  
highly influential throughout the  
history of the West and  
continuing today, and I'll tell you that,  
what's surprising here is that there was

a, I don't think I've told you this before, hopefully not, I will repeat myself in these lectures, I'm sure, but there was a Gallup poll from, I believe 2014 where they asked human beings how old was the earth, and one of the answers was 10,000 years or less, and that was specifically put there by the Gallup people, because if you literally read the Bible, Adam and Eve in the creation of the Earth, and the universe was about 6,000 years ago, give or take, depending on how you do that, and amazingly 48% of Americans said that that was accurate: that the earth was less than 10,000 years old and you can assume that was because of a literal reading of the Bible, and then that very literal reading would entail also, that the story of Adam and Eve, because that's where that date comes from, living at peace with the planet. So roughly half of Americans are still subscribing to this myth, and by the way, there was an earlier 2005 Gallup poll that asked people, West Americans, "is the Bible literally accurate?" and with respect to the story of your creation law, and at that point 2005, it wasn't 48 percent but slightly more than half Americans said yes, that that is accurate. So that's been

influential, and the notion of a golden age pops up in literature again and again and again, and pastoral becomes one of the most popular pervasive art forms throughout Western literature and art more generally like we saw with painting and with music like Beethoven's Pastoral.

So, it really is an enormous amount of material again and again, pushing this idea that human beings once lived a perfect relationship with the planet. We know this isn't quite true.

Right, I mean, do we honestly think if you go back to human beings ten thousand, twelve thousand, forty thousand years ago they had a perfect relationship with the planet? No and life was pretty bad there, and even among (let me pop back on screen for this) even among Native Americans,

I'm not saying that they didn't have a much better relationship with the planet than we do in the West, they do, but to posit it as perfect and to not see any problems there, yeah, so back up even further, 40,000 years ago, early human beings first cross into Australia.

Australia had all sorts of large mammals in it at one point in time, but was a relatively small island which soon had a relatively large human population, relatively speaking. Within 2, 3,000, a few thousand years of human

beings enter in Australia, 15 of the 16 genera of large mammals, (and genera is the category above species) so literally, hundreds of species of mammals became extinct, surely after human beings entered the area. Maybe there were other factors, like climate and all, but clearly human beings are responsible for nearly all those extinction events. Similarly, we may think that Native Americans in perfect harmony with the nature, and again, they lived much more harmoniously than we do, but Native Americans are responsible for the extinction of 75% of large mammals in North America.

In fact, one of the reasons that the Buffalo were so successful, was because Native Americans had hunted into extinction pretty much all of their competitors for natural resources, so they could grow into massive herds, because there weren't other animals interested in the same grazing area and all, so it's not the case that historically, we actually did have a perfect relationship the planet, and especially where human beings had it so great. I mean, the life expectancy of human beings really up until the early modern period, is about 30 years. If you got past childhood diseases

you may live longer and people  
did live 60 or 70 years or so, but  
the average life expectancy, 30  
years people died of all sorts of  
diseases there are all sorts of  
parasites and problems with that, and  
people didn't get along very well.  
I mean wars were very common conflicts  
murders,  
incest, all sorts of horrible things  
happened. So, the historical  
record does not suggest that we  
ever lived in a perfect pastoral place,  
but we have these traditions,  
conspiring to make us think that.  
It's also the case that, you can imagine  
the locus amonus not going back,  
as I was just mentioning,  
historically, for thousands of years,  
but imagine it, in that sense not  
temporally, going back in time, but  
spatially. So, if you go out to a certain  
rural countryside, and Theocritus is  
going to be again, inaugurating formal  
pastoral, but he's going to be talking  
about a very rural place, and we know  
this because he actually grew up on one.  
One of the reasons and one so we  
know it but we can speculate why he does  
this, he grew up in a very rural region  
of Sicily, recalling correctly. I think I  
am. But he is writing this from  
Alexandria, which is the largest city,

it's in northern Africa, of course. He in one of the largest cities in the West at the time, it's a very industrial place, a very urban place, so he's looking back in some sense, wistfully at his own childhood, which is in a very rural area, but to do that, he sets the stage here for pastoral, by imagining not back in time thousands of years, but rather to a far-off place, where people still live pretty much perfectly with nature, so here we have the same dyad that we encountered with the Epic of Gilgamesh. Recall that outside the city of Uruk, what was outside, there was wilderness and nature more generally, was inside was culture, and clearly in that epic and that story, and what was being preferred, is the suppose inside was being celebrated, it was great, was outside, it's pretty scary, they're wild animals out there, I mean there's reference not just wolves, but lions outside of there, so it's not seen as a welcoming, nice place. Writing from Alexandria, a huge city, with all sorts of problems. Theocratist is going to imagine just the opposite. Outside that city, if you go far enough, and you have across the Mediterranean, to get to Sicily then, you find really perfect life. So the culture, nature dyad is still in place,

but culture is seen as the problem and scary and worrisome, and what's seen outside the city in this case, way outside the city, is kind and benevolent and welcoming. That I mentioned with the Epic of Gilgamesh, that binary structure between nature and culture, is going to be with us throughout the West, but here we are in the third century before the Christian era, already inverting it. It's flipping. So culture is going to be seen as the problem; nature is going to be the thing that we that we pined for and want. Something that's important to note is that pastoral is often nostalgic, so even though it can imagine things spatially across hundreds of miles outside of a city, or maybe not so far, it is still going to be kind of looking back to a slightly earlier era, and seeing it as preferable to the present. It looks back to a simpler time, when human beings are imagined of having a better and perhaps perfect, or even near-perfect relationship with the planet. So, an example of this would be something like pastoral in the United States, where even today we look back to small-town America, a simpler time where most people farmed and all. We look back nostalgically as that, our minds, a better

