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Michael O'Dea, ed., *Jean-Jacques Rousseau en 2012. Puisqu'enfin mon nom doit vivre*. Oxford. Voltaire Foundation, 2012. 287 pp. \$99.00 U.S. (cl). ISBN 978-0-7294-1039-7.

Review by Masano Yamashita, University of Colorado at Boulder.

In celebration of Enlightenment philosopher and writer Jean-Jacques Rousseau's three-hundredth anniversary, Michael O'Dea has assembled a rich multi-disciplinary volume of thirteen essays that explores contemporary perspectives and proposes new directions in Rousseau scholarship. Acknowledging the fact that the 1960s and 1970s constituted a veritable Golden Age of Rousseau studies via the explosion of French theory (namely, deconstructionism, post-structuralism and phenomenology by way of Geneva), O'Dea seeks to elucidate what is left to probe and more importantly, what is at stake—theoretically, politically, aesthetically, and methodologically—in reading Rousseau in the twenty-first century. His well-curated collection draws attention to the vigor and breadth of twenty-first century Rousseau studies by bringing together an eclectic team of Rousseau specialists, including philosophers, musicologists, literary critics and a political theorist, to re-assess the place of Rousseau in the intellectual, social and literary history of the Enlightenment.

The volume of essays is divided into four thematic groupings. The first part of the volume is devoted to "Identities." Jean-François Perrin frames Rousseau's rich understanding of intersubjective relations by examining the tensions in Rousseau's correspondance between two competing conceptions of friendship. One is utilitarian and wordly, stemming from elite, polite Enlightenment sociability, positing a service-oriented social world of art patronage, built on mutual services and benefits. The other is rooted in the Ancient, idealizing culture of friendship set forth by Cicero and Seneca, that proposes the pleasures of friendship as a pure end in itself. Perrin persuasively argues that the friendship and subsequent break-up between Diderot and Rousseau in their correspondance supplies an important case-study in the understanding and critique of Enlightenment sociability. Claude Habib also fruitfully pairs Rousseau and Diderot in order to investigate Rousseau's conception of feelings by contrasting it with Diderot's figuration of extreme emotions. This turn toward affect enriches the recently revitalised field of eighteenth-century affect theory (see for example in the recent 2012 issue of *L'Esprit Créateur* on *Rousseau and the emotions*). Habib underlines the distinct qualities of affects for Diderot: they were violent, excessive and by virtue of being irrespressibly "communicables," (p. 68) involved the many. For Rousseau, by contrast, feelings were intensely personal and singular.

Ourida Mostefai's essay analyses the literary figuration of failure as a core component of Rousseau's authorial strategy in fashioning a compelling public self-image. In spite of the writer's extraordinary literary success, Montesfai argues that Rousseau cultivated misfortune and failure as an autobiographical counterpart to his theoretical arguments about social alienation and the need to safeguard natural innocence. The motif of failure, seen from this framework, serves as a sign of the modern author's success and moral integrity.

Jacques Berchtold presents an elegant essay that conjoins Rousseau's treatment of rhetoric, the character of nations, and eighteenth century conceptions of selfhood. Tracing the writer's suspicion of a rhetoric of "bel esprit" and "le brillant" as emblematic of French urbanity in *Julie or the New Heloise*,

Rousseau judge of Jean-Jacques, and Rousseau's musings on musical styles in *Lettre sur la musique française*, Berchtold shifts focus onto an alternative stylistic register of brilliance endorsed by Rousseau which is the pure, unadorned light of truth and virtue.

The literary critic Philip Stewart alters conventional proto-Romantic understandings of Rousseauian subjectivity by analysing the "centripetal" forces that drove his descriptions of absorption into nature. Stewart advances the idea that these moments of absorption and communion with nature paradoxically constituted a withdrawal into the self, a singular experience of inwardness. This piece complicates dominant understandings of Rousseauian selfhood as fusion into Nature.

The second section of the collection comports new contributions to Rousseau's multiple inscriptions in *Begriffsgesichte*. Bruno Bernardi revises accepted understandings of the eighteenth century Habermassian public sphere by shifting focus to the affective underpinnings of public opinion in Rousseau's political theory. Bernardi underscores Rousseau's deviation from rationalist conceptions of group identity and polities by studying the role played by feelings as a unifying social cement: "ce sont les passions de cohésion qui confortent la communauté politique" (p. 124). Further, public opinion is the vital supplement of the general will, since as Bernardi demonstrates, opinion fulfills the powerful function of making people love and desire the public good. Bernardi shows us the necessity of re-reading Rousseau's *Social Contract* in light of other eighteenth century reflections (Montesquieu, Saint-Lambert, the *Encyclopédie*) on what has been perceived as the elusive conceptual linkages between manners (*moeurs*), opinion and collective life.

Although *Contrat Social* and *Emile* were written during the same period in Rousseau's career and both published (and subsequently censored) in 1762, very little work has been done on the possible articulations between these two texts. Political theorist John T. Scott fills this lacuna by focusing on the problematic status and legibility of a small section of *Emile's* chapter five as "summary" of the *Contrat Social*. Scott pays exquisite attention to the economy of *Emile's* text in relation to Rousseau's other political writings by underlining the multiple disjunctures between the presentation of *Emile* as aiming at the formation of a man "et non un citoyen" amidst an imperfect French civil society (p. 132) and the *Contrat Social's* presentation of an ideal polity. Further, the political summary in *Emile* occupies a section that is separate from the rest of the work. Scott underscores the necessity of turning to this fictitious work of Rousseau in order to come to a fuller understanding of his political thought.

