

2019 XXIst Rousseau Association Colloquium
XXIème Colloque de la *Rousseau Association*

Rousseau and Aesthetic Experience: Art – Nature – Politics

Rousseau et l'expérience esthétique: Art – nature – politique

June 6–9, Piperska Muren, Stockholm, Sweden

The Department of Culture and Aesthetics, Stockholm University

Organizers | Directrices du programme: Jennie Nell & Maria Gullstam

PROGRAM
ABSTRACTS
ACADEMIC BIOS
LIST OF PARTICIPANTS IN ALPHABETICAL ORDER



This conference has been made possible by generous funding by the Swedish Foundation for Humanities and Social Sciences (Riksbankens Jubileumsfond) and The Swedish Academy (Svenska Akademien).

Venues with links to maps

Kristinehovs malmgård: Kristinehovsgatan 2, Stockholm

<https://www.google.se/maps/place/Kristinehovs+Malmg%C3%A5rd+ek+f%C3%B6r/@59.3182154,18.0393253,17z/data=!3m1!4b1!4m5!3m4!1s0x465f77dcb0c7bac7:0x6a6865f3e21ca666!8m2!3d59.3182154!4d18.0415141?hl=en>

Piperska muren: Scheelegatan 14, Stockholm (Oscarssalen = name of the room)

<https://www.google.se/maps/place/Piperska+Muren/@59.3308324,18.0431374,17z/data=!3m1!4b1!4m5!3m4!1s0x465f9d6289bb744b:0x439ee91a6afac65a!8m2!3d59.3308324!4d18.0453261?hl=en>

Ulriksdals slottsteater Confidencen: Slottsallén 3, Solna

<https://www.google.se/maps/place/Stiftelsen+Ulriksdals+Slottsteater/@59.3860489,18.0135588,17z/data=!3m1!4b1!4m5!3m4!1s0x465f9c35f18bcfcf:0x5caa29b162e2c69d!8m2!3d59.3860489!4d18.0157475?hl=en>

Hasselbacken: Hazeliusbacken 20, Stockholm

<https://www.google.se/maps/place/Restaurang+Hasselbacken/@59.3252655,18.0967087,17z/data=!3m1!4b1!4m5!3m4!1s0x465f82aad6ee788d:0xb90e2b7d1f4bbaf6!8m2!3d59.3252655!4d18.0988974?hl=en>

CONTENTS

Program.....	5
Abstracts.....	12
Academic bios organizers.....	26
Academic bios speakers.....	27
Academic bios panelists.....	38
List of participants in alphabetical order.....	44

Thursday 6 June Kristinehavs malmgård

Registration, Welcome, and Keynote Lecture

16.00–16.45: Registration and mingle in Kristinasalen
Coffee/tea and sandwich

16.45–17.00 Welcome address, Jennie Nell & Maria Gullstam

17.00–18.00 Keynote Lecture: Martin Rueff: “L’historien et le peintre”

18.00–19.15

Rousseau’s music aesthetics and Swedish 18th century music: Jennie Nell & Maria Gullstam
with Bernt Malmros (square piano), Anna Nyhlin (song) and Martin Bagge (song)

19.15: Introduction to Kristinehavs malmgård: Anders & Anna Löfgren

19.30 Buffet dinner: Traditional 18th century Swedish food

Friday 7 June Oscarssalen, Piperska Muren

The Political Power of Art

SESSION 1 09.00–10.30

Flora Champy

“Je sentais tout en me faisant petit, je ne sais quoi qui m’élève l’âme”: expérience esthétique et conscience morale chez Jean-Jacques Rousseau

Jason Neidleman

“My Reason Chooses the Sentiment My Heart Prefers” Rousseau on Storytelling and Political Imagination

Patrick Cox

The Contingency of Rousseau’s Aesthetics upon an Audience’s Moral Development

COFFEE 10.30–11.00

SESSION 2 11.00–12.30

Ourida Mostefai

The Theater of Cruelty: Spectacles of Vice and Virtue in Rousseau

Christopher Kelly

The *Lettre à d’Alembert* Revisited

Martin McCallum

Ugly Conscience: Fanaticism, Order, and Aesthetics in Rousseau and Shaftesbury

LUNCH 12.30–14.00

SESSION 3 14.00–15.00

James Swenson

“Il n’y a rien de plus réellement beau que l’indépendance et la puissance”

Rudy Le Menthéour

“Voilà la citoyenne.” Rousseau et la réinvention du sublime

Coffee 15.00–15.30

SESSION 4 15.30–16.30

General discussion chaired by Jennie Nell

Discussion panel:

Adam Burgos, Elena Dahlberg, Johannes Heuman, Marianne Molander Beyer, Pauline McKenzie Aucoin, John T. Scott, Zev Trachtenberg

SESSION 5 16.30–18.00

Rousseau Association Business Meeting

Evening free to explore Stockholm

Saturday 8 June Oscarssalen, Piperska Muren

The work of art: Creation, Imitation and Reception

SESSION 1 09.00–10.30

Christophe Martin

Rousseau et le “pays des chimères”: expérience esthétique et fiction philosophique

Brigitte Weltman-Aron
Donner à voir: le portrait chez Rousseau

Trip McCrossin
Rousseau's unorthodox understanding of "le moi"/"the self" as dynamic and performative in *Émile* and *Pygmalion*

COFFEE 10.30–11.00

SESSION 2 11.00–13.00

Jacqueline Waeber
Inné ou acquis? Rousseau, génie musical et "*di prima intenzione*"

Nathan Martin
Two Kinds of Imitation in Rousseau

Martin Stern
"Sans pouvoir dire où est le charme qui a produit cet effet ...": récits et expériences du concert chez Rousseau

Pierre Saint-Amand
Dissonance et charivari: La leçon de musique de Venture

LUNCH 13.00–14.30

SESSION 3 14.30–15.30

General discussion chaired by Maria Gullstam

Discussion panel:
Anna Cullhed, Petra Dotlačilová, Pamela Gay-White, Roland Lysell, Bernt Malmros, Ourida Mostefai, Willmar Sauter, Ruth Tatlow

Transportation by chartered bus to Confidencen 15.40–16.30

SESSION 4 16.30–17.30

Fredrik Forslund (CEO of Ulriksdal Palace Theater Confidencen)
Introduction to the palace theater

Maria Gullstam, Petra Dotlačilová & Willmar Sauter
Presentation of the research project 'Performing Premodernity'; producers of the evening's performance

17.30–18.45 Sandwich dinner in the garden

19.00–ca 21.30 PERFORMANCE of Rousseau’s *Pygmalion* and *Le Devin du Village* at Confidencen. Musical leader: Mark Tatlow

Sunday 9 June Oscarssalen, Piperska Muren

The Nature in Art and Art in Nature

SESSION 1 09.30–11.00

John T Scott

“Rhetoric and Aesthetics in the Spectacle of Nature”

Daniel Dumouchel

“Rêverie et expérience esthétique de la nature. Ce qui reste du spectacle de la nature dans les Rêveries du promeneur solitaire“

Zev Trachtenberg
The performance of naturalness: Elysium as second nature

COFFEE 11.00–11.30

SESSION 2 11.30–13.00

Ya Du
The sentiment of existence as an aesthetical sentiment

Carole Martin
Belle nature, art (du) pauvre: du rejet d'une esthétique de l'ostentatoire à la richesse de sentiment chez J.-J. Rousseau

Jean-Luc Guichet
L'art à l'épreuve de la nature – Éducation musicale et nature chez Rousseau

**LUNCH 13.00–14.30 with The Swiss Ambassador to Sweden
Dr. Christian Schoenenberger**

SESSION 3 14.30–15.30

Celia Abele
“Sensing Nature: Rousseau’s Herbaria as Pedagogical and Philosophical Practice”

Diana Moore
Rousseau’s Gardening Aesthetics: From Eden to Enlightenment

COFFEE 15.30–16.00

SESSION 4 16.00–17.00

General discussion chaired by Ourida Mostefai

Discussion panel:
Staffan Bengtsson, Elisabeth Mansén, Jason Neidleman, Mathias Persson, Gemma Tidman,
Brigitte Weltman-Aron

17.30–18.45 Transportation by chartered boat to Djurgården

19.00 Dinner at Hasselbacken

ABSTRACTS

THURSDAY 6 JUNE KEYNOTE LECTURE

Martin Rueff

L'historien et le peintre

On se souvient de la formule du Français, le personnage de Rousseau juge de Jean-Jacques: Jean-Jacques serait “le peintre de la nature & l'historien du coeur humain”. On s'appliquera à comprendre chacun de ces termes et à les articuler. Car si Rousseau semble avoir peu donné à l'esthétique picturale, il est clair qu'une partie de son lexique esthétique et philosophique est pictural. Qu'est-ce que propose un peintre quand il s'applique à la nature? Est-ce un portrait? Un tableau? Selon les théories des fictions propre à Rousseau, la question est ontologique.