time, in a better way of living. Again, mentioning Rachel Carson's *Silent Spring*, she will start that work that way. We do this in a general way. When people said, "let's make America great again," they're often looking back to a few decades ago, and often, by the way, this will correspond and we'll see this made explicit, this terrorizes it, actually a Shakespeare in that this will often correspond with the childhood the person saying, and so if you're saying "let's make America greater," let's go back to a pastoral time when Americans had simpler lives. People are often remembering their own childhood, as that simpler period and the people making these statements are not younger people, but people who are in their 60 to 70s and they are, and Theocritus would be an example here, thinking back to his time in this rural country life, far from Alexandria, and that's a very common thing to happen. The problem is, if you so, if you go back and even imagine America five decades ago, you might imagine that's a simpler, and a better place, but was it? I don't think so, and for whom was it, if you're a woman, yeah times were not better than. If you're a person of color, times are not better than. Here



are all sorts of different people, yeah  
if you were part of the LGBTQIA+  
population, now I don't think that was  
a better time at all. So, we might imagine  
it, but it's often sort of the standard  
bearer of culture, the people who have  
this sort of privileged position, who  
want to go back. So, in the United States,  
that would be typically white,  
typically male, typically heteronormative  
people who want to imagine it when time  
for people like them was better.

But it does not mean it was better for  
everyone. So that's an important point  
because the whole notion of pastoral may  
work for the people who are in  
control of a culture, but it may not work  
at all for the people who are  
marginalized by the people, and control  
of that culture.

This becomes especially, is why and I  
decided to switch the order of these  
slides a little, when the modern world is  
being in a particularly worrisome  
position, and turbulent state, so when  
things are not going particularly well  
with the world, and there's a lot of  
political unrest for example, pastoral  
may be deployed, because it's at that  
time when everything is crazy and hard  
and all, that we want to just imagine the  
world a simpler and nicer, and maybe even  
make the promise that we can

make America turn back to that  
for example, if that's happening, if  
someone is actually saying that, you  
should stop and think for a moment, I'm not  
trying to be critical of the political  
administration we have right  
now, but I'm just saying in a general way,  
if someone's telling you that and saying  
they want to turn the clock back  
you should look carefully at why they're  
doing it, specifically you should look at  
the current state of the world,  
and why someone might want to do that. So,  
in other words, if everything was going  
really great for everyone, then  
why would you say, "let's turn the clock  
back," because these may be  
really good times and if 50  
years ago, economically things weren't as  
good, or with the infrastructure, whatever  
things weren't as great, why  
would you want to turn back the clock if  
everything's great now? But if things  
are problematic now, the temptation  
to imagine them was simpler and better,  
a few decades ago might be  
pretty strong, and people might know that  
you feel that and what a help, and want  
to use that just sort of, gain  
your support. Let me give you an example.  
This painting I showed you before is  
actually Asher Brown Durand's.  
It's called "Pastoral Landscape," so if

you're not sure if it's a pastoral landscape, he actually calls it that. I didn't tell you before the context of it.

This was painted on the eve of the US Civil War. It's an American painting. It's in 1861. It's desperately attempting to portray a perfect country scene, which everything is nice. There the person there is sort of at peace with the scene. Cows are meandering around, so it's meant to be an American scene.

It's not a classical pastoral in the sense that there are shepherds and sheep and all. That was actually the way past Shepherds lived in Greece for example, or the submerges, but that's not what's happening in America, and not a lot of sheep in America at the time, so there are instead scenes like this, so what Durand is trying to say, is "this is what America is like, isn't America great and rural. America is really wonderful," but hey what, rural America is not wonderful at this time. Human beings are being forced and held in slavery, living horrible lives. There's nothing bucolic and wonderful and pastoral about that. But what he's doing here is, and I would argue that the very fact that this is painted at the time, is he desperately wants to look away from

that. Imagine an American  
countryside that's wonderful in bucolic,  
when the country is being  
split apart, because it was horrible  
there, and maybe not for every  
one. If you are a rich plantation  
owner, that maybe so, but maybe it  
was great for you, but for a lot of  
people, for the millions of  
slaves, just this was a horrible  
situation. But here pastoral is  
being invoked to just like say, "let's not  
think about all that,  
this is the countryside. Isn't it  
wonderful," and all. I would argue  
that the reason that this has  
celebrated, (and let me not cloud the picture  
too much, the painting too much) the  
reason that's being celebrated is,  
because that's what's going on  
there, so there was just a great desire  
to just sort of not have to think about  
all that and, offering a painting  
like this, and more importantly an  
offering  
an image of the American countryside as  
this, you don't have to think about it.  
You just look at that and say, "oh it's  
really beautiful, all this talk  
about politics and slavery and all, why are  
we worried, this is what the countryside  
is really like." You can see, in a way  
a great danger here right, because it's

turning us away from the reality of life,  
and in this case in particular, the  
reality of life in the countryside. Yeah  
it's certainly pastoral here, I know it can  
signal a break with reality, and it  
really can.