Another significant contribution to Rousseau and Enlightenment *Begriffsgeschichte* is Michael O'Dea's elegant essay on the overlooked concept of interest in Rousseau. Much critical attention has been paid to Rousseau's moral genealogy of self-love and selfish love, yet relatively little work has been done on the importance of interest in Rousseau's social theory and aesthetics. O'Dea draws on recent scholarship to emphasize Rousseau's integration of interest in his anthropology and in his modelization of human well-being, proving the degree to which Rousseau engaged with the same conceptual categories as his philosophical adversaries, as opposed to working outside of the framework of Enlightenment materialism. Rousseau's understanding of the category of interest also helpfully allows us to overcome the separation between self love and selfish love by providing a moral concept that is a constant in human behavior.

A third section is devoted to the topic of Music and beaux-arts. Highlights of this section include two original essays by musicologists Claude Dauphin and Jaecqueline Waeber. The provocative question examined by Claude Dauphin is how Rousseau intervened, if at all, in Enlightenment debates on slavery and the deportation of Africans to the New World. The point of departure of this essay is the possible interpretations of Rousseau's ostensible silence regarding the eighteenth century slave trade. Dauphin elucidates Rousseau's position on slavery by focusing attention on his musical piece adapted from a creole poem titled "Chanson nègre," authored by a government official of Port-au Prince, La Mahautière. Dauphin argues that Rousseau subtly encoded his own thoughts into this melody to

express his dismay at the social injustices of the Atlantic slave trade, advancing “[1]a recomposition musicale du poème créole de la Mahautière sous le titre de ‘Chanson nègre’ révèle assurément chez Rousseau une empathie pour les damnés de la terre de son époque” (p. 184). Dauphin goes on to argue persuasively that Rousseau was in fact very aware of Haiti and its theatrical scene, closely following the reception of the staging of his own *Devin du Village* in Saint-Domingue. This eloquent depiction of a creolized Rousseau, composing his melody as a “cryptogramme musical,” makes an important contribution to recent studies of the complex perspective of the European Enlightenment on the slave trade.

Musicologist Jaecqueline Waeber focuses on the aesthetic and pedagogic implications of Rousseau’s professional experiences in music copying. Far from considering music copying as a devalued type of intellectual labor, Waeber demonstrates that music copying and the secretarial work of note-taking both stood as important didactic activities for Rousseau in musicology, his cultivation of literary taste, and the study of foreign and dead languages (Italian and Latin). It is clear that the activity of reading the margins of Rousseau (his minor texts, his secondary activities) still provides fertile terrain for new understandings of eighteenth-century culture.

The fourth and final section of the collection is devoted to the reception of Rousseau’s work. Shojiro Kuwase turns to eighteenth-century critical receptions of Rousseau’s *Confessions* to demonstrate how authors and critics unsuccessfully tried to assimilate Rousseau’s memoirs to its literary antecedents (Descartes’ *Méditations métaphysiques*) or contemporary models of self-writing. Kuwase highlights the unusual degree of discomfort experienced by eighteenth century critics in their attempts to analyze Rousseau’s work. This discomfort can be explained in part by Rousseau’s own efforts to demarcate his work with past literary models, and in part by of the split nature of Rousseau’s relationship with his contemporaries, who were divided between venomous detractors and faithful advocates. Lastly, Kuwase argues, the problematic status of the literary exposition of the private still poses hermeneutic questions regarding exemplarity and the limits of *bienséances*. Rousseau’s self-writings demand a new type of reader’s manual. François Jacob posits Rousseau’s lasting influence on the literary landscape by considering the pastiche of Rousseau’s *Confessions*, the Scottish writer William Boyd’s 1987’s *New Confessions*.

By demonstrating the plurality of readings and approaches to Rousseau’s oeuvre, *Jean-Jacques Rousseau en 2012* showcases the continuing provocations of Rousseau as political theorist, music specialist, writer and cultural critic.

LIST OF ESSAYS

Jacques Berchtold, “Le procès du faux brillant dans les *Dialogues*”

Bruno Bernardi, “Rousseau et la généalogie du concept d’opinion publique”

Claude Dauphin, “La ‘Chanson nègre’ de Rousseau: une note de lyrisme dans cette humanité déchue”

Claude Habib, “Emotion feinte, émotion vraie”

Shojiro Kuwase, “La première réception des *Confessions* de Rousseau et leur mise en rapport avec les écritures du soi: une difficile appropriation”

Ourida Mostefai, “Illumination et Historia Calamitatum: postures de l’échec chez Rousseau”

Michael O’Dea, “L’intérêt chez Rousseau: une réhabilitation en cours”

Jean-François Perrin, “Un questionnement radical de la civilité des Lumières: la question de l’amitié dans la correspondance de Rousseau durant la crise des années 1757-1758”

Philip Robinson, “Jean-Jacques Rousseau créateur: un autre Rousseau”

John T. Scott, “*Emile* et les principes du droit politique: le précis partiel du *Contrat social* et la double visée de la théorie politique de Rousseau”

Philip Stewart, “Le moi origine et fin: de la création à l’implosion”

Jacqueline Waeber, “Rousseau copiste de musique: l’envers de l’auteur?”

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