Elle se complique d'un tour quand il s'agit de rapprocher le peintre de la nature et l'historien du coeur – comment penser les rapports du peintre et de l'historien, mais aussi ceux de la nature et du coeur?

FRIDAY 7 JUNE SESSION 1
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Flora Champy

“Je sentais tout en me faisant petit, je ne sais quoi qui m'élevait l'âme”: expérience esthétique et conscience morale chez Jean-Jacques Rousseau

Nous examinerons les liens entre expérience esthétique et formation collective des idées morales chez Rousseau, à partir de l'étude de sa représentation de l'Antiquité. Les textes fameux des *Confessions* sur la découverte des *Vies des hommes illustres* de Plutarque et du Pont du Gard, traditionnellement lus comme la simple manifestation d'une nostalgie patriotique, constituent également, et peut-être même avant tout, des récits d'expériences esthétiques fondatrices : grâce au texte d'Amyot, et en admirant l'architecture d'un monument romain, Rousseau perçoit les potentialités éthiques ouvertes par une socialisation réussie. Les questions en jeu dans ces textes autobiographiques se trouvent développées dans plusieurs autres textes sur l'esthétique publique : le contre-exemple que constitue la tragédie grecque

dans la *Lettre à d'Alembert*, mais aussi les développements sur la décoration des monuments publics dans les *Considérations sur le gouvernement de Pologne* et la réflexion sur le rôle de l'imagination collective dans l'*Émile*. Le statut complexe de l'exemple antique permet de mettre en évidence les multiples implications de l'expérience esthétique : si les peuples antiques ont su élaborer et formaliser des dispositifs artistiques permettant d'éprouver l'appartenance à la société, il n'est possible de les imaginer à l'heure actuelle qu'avec des moyens d'expression bien différents. L'évolution du goût, qui rend désormais incompréhensibles certaines expériences esthétiques, manifeste l'incapacité des Modernes à concevoir certaines idées morales. Ainsi, la confrontation de ces différents textes permet de corriger l'image simplificatrice d'un Rousseau dénonciateur des arts comme instruments d'asservissement. On peut à partir de là tenter de comprendre comment l'expérience esthétique, parce qu'elle se situe au carrefour de l'éthique et de la politique, peut constituer chez lui une voie d'accès privilégiée à la formation d'une conscience morale.

Jason Neidleman

“My Reason Chooses the Sentiment My Heart Prefers” Rousseau on Storytelling and Political Imagination

This essay begins from the premise that both political theory and political ideology can be usefully conceptualized as forms of storytelling. The difference between the discursive reason that is typically thought to structure political theory and the emotional or rhetorical register that is said to be the basis of political ideology is not as significant as the way in which both are structured by narrative and imagination. This approach to politics suggests a commensurate critical or normative apparatus for evaluating political arguments and ideas. It will not be, or at least it will not exclusively be logical coherence or theoretical consistency that serves as the basis for normative evaluation of political storytelling. It will be rather aesthetic or psychological criteria that emphasize the suasive appeal of some stories over others. To use Rousseauian language, it becomes more important to persuade than to convince. Stories are not evaluated on the basis of whether they are right or wrong, correct or incorrect, but rather on the basis of whether they are compelling or not. And different stories will be compelling to different people in different contexts for different reasons. Rousseau understood this very well, which is to say that he was as concerned with which ideas could capture the popular imagination as he was with which ideas could be defended philosophically. Indeed, it is this distinction that drives the seminal critique of rationalism which runs through the entirety of Rousseau's corpus. In his political theory, Rousseau used the distinction between a people and a multitude to great effect. It is storytelling, I argue in this essay, that makes a people out of a multitude. The people, once founded, must be re-founded; stories must be retold and reinforced in the ongoing republican project of ensuring the sovereignty of the general will.

Patrick Cox

The Contingency of Rousseau's Aesthetics upon an Audience's Moral Development

The *First Discourse* levels an attack against the arts (and the sciences) for corrupting men's morals. L'Académie de Dijon's proposed question suggested that morals had been purified within recent history, and that there was uncertainty about whether the arts were the cause of this purification; Rousseau added an alternative proposal in his rejoinder, namely, that the arts had led to their corruption. By warning us not to pursue the arts so eagerly, he seeks to preserve society's self-sufficiency, natural sentiment (i.e., *amour de soi* and pity), and useful pursuits, all of which diminish as artists increasingly appeal to base passions and as the arts

offer avenues for false moral fulfillment. Once one has conceded to Rousseau that the arts lead society as a whole to vanity, to profligacy, and to weak morals, Rousseau will grant that the arts can mitigate the ills of a corrupt society and guide it to virtue. A society that has preserved its natural sentiment and has not been given over to the corrupt passions would be better off without the arts, whereas a bad society can benefit from the mental distractions provided by aesthetic experience. The duality of this principle of aesthetics demonstrates Rousseau's consistency in arguing against a theatre for Geneva while producing artistic works of theatre, music, and literature for Paris. Moreover, one should distinguish not only among societies but also within them and may promote the arts when the person in question would not be corrupted by their study or pursuit. Such exceptionally developed individuals pursue their studies to better themselves and others, rather than to practice deceit, and would refrain from the vain and prodigal concerns that most people would develop by exposure to the arts.

SESSION 2

Ourida Mostefai

The Theater of Cruelty: Spectacles of Vice and Virtue in Rousseau

In the *Letter to d'Alembert* Rousseau offers a repudiation of the claims made on behalf of the theater as a school of virtue and citizenship. In his rebuttal to d'Alembert's proposal to establish a permanent theater in Geneva Rousseau argues that the theater is incompatible with citizenship. Instead, Rousseau claims, its effect is to isolate each spectator in his own self interest and thus to prevent any meaningful unity: "L'on croit s'assembler au Spectacle, et c'est-là que chacun s'isole." Theater separates the spectator from the world as well as from the self and it does so by creating the illusion of community. Neither the representation of vice (in tragedy) or of virtue (in comedy) can result in a meaningful experience as the spectator's tears or laughter are nothing more than the instruments of his delusion. Rousseau's claim that the theater is incompatible with any sense of political or civic virtue rests on an analysis of the effects of the representation on spectators—and by extension, on society. This paper will focus on these effects by examining some key scenes depicting dramatic performances in Rousseau's writings. We will see in particular how Rousseau's critique culminates in the terrifying scene in *Emile et Sophie, ou les Solitaires*, where a distraught Emile finds himself in the confines of a theater and unable to escape. When he is finally able to free himself he realizes that the hand that has been clutching his chest during the spectacle is now covered in blood. Such is the price to be paid for the illusion of tranquility, Emile realizes. This, we will argue, is the natural development of Rousseau's argument in the *Letter to d'Alembert*.

Christopher Kelly

The *Lettre à d'Alembert* Revisited

Recent scholarship has explored some of the complexity of Rousseau's position in the *Lettre à d'Alembert*: his personal taste for the theater, his praise of the theater of ancient Greece, the theatrical dimension of the entertainments that he suggests as alternatives to theater, and his own authorship of theatrical works (plays and operas). This scholarship usually presupposes that these tendencies run against the grain of the argument of the *Lettre* which urges the Genevans not to establish a publicly funded theater. Nevertheless throughout the *Lettre* Rousseau insists that this is "a question concerning which it is perhaps not for me to answer with regard to us." I propose to examine Rousseau's explicit and repeated insistence that he is

not answering this question and the opposite impression he creates. Rousseau's discussion of the theater contains a reasoned argument that leaves the issue in suspense, but it also contains a series of aesthetic scenes in which he presents pictures of good and bad social conditions. The effect of these vignettes is to bring about an identification with a sort of community that excludes the theater or replaces it with a different sort of entertainment. In short, Rousseau presents both a rational argument and an artistically or rhetorically contrived appeal to the passions. Furthermore, the two are deliberately placed in some tension with each other. The *Lettre* is an important example of Rousseauian political deliberation in which citizens have to think about good policies in terms of their vision of the sort of community to which they belong. This vision depends upon an aesthetic representation as much as it does on a rational calculation.