So the Duran painting we just looked at,  
it was a break from reality, I mean  
were there possible  
scenes like that, sure. I'm sure you could  
have gone across America and found  
a great number of those and painted  
them. Did they actually represent, and art  
is in this case representational. Did  
they represent what country life was  
actually like? No not at all. It's a real  
break from reality and furthermore it  
can often be sort of utopian, and that  
looked like pretty nice place to live.  
With everything going on in  
1861, you might have really pined to live at  
a place that nice and all, and it's just  
important to know that pastoral can  
sometimes sell you a scene, sell you an  
image of the country that is so  
different from what the country really  
is, that you really need to pause and  
question if there's anything that the  
extent to which it actually represents  
the countryside, and I would argue Durant,  
well it could, there were places like  
that no doubt, it does not in any way  
accurately describe what was happening

in the countryside in the United States at that time, nor what was happening to a broad swath of Americans, who were being held on slavery at that moment. Yeah so here's a question, I'm not sure what you would answer here.

You can think about it, just the idea of living in a simpler, past time in a rural area, exactly what Theocritus is offering, does that seem more appealing than living in the future, and for most people on the planet, by the way, the future is not going to be rural, but urban. In 2011, I believe we passed an interesting mark in world history, because at that point, over half the people on the planet now live in cities, and more and more moving there all the time, so by mid-century 2015, nearly three-quarters of the people on the planet will live in cities, that's what the future actually holds, if you're one of my students, you're gonna be maybe around 50 at that time, that's what your future holds, and I'm just curious what you think: do you find that appealing as an idea or as a way of life, or do you imagine and kind of long for a simpler rural time thing, not saying you're buying into pastoral, you necessarily

do want a simpler life, but it is  
interesting if that is your answer to  
pause and think about why you feel that  
way,  
and I would argue on par, not saying this  
is entirely there right, and while you  
feel that way, on par, it probably  
has to do with the role of  
pastoral literature, and any Eudenic  
literature, and golden age literature and  
art more generally having  
influenced all of us to want to  
prefer something like that, so just  
something to think about.

So talk about pastoral from an  
allegorical perspective, let's jump  
right in and talk about environmentally,  
and what that means. The thing, is first  
off, in the literal sense,  
when you encounter an image is the way  
they initially were pastoral scenes,  
where there are actual shepherds, in  
actual pastures,  
with actual sheep and  
that's being sold as identic, and in  
incidentally I think it's pretty clear  
in Greek thinking, the reason this was  
done was because people like Theocritus,  
are imagining that that's what the life of  
early human beings was like, so they  
didn't have the historical  
record that we do, they didn't have  
archaeology, and they didn't know what

the life of human beings was like even a thousand a few thousand years before them, but in rural areas it was all about sheep and Shepherd, so they just assumed that that's what the life of early human beings was like, which it again is ironic, that we're still influenced by this idea of pastoral in the 21st century when it was predicated on a false view of history, but ok.

The ironic form is, so we saw with the Epic of Gilgamesh, that deforestation is a thing. Deforestation will follow a history of the West. It comes out of northern Africa, where the Epic of Gilgamesh should take place, jump to the Mediterranean, as we're doing now, and then we'll sweep across Europe from our point of view, swing over to England, then jump over to North America, and then North America is deforested, with Western influence in the way that there's some deforestation before, but obviously when Westerners hit, massive deforestation, and now that's going all over the world right, and we're seeing these in some ways the end of it with its swinging up north into Canada into the boreal forests and places like Alberta or the forest is being cut stand down for tar sand extraction and oil extraction, and of course into the last



remaining rainforests on the planet in South America and Indonesia and other places, but ok after you cut down all these trees, if you wanted to keep the land deforested, how would you go about it, you we have all sorts of machines today.

There was an easier solution and that is sheep. Sheep are really good at keeping anything from growing, and it's because the particular way that they graze, so compare them for a moment to cows, which are also a grazing animal. What cows do is they eat grass, and they have a stomach that's specially designed to allow them to eat grass, but they literally will bite the grass off, so think of them kind of like a lawn mower: they just cut the grass off. You let them but they come back again a week later, the grass is growing up, they cut it off - sheep are different. Sheep in some ways are more efficient because they eat the whole plant, and what they do instead of just eating the grass off the top of the plant, they rip up the whole plant and eat the roots - so if a little weed is growing, or anything pops up, they do it. So if you've deforested an area, and you want to keep it down, you don't have a modern lawnmower, sheep are one of the best to do it because they will eat anything

that pops up, so a little baby tree, you know, a little sapling pops up before, it's a sappling, just a little sprout, they will go right in and rip it up for you. I mean if you were a human being and you're actually trying to go out and rip up every plant that appeared in a previously deforested area, that would be quite a job, but sheep are happy to do it for you, so the ironic thing is, we often look at pastoral scenes, where it's as beautiful sort of grassland, and there are no trees, and it's nice, or only a few trees, but that's because of human intervention, that's not a natural scene. The natural scene in so many cases, throughout the places that the West is inhabited, would have been forested like England. England and Ireland, they were there, were almost completely forested Islands before humanity got there, and the deforestation had taken place as long ago, so by the middle of the 11th century at least 85% of the had already been deforested, and thanks to things like sheep, which were nuts, quite a feature of the American landscape, in the same way that they are in Europe, and in England in particular, and Ireland. Sheep are the ones that kept it down, so if you saw the film Rivers and Tide, which I referenced, and goats,

actually mentioned that in there, and it is ironic because for thousands of years, sheep and a beautiful grassy landscape would have taken off. That's the most natural of scenes, when human beings are living at peace with the planet, but already human beings had massively modified the environment for that scene to take place, and that includes, by the way, the Greek islands where Theocritus is talking about more were hanging right now by the time human beings are developing the literature and art, that we've seen was Plato and Theocritus and all, deforestation had taken place there long before, which is why, whence Theocritus is managed in early human life, he can go back to his own childhood, and as long as anyone alive remembers and it seems like a pastoral place was pastors and shepherds, but it was not the case at all, so that's ironic that what was imagined as the most natural of all places wasn't natural at all. It's not an environmental ideal, insofar as it's not a place for human habitation necessarily, but one of the things that it also carried with it is the notion, and this has to do with the way Shepherds work, or more accurate, the way they don't work their

life, is characterized by a lot of  
leisure, and the word and grief is  
otium, and it fit nicely into the locus  
amoenus, because remember we had with the  
story of Eden, and then same with the  
Golden Age that Hesiod talked about,  
the explicit notion that human beings  
didn't have to work before the  
the fall, or before the end,  
before the Iron Age,  
after the Golden Age is over, golden  
race has done with, so pastoral fits in  
that even though it involves what is  
technically human agriculture,  
and is not a very active, it's not like  
tilling, I'll show you the distinction in  
a minute or two. It's just  
a shepherd tending to his flock, and the  
flock doing all the work of maintaining  
that land by ripping up the plants and  
all, so Shepherds have lots of free time  
and they get to do things like sing  
songs, and all and live what seems like a  
pretty idyllic life. I did look, if you're  
tired of working long  
jobs and all, and you think oh boy  
Shepherds had it easy, they just walked  
around and sang songs so it  
does nicely fit into the midst of a  
locus amoenus, even the register  
of labor, because there is  
no labor here, none to speak of.  
What they're doing is spending

time, and by the way this is a male form for the most part, so I gave you an early example of Sappho, before it becomes sort of this more definite form Theocritus sets out.

Sappho, of course as a woman, Sappho is actually writing about same-sex love.

Yeah you're not gonna find that in pastoral for the most part, it's gonna be written by man, it is heteronormative, they are gonna be wooing shepherdesses, Sheperdesses are not, active in the sense of writing too, that's the way it is, and why that is, because there's the absence of odium of labor, and again it's like Eden, there's a lot of free time, and this is what Shepherds are going to be doing, they're going to be singing and things like that, because of that, unlike I mentioned the singing in particular, poets will often connect themselves up with the shepherds, because lyric poetry, our word for lyrics comes from lyric poetry.

The words that accompany songs, there's a connection, a similarity between poetry and songs, so we don't really have to talk about, but it's pretty intuitively obvious that what our songs have been sort of poems set to music, shepherd, or pastoral poets are often gonna think of themselves like the

Shepherd's themselves. So the Shepherd's,  
what were they doing, they were out and  
thinking up songs to sing and  
the pastoral poets are thinking of  
their poems to write down like the words  
to the song, so they often will connect  
themselves up and they will often talk  
about themselves as being like simple  
Shepherds themselves, pastoral poets I  
don't know, I guess they wanted to be the  
shepherds, or they liked the idea of it,  
that's partly convention and partly I  
think because it's not  
quite like writing utopian literature when  
you're writing pastoral literature, but  
you get to imagine what a wonderful  
simple life could be like, and I think  
some people get carried away with it.  
It's sort of fantasy in that sense they  
would like to live in that  
pastoral place, and they think of  
themselves as passionate as shepherds.  
There is a reality of it though and  
Henry David Thoreau, of course who were  
gonna be reading, really hits it with  
this: "Pastoral is the view of the pasture  
from the living room window." Theocritus  
who again inaugurates it as a formal  
form is a good example. Theocritus is  
not living in the countryside at the  
time, living a rural life, he doesn't live  
the life of a simple Shepherd and the  
fascinating thing about pastoral, this is

important, and it's been a little  
mind-boggling in a way,  
pastoral is generally not written by  
people who actually live in the  
countryside, pastoral is an urban form  
for the most part, that's what it was for  
Theocritus. He's writing from the city.  
Most people who write pastoral write  
it in cities, so it's Thoreau sums that  
up, it's the view of the pasture from the  
living room window, Thoreau, its  
good image because it's actually  
invoking the binary between culture and  
city, so he's actually, between culture  
and nature, because he's  
kind of saying pastoral is  
the view of the countryside from within  
the walls of the city, or in this case  
within the walls of a house. That's the  
modern version of the city or castle or  
whatever, but more generally he just  
means to draw attention to the fact that  
it is an urban form and that should tell  
us something, and that's something interesting  
and important when we get jump to the  
next slide.

Pastoral, written from the perspective of  
the city sees the countryside as  
leisurely and perfect, which of course is  
rarely the case, so if you actually  
lived and if there are  
pastoral writers, I should  
mention, we'll hit one of them in the