Martin McCallum

Ugly Conscience: Revisiting Fanaticism, Aesthetics, and Order with Rousseau and Shaftesbury

This project approaches fanaticism in Rousseau from a perspective that focuses on the fanatic's distorted aesthetic sentiment of the moral order. I do so by examining Rousseau's concepts of fanaticism and order in "Profession de foi du Vicaire Savoyard" (1758), the "Lettre sur la vertu" (1757), and "Lettres morales" (1757-58), and tracing the strong influence of Shaftesbury's *Inquiry Concerning Merit and Virtue* (1711) on these closely-related texts. Scholars often argue that Rousseau treats fanaticism as an irrational and misdirected passion. I claim that Rousseau instead follows Shaftesbury by defining fanaticism in aesthetic terms: Rousseauian fanatics perceive an ugly and antagonistic world, because they are themselves internally disordered. Like vain people trapped in *amour propre*, fanatics' passions, images, and reason frustrate their holistic evaluation of their good. At the same time, their faculties obscure the intuition of harmonious proportions between their own ends and means and the ends and means of other people – aesthetic experiences that define true conscience. Where the vain merely re-center the world upon themselves, fanatics distort the moral order to reflect their fantasy of an unmediated experience of the divine will. While it is unlikely that Rousseau read Shaftesbury's most sustained treatment of fanaticism, "On Enthusiasm," I argue that Rousseau draws from *Inquiry* a largely Shaftesburian understanding of fanaticism as a (mis)perception of the whole and its beauty. The fanatic's passion is disordering rather than irrational. This conclusion is important, because it places the "civic fanaticism" that animates Rousseau's political project in a more attractive light, as an aesthetic experience of the moral-political order that is at once fanatical and measured. It also offers scholars of fanaticism – who largely follow Voltaire in understanding fanaticism as an effect of excessive passions and extreme ideas – new resources to understand the dynamic play between fanaticism and reason.

SESSION 3

James Swenson

“Il n’y a rien de plus réellement beau que l’indépendance et la puissance”

Near the end of the « Plan d'un gouvernement bon pour la Corse », Rousseau writes : « Comme il n’y a rien de plus réellement beau que l’indépendance et la puissance tout peuple qui se forme est d’abord orgueilleux. Mais jamais peuple nouveau ne fut vain car la vanité par sa nature est individuelle [;] elle ne peut être l’instrument d’une aussi grande chose que de

former un corps de nation. » I analyze the key conceptual problems presented by this passage. After situating it within the “Plan de gouvernement” and with respect to the opposition Rousseau traces throughout his work between *orgueil* and *vanité*, I address Rousseau’s use of aesthetic terminology in moral, theological, and political contexts; the contrast between this statement and the formally parallel but apparently opposed statement, found in both *Julie* and *Emile*, that “hors l’être existant par lui-même, il n’y a rien de beau que ce qui n’est pas”; the question as to whether Rousseau is in fact committed to the notion of a “réellement beau,” what role the attributes of independence and power would play in its constitution; and the question as to whether Rousseau considers “greatness” (“une aussi grande chose”) to be a legitimate goal of political action.

Rudy Le Menthéour

“Voilà la citoyenne.” Rousseau et la réinvention du sublime

La valorisation de la dénaturation républicaine suppose chez Rousseau l’expérience d’un sublime patriotique. Pour que le lecteur accepte que la mère spartiate se réjouissant de la mort de ses cinq enfants au motif que la cité a vaincu (*Emile*, anecdote tirée de Plutarque) relève davantage de l’amour de la patrie que de la monstruosité morale, Rousseau doit susciter un enthousiasme patriotique qui ne peut surgir que dans l’expérience du sublime. Sa théorie de la dénaturation politique ne peut se distinguer d’une esthétique du sublime patriotique qui permet un arrachement à soi-même, c’est-à-dire à « la bassesse de l’intérêt particulier » (*Emile*). Nous verrons comment Rousseau a redéfini les rapports entre héroïsme patriotique et esthétique du sublime tels qu’ils avaient trouvé une formulation classique dans *Horace* de Corneille, où le « Qu’il mourût » du vieil Horace a servi de modèle du sacrifice sublime des sentiments familiaux à l’autel de la patrie pendant tout le 18^{ème} siècle.

SATURDAY 8 JUNE SESSION 1
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Christophe Martin

Rousseau et le “pays des chimères”: expérience esthétique et fiction philosophique

Rousseau, on le sait, associe le phénomène de la création artistique et l’élaboration de fictions à un manque existentiel et au sentiment d’un « vide ». En témoigne exemplairement le récit de la genèse de la *Nouvelle Héloïse* au livre IX des *Confessions*. L’« impossibilité d’atteindre aux êtres réels » jette Jean-Jacques « dans le *pays des chimères* ». Par un remarquable phénomène de métalepse et de translation du créateur à la créature, l’avant-dernière lettre de Julie signe le retour à cet abandon aux chimères qui serait à l’origine même du roman : « Le *pays des chimères* est en ce monde le seul digne d’être habité [...] Ne trouvant donc rien ici-bas qui lui suffise, mon âme avide cherche ailleurs de quoi la remplir ». Or, on sait que cette dimension chimérique est aussi un élément essentiel d’*Emile* : « Depuis longtemps [les lecteurs] me voient dans le *pays des chimères* ; moi, je les vois toujours dans le pays des

préjugés ». Ce n'est pas sa faute, Rousseau le répète à l'envi, si ses contemporains le condamnent à écrire un texte qui ne peut leur apparaître que comme le « roman » d'un visionnaire. Rousseau invite, en effet, le lecteur à imaginer un autre monde possible. L'opposition ontologique de la réalité et de la fiction chimérique s'en trouve renversée. Si c'est bien *faute de trouver un objet d'amour* que Jean-Jacques invente *Julie*, c'est bien aussi *faute de trouver un homme de la nature* que Rousseau en vient à « inventer le roman de la nature humaine » avec l'*Émile*. Il s'agit bien dans tous les cas de *créer un objet dont il n'existe plus de modèle dans la nature*.

Brigitte Weltman-Aron

Donner à voir: le portrait chez Rousseau

Comme l'ont noté plusieurs critiques, de tous les arts, Rousseau porte l'intérêt le plus évident à la musique, mais il n'est pourtant pas dépourvu de toute attention aux arts visuels; même s'il les aborde peu en eux-mêmes, il les fait souvent intervenir à titre comparatif, par exemple lorsqu'il rapproche la mélodie du dessin, et l'harmonie, de la couleur dans *L'Essai sur l'origine des langues*. Rousseau est aussi connu pour les portraits qu'il fait de lui-même, entre autres dans les *Confessions* et les *Rêveries du Promeneur solitaire*. Ces initiatives proviennent de son propre aveu de sa volonté de rectifier l'image « défigurée » de sa pensée et de sa conduite que donnent de lui ses ennemis. Dans cette présentation, j'examinerai trois portraits de Rousseau. Le premier est le célèbre portrait de 1764 par Maurice Quentin de la Tour, que Rousseau a apprécié (Musée Jean-Jacques Rousseau, Montmorency), et les deux autres, respectivement de 1889 (par Maurice Leloir) et de 2009 (par Hélène Builly), évoquent cette image en la transformant. Leloir représente le regard que Rousseau pose sur son image, et anticipe celui que le spectateur pose à son tour sur l'intérieur du logis du philosophe. La troisième représentation revitalise l'héritage du peintre comme celui du philosophe : par le motif à la fois naturel et culturel de la plume et de la feuille, Builly insiste sur le rapport de Rousseau à la nature par l'écriture et donne à penser sur ce qui constitue l'imaginaire visuel. Retracer l'ensemble du rapport à l'image chez Rousseau serait trop vaste pour cette communication. Ces portraits me permettront au moins de cerner ses considérations les plus récurrentes. La justesse du portrait dépasse la considération de la reproduction de traits visibles et se mesure à sa capacité de révéler une intériorité et d'établir une conformité entre l'auteur et ses écrits. A cet égard, les *Essais sur la peinture* de Diderot se demandent avec émerveillement comment l'artiste parvient à faire passer les sentiments cachés de son modèle sur sa toile. Rousseau analyse aussi le portrait comme un révélateur: à la différence de l'introspection autobiographique où, selon Rousseau, le modèle intérieur n'est pas obscur pour le sujet lui-même, c'est dans ce cas le regard d'un autre (le peintre) qui fait accéder à la vérité du modèle. Cette conception de l'artiste comme celui qui donne à voir ce qu'il ignore, ou qui présente ce que le sujet ne sait pas sur lui-même, est reprise dans les deux autres portraits que j'analyserai. Ces images me permettront également de discuter la pérennité et peut-être la modification de « l'exigence optique » (Blanchot) dans le rapport à ce qui est, où le voir informe le dire. Cette relation existe bien chez Rousseau, quoiqu'il fasse intervenir dans sa réflexion le rôle de l'imagination. Le portrait donne donc ainsi à voir pour Rousseau l'invisible dans le visible, ou l'infigurable dans la figure, et par conséquent la possibilité de l'indicible.