18th century, who actually lived in the countryside and wrote poetry or literature and produced some sort of art from there, and there was a pastoral type but it's a very rare, and is almost always written by someone in the city, and as a consequence the depiction of the actual countryside of nature is often very over-the-top pastoral, and seen as perfect. It's a projection. It doesn't reflect the reality of life. If someone actually knew the reality of life living in the countryside, and they were actually, how can I put it, the people who are most engaging with nature. So I mean maybe you're right, you'd find a slave owner in the 1860s in the United States writing about how wonderful it is to live in the country, but if you are actually one of the slaves there, your view of life in the country, yeah it's gonna be anything but pastoral, and it's unlikely that you're going to write poems like this celebrating it, but people in the city will project onto the countryside their view of the perfect life, and I don't want to be too much of a spoiler for what we're gonna be talking about a little bit, but it is the case that and we've already had this when there's like a turbulent time like when Duran was doing that painting



at the time of the civil war, right  
before it that you imagine just a  
wonderful, wonderful place in the  
countryside and as, and this is where I'm  
being a little bit of a spoiler, as a  
direct counter to what's actually  
happening, so give an example you live in  
a city there's a lot of crime, so what  
are you going to do when you imagine the  
countryside, it's a place free of crime,  
and to do that is going to  
reveal something about the person  
writing it right, it's not that the  
countryside is free of crime, but it  
often by  
turning it around and actually, by  
turning back and looking at the person,  
their context you may learn more  
about them, than the countryside. So it's  
not just an over its top portrayal of  
the countryside it's often an inverted  
portrayal of the city, and we'll talk  
about this more detail, but I thought I'd  
mention it here. It's often  
when it responds to something like  
a political situation, it's one  
thing, but at times, and this is what is  
gonna interest us, it responds to  
environmental turmoil. So it's not just  
situations like the one I've been using,  
where it talks about the turmoil of the  
political situation, but instead it talks  
about, not a political or economic or

cultural thing, but an actual environmental thing, which often is cultural because it's encroachment of culture in the environment. Yeah and if that's happening so in other words, say you live in an area where it's entirely being developed and all, everything is being bulldozed around, you might then want to imagine a more perfect time, more perfect relationship, and you may portray that in some pastoral way, you would be portraying there though is happening because of the environmental problem and often because of what I just said in an inverse of the environmental problem, were and nothing is bulldoze and everything is nice and pristine. So, Rachel Carson, and we'll see this, she opens *Silent Spring* in a very pastoral way. So her little fable for tomorrow, the first three pages of *Silent Spring* which we'll be reading, depicts an imagined idyllic rural countryside, where everything is beautiful. Why she's doing that, and she's very aware of the pastoral tradition and deploying it for a very specific reason, a very clever reason, I would argue is to draw attention to the fact that pesticides, in particular DDT were threatening that countryside, so she wants you to think about how wonderful the countryside is, but then she wants

you to know that countryside is in danger right now, and it's why isn't endangered because of these chemicals that we're using there indiscriminately principally DDT, so in that case it's not a political allegory or anything of the sort, it's an actual environmental problem that is prompting her to talk about a perfect pastoral place, and know that we are changing it. This is a particularly interesting case from our point of view, since we're principally interested in this course and environmental issues, rather than and then sort of political situation, the complex from the book, the situation of something like the civil war. This then brings us to the question and the issue of environmental consciousness, so you may have heard this phrase a lot, but I'm gonna talk about how this can emerge and what it's like.

So when pastoral draws attention to the countryside, it may be because, this person is trying to really talk about the countryside, that the writer has developed and would like to pass on an environmental consciousness.

So, Rachel Carson is an example that she is aware of a real danger to the countryside, and she has an environmental consciousness because of it,

and she wants to communicate it, but I mean, let's go through these slides which explain it in detail. It's often the case that we're not fully aware of the environment, to which we are born. It's always there, of course, but we may preoccupy ourselves with other things like our lives, and things that we're doing, and pay little attention to it. Heidegger is a character that we dealt with before, in terms of deconstructing plate, and as we've talked about, that so what do I mean, by to this, so say you have a friend, a good friend, you've had for a long time well you might take that friend for granted, in other words, you may not stop to pause and think about your friendship and what it's like and how valuable this person is to you. Why? Because you have so much else going on in your life, but at some point you may stop and think about that a lot, under the right circumstances, and so let's go through this. What are those circumstances? If something should happen, so let's stay with the example of a friend before switching to the environment, to that friend or that situation, such as it being threatened, you'd become aware and in danger, so in our example, what if your friend suddenly

is going to move, or worse has some very dangerous illness? Well suddenly you would become aware that friend and the friendship in a way, that you never had before, and it's almost if what happened was that it became thematically accessible to you. What I mean is simply that you've never thought much about it, but suddenly if your friends moving and leaving, you're gonna think a lot about that friendship. Similarly, going back to our example, if you're talking about the environment, the same thing is an issue here. So, you don't only think about the environments, the place where you live and all, but what if it's getting destroyed? What if you live next to a field, and suddenly one day they're bulldozers are bulldozing it to put in a tract housing. Suddenly you'd become very very aware of it as endangered and maybe even value it too at the same time, even though you may have thought like of the friendship of them, you may have thought of that field, very little, and you may not have cared a great deal about it, at least in the sense of being fully aware of it, and thinking about it, but suddenly you can become very very aware of it. An example

close to us here in Santa Barbara, would be in 1969 when there was an oil spill off the coast of Santa Barbara, no in fact it was the worst oil spill up to that time in US history, but prior to that spill, people in Santa Barbara, were they aware of their beaches, sure I'm gonna go out and jog on them, and all they were were, but when that spill happened, they became intensely aware of them, the thematically aware of them, and conscious and aware of them as endangered and threatened, and suddenly all sorts of people ran out there and we're protesting. There were massive protests that helped inaugurate the modern environmental movement, centered right here in Santa Barbara. So at that point, what I would argue that those people developed, was an environmental consciousness, and what I mean by that, is it's just they weren't quite as conscious of the environment before, but when it becomes threatened and endangered they became really conscious of it, and really began valuing it deeply at that point. Writers can develop an environmental consciousness just like anyone else, so if you're in Santa Barbara, 1969 some of those people out there protesting were writers. I know this

because some of them were UCSB professors,  
so that's definitely the case, but let's talk  
about Rachel Carson, who  
were gonna get to at the end of the term,  
she became shockingly aware of  
environmental danger, and this is in form  
of pesticides which she rightly calls  
biocides, and just like that, oil washing up on  
the shore these pesticides being sprayed  
all over the US,  
she found very dangerous and  
disconcerting, and she wanted to do  
something about that,  
just like the protesters wanted to do  
something in Santa Barbara 1969, but  
what is different about a  
writer, or what's the challenge for the  
writer, and this  
could be an artist of any sort, I just  
because we're doing eco criticism here, I  
keep mentioning writers, but could  
be any kind of an artist, is to  
facilitate the emergence of an  
environmental consciousness in the  
reader, so you have the  
problem. Let's say we're talking about  
the sin of our oil spill. If you're  
actually there, I'm walking on the beach  
and seeing it but  
if you want to communicate that to  
someone else, someone who's not there on  
the beach, is not feeling it, not seeing  
it, how do you do that and how do you

actually get the person to become, and  
the way I was mentioning thematically  
aware of it? So aware, it is  
important and is endangered, like aware  
of a friendship, how do you, how  
can you do that? How does a writer  
successfully communicate it? So it's not  
just, if you think about  
it, say, well the beaches are beautiful,  
and people have always been  
writing about beaches, is very beautiful  
and, well how do you  
communicate that to someone else? So in a  
way, the writer  
will take one of two tracks, sometimes  
both together, either talk  
about the beautiful  
countryside,  
and saying, well it's so beautiful, it's so  
valuable, look at how wonderful was this  
being endangered, but that the focus  
would be on the beautiful pristine  
countryside. The flipside, let's go back  
to the Santa Barbara example, you could  
talk about the beaches and how  
they smelled, and how there were birds  
dying there, and you could paint that  
scene. So being opposite of Durand  
painting that civil war scene where  
everything is perfect, you would paint an  
actual picture of life in the American  
countryside, which would have been



pretty horrible and wrenching.

That's what you could do here too. So you could either focus on one or the other, or both and that would be a way of going about it, and writers who have attempted to communicate environmental consciousness have done that, and we're gonna see that with people like Thoreau and Wordsworth, where they focused directly on wonderful, beautiful, bucolic, pastoral scenes, or we're going to see it with people and focus on devastation. Traditionally because pastoral has been written as an urban form for an urban audience, they generally drew attention to the pristine countryside, because that's what people wanted to hear about, in contrast to environmental changes brought on by urban life.

It's the case that they may not have been aware that they were doing it, that's just what they did in the sense that they didn't even necessarily know that they were overly embellishing the countryside. It may have just been the way they wanted to imagine it, so that's how they did it, but that's traditionally been the approach and again we see that with Thoreau and Wordsworth, so instead of painting that scene or even from words, of birds dying on the beach, they just wanted to have

a beautiful view of the beach,  
and presented with us. The problem  
with this is that you  
might think that that is actually the  
way the countryside was, rather than  
being endangered, even so but  
really what is happening is that you're  
actually getting a glimpse of the  
person's environment, so because they're  
projecting life free of crime,  
and all sorts of things, in the  
countryside, it's really a counter  
projection, an opposite projection of  
what's going on, and it can be  
confusing, and scholars often have  
followed people into that, and I note  
here, and I say critics I mean,  
people, eco-critics even like us, that  
actually assumed that these depictions  
were accurate, what I mean by that, so you  
read Wordsworth, and he describes the  
British countryside in the first half of  
the nineteenth century, well was  
that really what it was like, is that  
like accurate, like a photograph, or  
film would have been in the  
countryside? Well no, because it was  
Wordsworth projecting his view of the  
countryside there. The fact is  
this is the same period of  
time, around the explosive growth of  
technological modernity in the so called  
industrial revolution, he's crouching in

places in the countryside like Manchester, which blows up as this huge city at the time, that is what's everyone's mind is on arguably, but Wordsworth, to write any notes that no one wants to think about, that no one wants to imagine those countryside's, no one wants to think about the horribleness that's going on there, where things like air pollution or a huge issue, instead they want to imagine a perfect pastoral scene, and Wordsworth delivered, and many times scholars, maybe not then, 200 years ago, well in fact scholars have done it, and going back 200 years ago,

I mean contemporary scholars like in the 1990s, thought that was really what the countryside was about. Let alone if you go back 2,000 years ago or more, you might think for example the Theocritus is giving us a very accurate depiction of what the countryside is like at the time, but it is absolutely just a projection by him so it's funny because not only did the initial audience believe that that was an accurate depiction of the countryside, or or desperately want to believe that it was, that so they didn't have to think about the problem and Durant civil war painting is a great example, because we

desperately wanted to believe that  
that's what, or some people desperately  
wanted to believe that life was nice and  
like that,  
even though in the back of their mind,  
they knew that it was horrible.  
Yeah so, it is kind of ironic though that  
the scholars have bought into it too.  
It's interesting because you can go  
ahead and do the opposite, can do  
pastoral but and like an inverted sense,  
when the artist directly draws attention  
to the endangered environment, so in  
other words, everything that we've been  
talking about for the most part from  
Theocritus, and even before with Sappho,  
the artist is focusing on the  
natural scene and portraying a natural  
scene. It's also the case that, and in  
part, and often because, it's sort of an  
inverted view of what real life is about  
and again, instead of talking about  
the city where things are horrible  
and there's pollution and crime and  
poverty and all that, imagine the  
countryside free of all that. But what if  
you actually faced up to the  
problems directly, and instead of looking  
away from the problems, you firmly turned  
your attention to them?  
What would that be like? So you could  
call that anti-pastoral, and in some  
sense that's misleading, as these works