Trip McCrossin

Rousseau's unorthodox understanding of "le moi" /"the self" as dynamic and performative in *Émile* and *Pygmalion*

The proposed presentation will attempt to clarify Galathée and Pygmalion's provocative concluding exchange in *Pygmalion* — “Moi”/“Moi!”/“C’est moi”/“Ce n’est pas moi”/“Ah, encore moi”/“Oui, [...] c’est toi, c’est toi seule: je t’ai donné tout mon être; je ne vivrai plus que par toi” exchange — from two related points of view from within Rousseau’s *oeuvre*, one earlier and one contemporaneous. The earlier one is the “Chacun commença à regarder les autres et à vouloir être regardé soi-même, et l’estime publique eut un prix” passage from part two of *Discours sur l’origine et les fondements de l’inégalité parmi les hommes*. The contemporaneous one is the “Tant que sa sensibilité reste bornée à son individu, il n’y a rien de moral dans ses actions; ce n’est que quand elle commence à s’étendre hors de lui, qu’il prend d’abord les sentiments, ensuite les notions du bien et du mal, qui le constituent véritablement homme et partie intégrante de son espèce” passage from book four of *Émile*. The perspective that is proposed to emerge, over the course of this period, is an unorthodox understanding of “le moi,” “the self,” as not only extrinsic, empathetic, and compassionate, but also, as such, equally essentially aesthetic and performative.

SESSION 2

Jacqueline Waeber

Inné ou acquis? Rousseau, génie musical et « *di prima intenzione* »

La conception rousseauienne du génie recèle une ambiguïté qui est au cœur de son expérience musicale. L’entrée « Génie » du *Dictionnaire de musique*—la première définition lexicale de ce terme dans un contexte musical—consacre une perception élitiste du génie qui n’est pas inhabituelle pour l’époque—seul l’homme de génie peut comprendre et expliquer le génie. Qualité intrinsèquement italienne selon Rousseau, le génie lui permet de valider la supériorité musicale transalpine, produit de l’inné—contrairement à la musique française qui ne peut se construire que dans l’artifice de l’acquis. La définition « Génie » ne prend tout son sens que si lue en tandem avec une autre définition du *Dictionnaire*, « *di prima intenzione* », dans laquelle Rousseau explique le *processus* créateur du génie. Or cette définition va à l’encontre d’une conception largement établie du génie comme expression du *furor poeticus*. Rousseau fait référence au célèbre article sur la machine à bas de Diderot (*Encyclopédie*, vol. 2, 1751), invention anglaise de 1589, considérée au XVIIIe siècle comme merveille insurpassée de technologie. En établissant une équivalence entre les opérations de l’esprit créateur et celles de la mécanique de la machine à bas, Rousseau remet profondément en question la nature *innée* du génie musical. Ma communication démontre comment cette tension inné/acquis irrigue toute la conception rousseauienne de l’expérience musicale. Elle motive dès 1742 sa réforme de notation musicale ainsi que l’établissement dans son *Dictionnaire de musique* d’une terminologie musicale détaillée—les termes de « sujet », « motif », « dessein ». Rousseau n’a eu de cesse de « mettre à plat » le mystère de la création musicale, en identifiant toutes ses étapes. L’avènement du style classique et la conception de plus en plus unitaire de la composition musicale confirment d’ailleurs sa clairvoyance.

Nathan Martin

Two Kinds of Imitation in Rousseau

A constant refrain in Rousseau’s later musical writings is that, in order to move its auditors and so take its proper place among the other fine arts, music must attain to the status of “imitation.” The term “imitation,” however, takes on two sharply different meanings in distinct passages from the *Essai sur l’origine des langues* and the *Dictionnaire de musique*.

Sometimes, music imitates the rhythms and inflections of impassioned speech. At other times, Rousseau says that music imitates external objects indirectly, by evoking the same internal “motions” that are aroused by the imitated object. The first account takes “accent” as its central category. Accent originates in the *cri de la nature*, but is taken up and transformed—and in most cases attenuated—in particular languages; some languages are therefore more musical than others, and differences in national musics can be traced to differences in language. This rhetorical conception of musical imitation seems to be Rousseau’s own innovation, though it clearly tropes the received idea that Lully modeled his recitatives on the conventional theatrical declamation of the classical French stage. Rousseau borrowed the second account, in contrast, from d’Alembert’s *Discours préliminaire* to the *Encyclopédie*. In this version, music somehow acts directly on its auditors’ nerves, bypassing any mediation by language and culture. Ideas of this kind appear in Rameau’s writings (especially the *Observations sur notre instinct pour la musique*) and are most fully developed in the later writings of Diderot. Rousseau never resolved this tension between these two incompatible ideas of imitation. As a result, his musical thought exhibits a deep fissure at its most crucial joint. This tension, moreover, tracks a broader dynamic in Rousseau’s thought: namely his temptation towards philosophical materialism under Diderot’s tutelage in the Second Discourse and his subsequent rejection of that temptation.

Martin Stern

“Sans pouvoir dire où est le charme qui a produit cet effet ...”: récits et expériences du concert chez Rousseau

L’œuvre autobiographique, romanesque et théorique de Rousseau contient un certain nombre de récits de concerts. Bien que ces récits n'aient pas le même statut en raison de leur place différente dans l’œuvre, ils possèdent néanmoins des points communs: une description précise des effets de la musique sur l'auditeur, l'emploi d'un vocabulaire stéréotypé emprunté aux codes esthétiques de l'époque sur les effets de la musique (« touchante », « ravissante »...), et l'affirmation de partis-pris esthétiques (primauté affective de la mélodie sur l'harmonie, par exemple). Souvent « théâtralisés » et contenant parfois des éléments suspects, les récits de concerts taisent également certains éléments factuels qui permettraient pourtant de se faire une idée plus précise de l'expérience auditive racontée par Rousseau (lieu, date, programme, nom de l'orchestre, etc.). A ces descriptions incomplètes s'ajoute le plus souvent un silence sur les causes des effets affectifs de la musique sur l'auditeur, ce qui laisse le lecteur dans une certaine incompréhension. On pourrait pourtant s'attendre à ce que Rousseau, musicien et écrivain, trouve les mots pour rendre compte de l'origine des effets de la musique. S'agit-il d'une incapacité de la langue à « pouvoir dire où est le charme qui a produit cet effet » ou d'un silence volontaire? Du coup, quel statut donner à ces récits de concerts? L'expérience esthétique est-elle dans l'écoute du concert lui-même, dans sa reconstitution fictive ou dans les silences de la narration?

Pierre Saint-Amand

Dissonance et charivari: La leçon de musique de Venture

Je reviens sur un épisode du livre IV des *Confessions* dans lequel Rousseau raconte sa rencontre à Annecy avec un musicien itinérant du nom de Venture de Villeneuve. Cet épisode n’a pas cessé d’intriguer les commentateurs de Rousseau et ses biographes. Que faut-il y trouver? Que nous enseigne-t-il comme expérience esthétique? Il s’agit en fait d’un cas d’identification particulière, d’« engouement », écrit Rousseau. Mais il s’agit d’abord dans cet épisode d’un premier (mauvais) apprentissage de la musique qui opère par la fascination, la folie, et le libertinage. Il faut ajouter la composante de la fausseté et de la dissonance qui fait

que tout se termine mal (d'où son côté quasi démoniaque). Rousseau ne joue pas en son propre nom, mais exerce sous le plagiat, la copie et l'emprunt, sous l'influence de l'autre (« à la Venture »). C'est ce que raconte le fameux concert de M. de Treytorens à Lausanne, où Rousseau fait jouer une composition de lui qu'il peut à peine lire, voire même diriger ; un vrai « fiasco ». Il faut attendre une autre performance, celle à Fontainebleau du *Devin du village* dans le livre VIII des mêmes *Confessions* pour une autre expérience, celle d'une réconciliation de Rousseau avec son œuvre; il écrit finalement pour ainsi dire de sa main propre.

SUNDAY 9 JUNE SESSION 1
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John T Scott

Rhetoric and Aesthetics in the Spectacle of Nature

In *Emile* there are several appeals to the spectacle of nature, appeals that claim the beauty and order of the spectacle proclaim the goodness of a divinely created nature. Indeed, the dramatic setting for the “Profession of Faith of the Savoyard Vicar” is a sunrise, and the Vicar points to the beauty of the spectacle as proof of a divine intelligence and goodness. Yet earlier in *Emile*, and elsewhere in his writings, Rousseau argues that the spectacle of nature does not speak to the heart until the passions have been awakened. He further claims that the very beauty of the spectacle lies in the heart of the spectator, not in the spectacle itself. Appeals to the aesthetic character of the spectacle of nature seem to be less about the supposed truths about god and nature that shine forth in the spectacle than rhetoric aimed at the passions of the spectator. In this paper I will explore the problematic relationship between truth and

persuasion, reason and passion, with regard to the aesthetic character of the spectacle of nature.

Daniel Dumouchel

Rêverie et expérience esthétique de la nature. Ce qui reste du spectacle de la nature dans les *Rêveries du promeneur solitaire*

Entre les *Lettres à Malesherbes* (1762), où Jean-Jacques Rousseau expose sa théorie de la rêverie contemplative devant la nature, et les tardives *Rêveries du promeneur solitaire*, le rôle de l'imagination dans la rêverie s'est profondément modifié. Tout le projet des *Rêveries* est hanté par la perspective de la mort et du vieillissement du corps. Avec la perte de vivacité de l'imagination, c'est l'une des principales sources de bonheur du solitaire, la fuite dans l'imaginaire, qui échappe à Jean-Jacques vieillissant. Le promeneur solitaire devra donc se resserrer autour de fragiles bonheurs, dont on trouve des exemples paradigmatiques dans la rêverie spontanée, sans objet, voire « sans imagination », dont il fait l'expérience dans l'île de Saint-Pierre (*Cinquième Promenade*) et dans la passion d'herboriser (*Septième Promenade*). En retraçant brièvement les diverses conceptions de l'expérience esthétique de la nature mises en avant par Rousseau dans *Julie ou la nouvelle Héloïse* (I, XXIII), dans les *Lettres à Malesherbes*, dans le Livre IV d'*Émile*, dans le livre IV des *Confessions* et dans les *Rêveries*, je me propose de montrer que ce resserrment modifie globalement le rapport d'émerveillement devant la nature. Du sublime de jeunesse au « presque rien » de la rêverie sans objet, il s'agira de se demander ce qui reste du spectacle de la nature dans la dernière œuvre de Rousseau. L'étude de la transformation de la signification de la rêverie à cette époque tardive de la philosophie de Rousseau se cristallisera autour de l'analyse de la rêverie aquatique (*Cinquième Promenade*) et du lien intime qu'elle révèle au sentiment de l'existence. Par la même occasion, il faudra se demander si, et dans quelle mesure, le dernier ouvrage de Rousseau peut apporter une contribution à une esthétique de la nature.

Zev Trachtenberg

The performance of naturalness: Elysium as second nature

In this paper I will consider Elysium—Julie's garden, described in Part IV, Letter XI of the *Nouvelle Héloïse*—not as a natural setting, but as a representation of nature. Rousseau's account of St. Preux's experience of the garden, I shall argue, can be interpreted as an account of a performance; in this respect, Elysium can be conceived as a work of Julie's art, of which St. Preux can be said both to have an aesthetic experience. But also, I shall argue, Rousseau depicts St. Preux learning how to interpret Julie's artifice, to grasp its moral meaning. I shall argue, therefore, that the moment Rousseau depicts reveals the complex interplay between his conceptions of nature and artifice. In particular, Elysium exemplifies an idea found in other of Rousseau's works (*Emile* in particular), namely that the normative value that Nature represents can be realized not by the spontaneous action of Nature itself, but only through the guidance of human agency. Just as *Emile* can only become the "natural man" by means of the Tutor's careful construction of the environment in which he grows up, this portion of *Clarens* can only express Nature's moral value—by affording an experience that gives access to it—when its natural processes are organized and supervised by Julie's gardening. Elysium thus represents the interleaving of the natural and artificial that has been

characterized since antiquity as “second nature.” But further, Rousseau’s account of St. Preux’s experience in Julie’s garden points to an understanding of second nature, articulated explicitly by Kant, as the fulfillment of a moral potential.

SESSION 2

Ya Du

The sentiment of existence as an aesthetical sentiment

In Rousseau, the sentiment of existence was triggered in a process through which one in a state of nature or in a society would have an original awareness of his present sufficient and free existence. That was an activity initiated in soul, based on one’s natural state of being. Passages referring about ‘the sentiment of existence’ and problems of ‘being’ mainly appeared in Second Discourse, Emile and Reveries, in which Rousseau seemed to explain such a sentiment more ontologically rather than epistemologically. The sentiment of existence which indicated a unity of essence and appearance, of ‘to be’ and ‘seems to be’, has manifested ‘nature’ in a sense of logocentrism in one’s natural existence. At this point, one could be considered to be free, if an interior wholeness as well as an order in soul has entailed a demonstration of the natural order, or, the Providence. It is perhaps necessary to consider this experience in different situations. That means the sentiment of existence is spontaneous and inartificial for natural men in natural state, while it might be understood as an aesthetical sentiment occurring in moral beings in society. In Emile, Rousseau insisted that ‘to exist’ is ‘to act’. Emile was cultivated ‘to be oneself’, and he attempted to combine his nature and duty, to exert his authentic existence in all of morality area; for Emile, the sentiment of existence became available once his virtue operates triumphantly, in other words, the sentiment of existence has occurred as an aesthetical sentiment, in which one’s naturalness and moral dignity emerged simultaneously. Meanwhile, Reveries described Rousseau’s own sentiment of existence that happened to be a fusion of his being and nature before the expectation of God, as well as to be a vigorous self-knowing before natural landscapes. In these cases, the sentiment of existence might be deemed as an aesthetical sentiment, for a state of self-sufficiency and freedom that should be in accordance with the ‘naturalness’ provided by the order of Nature has being approached in human.

Carole Martin

Belle nature, art (du) pauvre: du rejet d’une esthétique de l’ostentatoire à la richesse de sentiment chez J.-J. Rousseau

Si Rousseau rejette dès son *Premier Discours* une vision régaliennne du monde des arts, inscrit sous le contrôle institutionnel de la royauté d’une part, d’un marché du luxe d’autre part, il formule ce rejet non seulement de manière polémique mais aussi parce que l’expérience d’une esthétique ostentatoire déclenche chez lui une profonde impression d’inconfort, suscitant repli sur soi, désintérêt, ennui. Les exemples en sont multiples : on s’en tiendra ici à l’opposition que construit Rousseau entre l’exaltation du sentiment d’existence, tel qu’on le ressent à l’Élysée— un enclos sans fabriques, où les guirlandes de plantes parasites remplacent les treillages des pavillons de jardin—, et l’ennui éprouvé dans les parcs à la française.

Transformé en véritable malaise à la pensée des jardins anglo-chinois, quand la dépense nécessaire à l’édifice de folies— mais encore à leur déguisement en décors naturels où l’art ne paraisse plus—provoque l’indignation du promeneur, le rejet de Rousseau le conduit à condamner tout ensemble et ce type de paysage, et la forme de consommation esthétique qui s’y associe. Ne se pliant plus aux rituels de la promenade aristocratique, il conçoit une nouvelle façon de marcher. Au cours de ses déambulations solitaires, sa perspective change.

Abandonnant l'appréciation du spectacle qui l'entoure, tel que pouvait le constituer le concours des promeneurs dans un bel emplacement, il y substitue la conscience de la synesthésie des sensations et l'attention à soi. Le sentiment de gêne face à l'ostentation esthétique a incité Rousseau à déplacer l'attribution de valeur de l'objet considéré (un beau jardin) à l'expérience sensible qu'il occasionne (le plaisir de la promenade), et à lier la richesse de cette expérience à l'accessibilité de l'objet. Si, dans l'appréhension esthétique, c'est l'expérience et non l'avoir qui compte, c'est aussi l'accès à ce vécu qui est valorisé, l'immersion au cœur d'un site hospitalier devenant plus prisée que l'affichage d'une toile de paysagiste dans un salon ou la perspective bordée de topiaires qu'on y découvre des fenêtres. Au prix du tableau, à l'ordonnance de la vue s'associe la défection de la sensibilité, à la simplicité de la marche, la pléthore du sentiment. Cette permutation a pour conséquence la portée nouvelle reconnue à l'effet sensible du Beau, mais également l'émergence d'une « esthétique de la pauvreté », (1) et c'est sur ce point qu'on terminera. En lieu et place d'une vision plastique enracinée, depuis Louis XIV, dans la vie curiale, le "spectacle du roi", et leurs transpositions à la ville, avant que Kant ne définisse le *sensus communis* à partir de sa contemplation d'une rose, Rousseau proposerait un art (du) pauvre, un imaginaire de la pauvreté pensé en dehors du cadre monastique où il s'était jusqu'alors confiné.