function like traditional pastoral, as they do draw attention to both scenes, so if you are a careful critic, and you read something like Theocritus, that, yes he is portraying a natural scene: the environment, but he's also in the bargain. If you read carefully, portraying his own view from the city, view from the **poles** in Thoreau's words, view from the living room, so you can learn about the actual situation too, if you read carefully, but in more recent times we've had sort of anti-pastoral artists, and they firmly looked at problems. I'll give an example of Edward Burtynsky 2007, I think that's right, produced this film, or the subject of a documentary, Manufactured Landscapes, I traditionally, or in the past, have had students watch this film, it's definitely worth watching, but there's so many more pressing films that I thought it would be interesting that subsequently have come on the scene since then like Cowspiracy. They kind of bumped Manufactured Landscapes out of the class, but let's look at some images from it to get an idea of what I'm talking about here, and this will conclude today's lecture. So this is one of Burtynsky's photographs, and he principally is a photographer,

although he was the director of a  
subsequent film after this, but he,  
he mainly does pictures and photographs  
and that's what people know him for, and  
they have a new, very large scale by the  
way, they're often like, I'm not sure this  
one but they're often as tall  
as a person, and taller, and you go into a  
gallery whether, it's a show or  
they're being sold there, they cover like  
a big part of a wall, but there's  
something familiar about a scene like  
this, it may not seem familiar, but if you  
look at it, it's meant to evoke something  
and what is it it's meant to evoke, that.  
It's meant to be a stream going  
through a scene; this is a pastoral scene.  
This is a classic pastoral scene, it  
looks very inviting, wouldn't you like to  
go have a picnic there. Note how this  
stream also is giving life to it's, kind  
of hard on sure what a resolution or  
what size screen you're watching this  
at, but it's very green here, and less so  
in the background. Maybe this is a  
Southwestern locale, not really sure, but  
the stream is giving life to the  
immediate area there. That's what it does.  
But it's there to  
remind us of something that  
we've seen before. Let me get out of the  
picture here, and in fact it's gesturing  
toward that, sorry let's just take

that out, let's go back to this again and look at it this picture. This photograph is gesturing toward that other one, it's causing you to do that work. So, knowing that this is the reality of certain landscapes, where pollution is this horrible, and where this Burtynsky does such a great job of this, note that here the whole background and all is dead, there's no life here whatsoever. Instead of giving us that, and not telling us that he, who was so interested in painting it because the reality was that he decides to turn right around from that and look at the reality of life there, and in fact that's why I say he's been gesturing toward it all along. This is anti-pastoral in the sense that it's not imagining a perfect flipside of the real environmental problem and Burtynsky is it here, were we're not talking about politics, we're talking about environmental problems. He wants to firmly look at the environmental problems but he will give you the opposite scene to look at, and note that it is actually giving life for us. The other river is destroying and I don't know where he found that scene that he photographed, that

amazing orange-red river but it's just  
a wonderful counter to this.

I'm just not

used to seeing things like this

and by the way, that's Burtynsky's

point. He's gonna give us all sorts of

things like this that were not used to

seeing, but he feels that we have to see

them, so he's just the

opposite, we can even say if

Henry David Thoreau writes about

Walden Pond, is this an incredibly

beautiful, wonderful, natural place, but

fifteen miles north of where he

was writing was Lowell Massachusetts, 50

miles north of Walden Pond, and that was

the largest industrial center in the

United States at the time. It was the

closest thing that the US had to

England's big industrial city, Manchester.

Theroux could have written a story about

that, but he doesn't. He turns away and he

imagines the perfect thing, so it's a

Burtynsky, he would just photograph

beautiful natural scenes now I think, and

I want on the record of saying, I think,

as much as I respect Theroux in different

ways that was there was a cop out, he

should have been looking at Lowell

Massachusetts, and all the environmental

cultural problems at the time, other

people would. So, the same year that

Walden was published 1854, Charles



Dickens writes *Hard Times* about, essentially about, Manchester. It's called Coketown, like coal town but it's really Manchester in cities like it.

Burtynsky is not shying away from the challenge of looking at real environmental devastation, even the trees in the background here are dead.

So the order is reversed in the sense that you're not given the natural scene to then imagine what the counter would be like.

These photographs draw attention to both the endangered and pristine landscape, so it might seem that his entire subject is that devastated landscape with that orange red stream going through it, but he really is invoking the other one as well, and even though you might not think about it because you buy into his representation, the other one is there and it's sort of in your mind, in the same way that an urban audience rely reading about what a wonderful pastoral scene it was like as free of crime and poverty and all sorts of things. They would have been definitely thinking a lot about all dear urban problems with pollution and crime and poverty and things like that.