(1) Cette formule a été utilisée par Philippe Barr dans le sous-titre qu'il donne à son ouvrage, *Rétif de la Bretonne spectateur nocturne: une esthétique de la pauvreté*, 2012.

Jean-Luc Guichet

L'art à l'épreuve de la nature – Éducation musicale et nature chez Rousseau

Le discours de Rousseau sur les arts n'est pas homogène. Autant il accorde toute son attention à la musique, autant, à la différence de Diderot, ses réflexions sur la peinture sont étrangement discrètes. Pourquoi en est-il ainsi? Notre hypothèse sera que Rousseau tire sa satisfaction esthétique essentielle de la nature comme grande artiste, détrônant l'art comme besoin originaire. Pourquoi alors la musique sort-elle épargnée de cette confrontation? C'est que l'expérience esthétique chez Rousseau est fondamentalement immersive, immédiate et totale. C'est ce triple caractère que l'art approche sans l'atteindre. La musique, art de l'intériorité et de la présence, en est au plus près. Mais la peinture, art représentatif, reste en revanche dans l'extériorité et la médiation. Or, l'expérience esthétique de la nature chez Rousseau est en son cœur coïncidence entre intériorité et extériorité. Cette expérience est épreuve d'un infini bouleversant d'abord le sujet mais pour unifier en lui ce qui était auparavant séparé. Précisons encore que, loin d'une contemplation immobile de la nature, elle est généralement celle d'un sujet en mouvement. Ce qui permet une fusion dynamique avec l'environnement, dans un rythme et une répercussion analogues au mouvement intérieur suscité par la musique. En contrepoint, Diderot adopte plutôt une position de contemplateur en arrêt face à la nature, à la manière du spectateur d'un tableau. Il semble ainsi possible de lier la formation musicale de Rousseau - à la vocation première de compositeur et sensible au chant dès l'enfance - et ses extases au sein de la nature. Dès lors, le rapport de l'art et de la nature devient réciproque : la nature n'apparaît comme origine de l'art que sur fond de culture et inversement, le retour à la nature s'impose à la source de la création, cercle qui est celui de l'homme naturel en société.

SESSION 3

Célia Abele

Sensing Nature: Rousseau's Herbaria as Pedagogical and Philosophical Practice

The relationship between art and nature shapes Rousseau's attempts to bring out the best of nature in the plants of his herbarium plates. The careful arrangement and even modification of these plants is intended to showcase their distinguishing characteristics and to preserve them for the future while heightening their "natural" appeal as much as possible. Rousseau's herbaria give us a laboratory in which to examine, in concrete practice, Rousseau's actual observation, enjoyment, and artificial intervention in "nature," that most fraught of concepts in his work. On the basis of an analysis of how aesthetics, as both sensorial experience and artful disposition, shapes Rousseau's many extant herbaria, I will show how the aesthetics of plant representation and preservation are part of a wider vision and practice of botany. That practice, as suggested by the *Lettres élémentaires sur la botanique*, serves to continue and extend the pedagogical project grounded in the senses of training the faculties of observation and comparison that he had started in *Émile*. The philosophy of the *Rêveries* pares the self down to a body and mind that is a pure "registre" of fleeting sensations, such that the relationship between sensations and self-identity breaks down in a Humean way. It can only be reconstituted by the device of daily dairying of the self, of holding a "barometer to the soul" as Rousseau says in the *Rêveries*, a practice of writing that creates multiple versions of the self across time. Yet the herbaria are also diaries. Rousseau says so at the end of the 7th Promenade: they are the double of that process of self-dairying in which a present self is brought back into previous moments of its own existence ("mon herbier [...] m'y transporte"). By creating beautiful preservations of such past moments so appealing to the senses, Rousseau combines the tradition of spiritual exercise with new scientific practices of note-taking to entice himself and others to contemplate the relationship between self and world mediated by nature.

Diana Moore

Rousseau's Gardening Aesthetics: From Eden to Enlightenment

Jean-Jacques Rousseau's aesthetics of nature can best be understood through an examination of his garden landscapes spread across his literary oeuvre. Beginning with his vehement criticism of the traditional enclosed French baroque garden as well as his condemnation of Lord Cobham's English park at Stowe in Buckinghamshire, Rousseau lays the foundation for his own vision of Julie's innovative garden and Elysian fields at Clarens in his bestseller, *Julie, ou La Nouvelle Héloïse* (1761). But despite Rousseau's criticism of Stowe, his visit in the 1750's, when the garden was at its peak, was nonetheless crucial to the evolution of his ideas of individual independence and political freedom in opposition to tyranny and constraint. Whereas decorative elements such as historical buildings or follies dotting the grounds of Stowe recall different historical periods and a diversity of nations, thus implying Stowe cum history painting, Julie's garden and Elysium are, in contrast, devoid of these kinds of decorative structures. In place of such artificial Disney-like stage sets, Rousseau prefers the creation of an idealized nature ("la Belle nature"), also illustrated at Stowe by William Kent and Capability Brown. In other words, Rousseau not only favors a natural landscape over an artificial one, but rather, his notion of "natural" is further compounded by his adherence to the belief that the invisible hand of the gardener/God could be employed to rearrange and tame otherwise unruly, unattractive environmental surroundings. Rousseau's descriptions of Saint-Pierre Island in the middle of the Lac de Bienne in his *Cinquième Promenade* in the *Reveries du promeneur solitaire* conjure the pastoral dream of a Claude Lorraine landscape. However, in contrast to Ermenonville, his pastoral descriptions of Lake Bienne and the island suggest a compensatory idyll masking the trauma he suffered fifteen years earlier after the lapidation of Môtiers which occurred following the condemnation and burning of his *Emile* by the Paris

Parliament in 1762. Narrowly escaping from France, Rousseau fled an arrest warrant only to be harassed at Môtiers where a mob stoned the house of his host. Nonetheless, this idyll culminates in the author's spiritual rebirth and transformation. Emphasizing the Edenic naturalistic garden-like setting, Rousseau juxtaposes fragmentary scenes of peaceful "far niente" with the craggy, sublime mountain scenery characteristic of Salvador Rosa's paintings. As such, Rousseau straddles the boundary between picturesque and sublime landscapes, suggesting a pre-Romantic wilderness allowing for individual freedom. In so doing, he sabotages the rigid, patriarchal hierarchies of the Ancien Regime as mirrored in their baroque gardens, thus paving the way for revolutionary change.

ACADEMIC BIOS

Organizers

Jennie Nell, Ph.D. in Comparative Literature, Researcher and Senior Lecturer at the Department of Culture and Aesthetics, Stockholm University.

My research deals mostly with court culture and the relationship between literature, music, art and power. Other fields include rhetoric, emblematics and mythology. My current research include projects on the reception of Rousseau in Sweden from the Age of Liberty to Romanticism; Gustavus III as playwright; Carl Michael Bellman's dramatic works; Bellman and early hermeneutics, and secular use of the ideas of Virtue during the Gustavian Age in Sweden.

Publications: "The Royal Rhetor: Princely and common virtues in the operas and plays of Gustavus III" in *Virtue Ethics and Education from Late Antiquity to the Eighteenth Century*, Andreas Hellerstedt (ed.), Amsterdam University Press (Amsterdam 2018) ISBN 9789462984448, pp. 207–252; *Kritik och beundran: Jean-Jacques Rousseau och Sverige 1750-1850* [*Critique and Admiration: Jean-Jacques Rousseau and Sweden 1750-1850*],

Jennie Nell & Alfred Sjödin (eds), ellerströms förlag (Lund 2017) ISBN 9789172475007; "Panegyrik om tapperhet och ära under Gustaf III:s ryska krig 1788-1790" in *Mod i strid och filosofi. Dygdeetiska perspektiv från Aristoteles till drönarkriget*, Peter Haldén & Biörn Tjällén (eds.), Nordic Academic Press (Lund 2017) ISBN 978 91 88168 80 1, pp.151-176; "The Enlightened Hero. Virtue, Magnanimitas and Glory in Panegyric Poetry on Gustavus III 1771-1792", in Hellerstedt, A. & Fogelberg-Rota, S. (eds.) *Shaping Heroic Virtue: Studies in the Art and Politics in Europe And Scandinavia*, Brill's Studies in Intellectual History 249, Brill, (Leiden, Boston 2015) ISBN 978 90 04 29861-3, pp. 186-205; *Vivat Rex! Carl Michael Bellman's Panegyric on King Gustavus III 1771-1792*, diss. Stockholm (ellerströms: Lund, 2011).