Because environmental devastation has sped up and since the so-called

Industrial Revolution in the last few hundred years, especially in the West, it's often the case now that artists are not depicting pastoral perfect scenes as much as they once were, but now you have essentially pastoral artists like Burtynsky drawing, attention to endangered landscapes and in doing this, there's a certain advantage because it avoids the danger that you would actually think that the pristine landscape was the actual subject of the pastoral work, so you get so into Wordsworth's writing and his beautiful depictions of the Lake District and the little town where he lives Grasmere, and in a very rural part of England that you would forget that the industrial revolution was taking place in places like Manchester. You do the same with Thoreau, and just forget about that all together. Well you're not gonna forget about it with this kind of anti-pastoral. When you see that scene you're not going to think that, first off think about a beautiful thing although, of course that's exactly what Burtynsky wants you to do. These are sort of rolling little Hills here, in a certain kind of way, maybe not as directly of octaves

that wonderful stream was, but that  
is the basic idea here, that  
you want to get readers or viewers  
in the form of the kind of pastoral,  
you're doing you want to get them (I'm  
taking myself out here because I don't  
want to take attention away from the  
scenes, but I want you to see me making  
the point) you want to get  
people thinking about endangered  
environments and what Burtynsky is doing  
is just that. He's all about that so,  
and again you have this problem,  
that if you go with the  
traditional way of doing pastoral and  
you just talk about the countryside  
being perfect, you wait a few  
centuries or a couple thousand years and  
people reading it or viewing the art  
you're never gonna think of things  
probably weren't pretty perfect back  
then. Well in Theocritus's time,  
2,300 years ago things were  
really probably, really nice in the  
countryside, and yet that is a real  
projection made by pastoral, so  
you might lose sight of the true  
subject. But there's no such danger in  
Burtynsky and people like him is  
not going to think that this  
guy is, I mean there's no danger  
you're it's in your face  
and Burtynsky's photographs are just

really in your face, so let's go through a few of them. This is in Bangladesh. It's very striking in the film, and I'll get out because I'm ruining the scene, because what's happening here these are old ships that are no longer serviceable, and what they do is they wait to time, and unfortunately Bangladesh you have, like during the monsoon season and all, very high tides and all, and they bring these ships ashore and they beach them. and then and the film is very striking. Bangladesh's, it's a very poor country. 40% of people in Bangladesh have food insecurity problems, but in a really big way. So people need something to do, actually go out here, and we'll cut these up and start carrying them away, and even though there's like oil and gook in them and all, but Burtynsky wants you to think of something when you're looking at that, and (sorry it's not the button I want.) He wants you to think of this, that's what the ocean should look like. That's the ocean that pastoral writers and pastoral artists have depicted, and that's ocean that's what you imagine, Burtynsky wants to smack you in the face with that, that is an ocean scene, and then again, there's no missing it. I mean you are confronted with environmental devastation and Burtynsky does a good

job here and we're gonna see how these  
are connected with the people  
that have to do this work. The social  
justice issues as well, you may know that  
there Rana Plaza disaster, which is sort  
of fueled by the fast fashion industry,  
also happen in Bangladesh, so if you're  
not familiar with any of that don't  
worry we're gonna watch a film called  
"The True Cost," which will confront you  
with this sort of thing, in that case not  
so much just the environmental  
devastation, but the incredible social  
justice issues involved, as well another  
scene by Burtynsky, kind of like the  
first one, you might have  
guessed this is sort of what's being  
done, beautiful little stream  
going along the top of the hill,  
but it's an incredible  
photograph in my way. You just can't  
miss the devastation. Here, this is  
actually mountaintop removal coal mine.  
So you may know now, you may have an  
image of coal mines and this is one,  
people went into mines and  
into hills and all  
chipped out pieces of coal, it's  
still done in certain parts of the  
country, in Appalachia it's not  
uncommon but in broad parts of the  
country including Appalachian, you do  
mountaintop removal where you have

massive machines and you can maybe see  
them here the trucks working down here  
and all, literally will take a mountain  
and take the top off and then burrow  
down in it and they get all the if the  
soil and rocks and everything  
there, and they sift through and they get,  
the coal,` but why is in,  
Burtynsky some of his earliest works  
were of coal mining in the United States,  
and manufactured landscapes spends a lot  
of time looking at like China and  
Bangladesh, and other areas, this is what  
he wants you to think of, a beautiful  
valley, right a beautiful valley tucked  
in the mountains and all, this is this is  
the thing that's become endangered, and  
this is the reality of what that looks  
like today, so that would be anti-pastoral.  
It's the same basic notion of  
pastoral, except we've come a long way  
and over 2,000 years since  
it was an order it as an art form by  
Theocritus, now we have a direct  
awareness and concern over the  
environment and pastoral and that  
should tell you something about pastoral,  
that yes, it's been  
allegorical and through time and that's  
very important no doubt about it, but the  
other fact is that it's also often been  
concerned about the environment or  
motivated by concern or the environment

and present state of human culture, even if the artist wasn't fully aware that was a central issue for them, it often has been, so incredibly important form, and between Edward Burtynsky in the 21st century here in Theocritus, there is an enormous amount of pastoral that's gonna be written. We're gonna touch on some of it, and we're gonna touch on, for example with Walden, a really important and interesting work, we'll talk about in lots of different ways but it's also pastoral. We're gonna look at As You Like It, Shakespeare play. We look at its pastoral so know what pastoral is, and know that it's a certain way of depicting representing the landscape, gesturing to the landscape, and it also it reinforces this notion that human beings once had this perfect relationship to the planet, now lost. Okay so next time we're going to be moving away from Greeks and agriculture into Roman culture, but we're on a stay with pastoral because Virgil is one of the most important artists in the history of pastoral, some would argue the most important, even more important than Theocritus, but we'll get to that with the at the next lecture.

Take care