Maria Gullstam, Ph.D. student in Theatre Studies, within the research project "Performing Premodernity", at the Department of Culture and Aesthetics, Stockholm University. Maria Gullstam is currently finalising her doctoral thesis entitled *The Melody of Theatre. Rousseau's performance aesthetics from criticism to practice*. The past five years she has been a member of the research project "Performing Premodernity", studying the aesthetics, ideals and practices within the theatre and opera repertoire in the late Eighteenth century, both academically and practically. Within the project, Gullstam has been the producer and dramaturge of several research-based productions, such as Rousseau's *Pygmalion* and *Le Devin du Village*.

Publications: *Rousseau on Stage: Playwright, Musician, Spectator*, ed. Maria Gullstam and Michael O'Dea, Voltaire Foundation, *Oxford University studies in the Enlightenment* (Oxford, 2017). "Pygmalion's power struggles. Rousseau, Rameau and Galathée", in *Rousseau Centre Stage: Playwright, Musician, Spectator*, ed. Maria Gullstam and Michael O'Dea, Voltaire Foundation, *Oxford University studies in the Enlightenment* (Oxford, 2017). "Från nationalscen till passionsmusik: Rousseau och teatern i 1700-talets Sverige", in *Kritik och beundran: Jean-Jacques Rousseau och Sverige 1750 – 1850*, ed. Jennie Nell and Alfred Sjödin, ellerströms förlag (Lund, 2017) "Den gäckande spåmannen: Fyndet av en svensk version av Rousseaus opera *Le Devin du Village*" (co-authored with Jennie Nell, Mark Tatlow, James Massengale and Martin Bagge), in *Kritik och beundran: Jean-Jacques Rousseau och Sverige 1750 – 1850*, ed. Jennie Nell and Alfred Sjödin, ellerströms förlag (Lund, 2017).

Speakers

THURSDAY 6 JUNE

KEY NOTE

Martin Rueff, Ph D, Professeur ordinaire, Université de Genève. Martin Rueff travaille à un livre consacré la "grammaire de l'œuvre Rousseau" qui invite aussi à une autre manière de le lire: certaines des questions les plus techniques, les plus délicates, les plus décisives de l'œuvre de Rousseau reçoivent un éclairage singulier de la langue dans laquelle elles se trouvent exposées (la langue française) et de l'étude de cette langue (la grammaire de la langue française). Les questions techniques de la philosophie de Rousseau traitées ici touchent à l'amour de soi (et à la relation de la personne et de ses propriétés), à l'individuation de la personne et à définition de la nature (à son statut). Sont examinées tour à tour ces questions grammaticales: le pronom, le nom propre et la double négation.

Publications: *Michel Deguy, un poète lyrique à l'âge du capitalisme culturel*, Paris, édition Hermann, août 2009; *Radical, separado, L'antropologia de Jean-Jacques Rousseau y las teorías contemporáneas de la justicia*, Buenos Aires, Unipe, 2014; *A coups redoublés, la*

théorie de l'homme de Jean-Jacques Rousseau et sa philosophie de l'expression, Mimésis, L'esprit des signes, novembre 2018; *Foudroyante pitié*, Mimésis, L'esprit des signes, novembre 2018.

FRIDAY 7 JUNE SESSION 1
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Flora Champy, Ph.D. (Rutgers University – ENS de Lyon), Assistant Professor, Princeton University. Flora Champy is an Assistant Professor of French in the Department of French and Italian at Princeton University. Her book project, based on her dissertation *Reassessing Rousseau's Representation of Antiquity*, aims to renew the understanding of Rousseau's often misinterpreted interest for ancient political structures. She has authored several articles on Rousseau, including a contribution to the recent edition of Rousseau's *Affaires de Corse* (Paris, Vrin, 2018), and an article on the Roman chapters of the *Social contract* in the forthcoming volume *Antiquity and Enlightenment Culture: New Approaches and Perspectives* (Leiden, Brill). She is also the co-editor of an issue of *Littératures classiques* dedicated to the use of classical material in Early modern European political writing, provisionally entitled *De l'Antiquité à la modernité politique: quelles médiations ?* Her research interests include eighteenth-century French literature, classical reception studies, political philosophy, and of course Jean-Jacques Rousseau.

Publications: "Une religion patriotique est-elle possible? La question de la religion civile dans les *Affaires de Corse*", in Jean-Jacques Rousseau, *Affaires de Corse*, C. Litwin dir., J.

Swenson ed, Paris, Vrin, 2018, 303-314; “Les relations de pouvoir à Clarens : un équilibre voué à l’échec ?” *Dix-huitième siècle*, 44, 2012, 519 – 543; “Rousseau’s Rome and Political Pragmatism”, in *Antiquity and Enlightenment Culture: New Approaches and Perspectives*, ed. Felicity Loughlin and Alexandre Johnston, Leiden, Brill, (forthcoming); “L’Antiquité peut-elle s’adresser naïvement au siècle des Lumières ? Le Plutarque-Amyot de Rousseau”, in *La Fabrique du XVIIe siècle au temps des Lumières*, Actes du colloque de Lyon, 11-13 octobre 2017, ed. Catherine Volpilhac-Auger and Myriam Méricam-Bourdet, Paris, Classiques Garnier, (forthcoming).

Jason Neidleman, Ph.D., Professor of Political Science, University of La Verne.

Jason Neidleman is Professor of Political Science at the University of La Verne, where, he teaches political theory and other subjects in politics, philosophy, history and law. He is author of *The General Will is Citizenship: Inquiries into French Political Thought* (Rowman & Littlefield, 2001) and *Rousseau’s Ethics of Truth: A Sublime Science of Simple Souls* (Routledge, 2017). His current research is on politics and storytelling. This research proposes a narrative model of politics according which both political theory and political ideology are analyzed as forms of storytelling. An example of this work, “Left to Their Own Devices: Smith and Rousseau on Public Opinion and the Role of the State,” can be found in *Adam Smith and Rousseau: Ethics, Politics, Economics* (Edinburgh University Press, 2018). Publications: *Rousseau’s Ethics of Truth: A Sublime Science of Simple Souls*, Routledge, 2017; *The General Will is Citizenship: Inquiries Into French Political Thought*, Rowman & Littlefield, 2001; “Politics and Tragedy: The Case of Rousseau,” *Political Research Quarterly*, 2019; “Left to Their Own Devices Smith and Rousseau on Public Opinion and the Role of the State,” in *Themes from Smith and Rousseau*, Edinburgh University Press, 2017; “Jean-Jacques Rousseau on the Origin and Nature of Evil,” *The Routledge Handbook of the Philosophy of Evil*, Routledge, 2019.

Patrick Cox, M.A. in Politics; M.A. in Philosophy, Instructor, Kaplan at Florida International University campus in Miami, FL.

Patrick Cox received his B.A. in political science, psychology, and philosophy & religion from Boston University. He obtained an M.A. in politics at the University of Dallas, where his thesis explored the intersections of Rousseau’s philosophy of education and political philosophy. Patrick earned an M.A. in philosophy at Georgia State University, in part for his thesis on Rousseau’s philosophy of education and aesthetics. He has also completed undergraduate and graduate work at the University of Oxford and at Georgetown University on American and British politics, Plato, Rousseau, ibn Khaldun, and Alexis de Tocqueville. He has taught critical thinking skills at Georgia State University and at Kaplan since 2010 while focusing research primarily on Rousseau’s philosophy of education, political philosophy, and aesthetics. His other research interests include ancient philosophy, Al-Farabi and Michel de Montaigne.

Publications: *Silence, the Implicit and the Unspoken in Rousseau*, Brill, forthcoming; “The Silent Guide of Nature in Rousseau’s Thought: Ignorance’s Conduciveness to Clarity of Mind”; *Philosophy Now* - Issue 74, July/August 2009 – “Would my Zen master fail me for writing this article?”

SESSION 2

Ourida Mostefai, Ph.D., Professor of French Studies & Comparative Literature, Brown University.

Currently working on the literature of emigration in the age of Revolutions.

Publications: *Le Citoyen de Genève et la République des Lettres: étude de la controverse autour de la "Lettre à d'Alembert" de Jean-Jacques Rousseau* (2003); *Jean-Jacques Rousseau écrivain polémique: querelles, disputes et controverses au siècle des Lumières* (2016); Ed. *Lectures de "la Nouvelle Héloïse"/Reading "la Nouvelle Héloïse"* (1993); *Approaches to Teaching Rousseau's "Confessions" and "Rêveries,"* edited with John C. O'Neal (2003); *Rousseau and l'Infâme: Religion, Toleration, and Fanaticism in the Age of Enlightenment*, edited with John T. Scott (2009).

Christopher Kelly, Ph.D., Professor, Department of Political Science, Boston College

I am currently completing a book of essays on Rousseau. My research interests are in Eighteenth Century political thought, particularly Rousseau and Montesquieu.

Publications: *Rousseau's Exemplary Life* (Cornell University Press, 1987); *Rousseau as Author* (University of Chicago Press, 2003); *Collected Writings of Rousseau* edited with Roger D. Masters (University Press of New England 1990-2010); *The Rousseauian Mind* edited with Eve Grace (Routledge).

Martin McCallum, Ph.D.. McGill University, 2017, independent scholar.

Martin McCallum is a political theorist specializing in modern political thought with research interests in Rousseau, emotion and politics (nostalgia, fanaticism, trauma), and the history of political thought. His book manuscript, *Artist and Citizen: Rousseau and the Politics of Nostalgia*, reconstructs Rousseau's philosophy of individual nostalgic memory to understand the nostalgia for lost community and nature that pervades Rousseau's political works. Most recently, he has been examining contemporary research on radicalization considering Enlightenment concepts of fanaticism and order that appear in the related works of Shaftesbury, early Diderot, and Rousseau. Martin holds a PhD from McGill University. He has worked as a Teaching Fellow at the University of King's College, in Halifax, Canada. He also holds an MA from the Centre for the Study of Theory and Criticism at the University of Western Ontario. His work on Rousseau appears in *History of Political Thought* and *Journal of Politics*.

Publications: "Nostalgic Enlightenment: Rousseau on Memory and Moral Freedom in *Émile* and 'Lettres morales.'" *Journal of Politics* (forthcoming); "Eyes Turning Towards the Light: Nostalgic Memory and Nascent Community in Rousseau's *Émile*." *History of Political Thought* 38, No. 4 (2017), pp 681-711.

SESSION 3

James Swenson, Ph.D. in Comparative Literature, Yale University, Vice Provost for Academic Affairs, Associate Professor of French and Comparative Literature, Rutgers University

In collaboration with Bruno Bernardi, I am currently preparing an edition of *Les Manuscrits Favre de l'Emile* for publication by Classiques Garnier in the tercentenary *Oeuvres complètes*. Publications: *On Jean-Jacques Rousseau Considered as One of the First Authors of the Revolution*. Stanford: Stanford University Press, 2000; Jean-Jacques Rousseau, *Affaires de Corse*, dir. C. Litwin, texte établi par J. Swenson (Paris: Vrin, 2018); “Sur la vertu républicaine,” in *Philosophie de Rousseau*, ed. B. Bachofen, B. Bernardi, A. Charrak, and F. Guénard (Paris: Classiques Garnier, 2014); “Une religion politique ou une politique des religions,” in Jean-Jacques Rousseau, *Du contract social, ou Essai sur la forme de la République (Manuscrit de Genève)*, ed. B. Bachofen, B. Bernardi, and G. Olivo (Paris: Vrin, 2012), pp. 203-218.

Rudy Le Menthéour, Ph.D., Associate Professor, Bryn Mawr College.

Research interests include History of Medicine, Political Philosophy, Eugenics, and Hygiene. Publications: Charles-Augustin Vandermonde, *Essai sur la manière de perfectionner l'espèce humaine*, Paris, Classiques Garnier, 2015 [scholarly edition]; “De la ruche au polype: figures de l'organisation sociale,” *Dix-huitième siècle*, no. 41, 2009: 205-221; “Melancholy vaporised: self-narration and counter-diagnosis in Rousseau's work,” in *Medicine and Narration in the 18th Century*, ed. Sophie Vasset, Oxford, *SVEC* (2013:04): 107-123; “Solo nel suo regno. Il godimento sovrano secondo Rousseau Crusoe,” in *Sognare la politica. Rousseau e la filosofia del “promeneur solitaire,”* eds. M. Menin and L. Rustighi, Bologna, Il Mulino, ch. 8, 2017: 201-221.

SATURDAY 8 JUNE SESSION 1
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Christophe Martin, Habilitation à Diriger des Recherches (Ph.D.), Professeur de littérature française du XVIIIe siècle, Faculté des Lettres de Sorbonne Université, Centre d'Étude de la Langue et des Littératures Françaises (CELLF), UMR 8599.

Spécialiste du XVIIIe siècle et en particulier de Fontenelle, Marivaux, Montesquieu, Diderot et Rousseau, mes recherches portent principalement sur les liens entre fiction, anthropologie et philosophie. Je co-dirige les *Œuvres complètes* de Rousseau en cours de publication aux éditions Classiques Garnier

Publications: *Espaces du féminin dans le roman français du XVIIIe siècle* (SVEC, Voltaire Foundation, 2004) ; “Dangereux suppléments “. *L'illustration du roman en France au XVIIIe siècle* (Louvain, Peeters, 2004); « *Éducatons négatives* ». *Fictions d'expérimentation pédagogique au XVIIIe siècle* (Garnier, 2010) ; *La Religieuse de Diderot* (Gallimard, 2010) ; *L'Esprit des Lumières. Histoire, littérature, philosophie* (Armand Colin, 2017).

Brigitte Weltman-Aron, Ph.D., Professor of French and Francophone Studies, University of Florida

I am a literary scholar conducting research on the Enlightenment and on Francophone literature from the Maghreb, currently working on a book, *Whales and Disaster*. After that project, I will return to Rousseau in a single monograph, tentatively titled *Rousseau and Comparison*.

Publications: *On Other Grounds: Landscape Gardening and Nationalism in Eighteenth-Century England and France* (SUNY Press, 2001); *Algerian Imprints. Ethical Space in the Work of Assia Djebar and Hélène Cixous* (Columbia UP, 2015); With Laurence Mall. *Rousseau and Emotions. De l'émotion chez Rousseau (L'esprit créateur, vol. 52, no. 4, Winter 2012)*; With Judith Miller and Victoria Page. *Disciples of Flora* (Cambridge Scholars, 2015); With Ourida Mostefai and Peter Westmoreland. *Silence, the Implicit and the Unspoken in Rousseau/Silence, Implicite et Non-Dit chez Rousseau*. Amsterdam: Brill (under contract).

Trip McCrossin, M.Phil., Assistant Teaching Professor, Department of Philosophy, Rutgers University

After attending college at the University of Michigan, and graduate school at Stanford and Yale Universities, Trip McCrossin joined the Philosophy Department at Rutgers University in 2003, where he is now an Assistant Teaching Professor. He works in various ways on the history and philosophy of the Enlightenment, and its legacy in contemporary ethics, politics, and popular culture. His writing includes, in the latter respect, periodic contributions to the Open Court and Blackwell Popular Culture and Philosophy series, including a co-edited volume in the former, *Blade Runner 2049 and Philosophy*, to appear in 2019. Along more academic lines, he is preparing collections of first English translations of Rousseau's and Kant's writings, a collection of source materials to accompany Susan Neiman's 2002 *Evil in Modern Thought*, and an expanded version of his presentation to the Twentieth Rousseau Association Colloquium, "'L'optimisme bien entendu'/'Optimism properly understood'.

SESSION 2

Jacqueline Waeber, Doctorat ès lettres, Université de Genève, Associate Professor, Duke University.

Recherche: Jean-Jacques Rousseau: Rapports entre musique et langage; histoire du mélodrame et de ses origines musicales, ses rapports avec l'opéra, la musique de scène et la musique de film; Chanson populaire française sous la Troisième République; recherches en cours sur Yvette Guilbert.

Publications: General editor for *The Cambridge Companion to Seventeenth-Century Opera* (Cambridge UK: Cambridge University Press, forthcoming 2020); *En Musique dans le texte. Le mélodrame, de Rousseau à Schoenberg* (Paris: Van Dieren, 2005); "Jean-Jacques Rousseau's unité de mélodie." *Journal of the American Musicological Society*, 62/1 (2009): 79-143; *Musique et Geste en France de Lully à la Révolution*. Publikationen der Schweizerische Musikforschende Gesellschaft. Serie II, vol. 49 (Bern: Peter Lang, 2009), viii + 305 pp.; Rousseau, Jean-Jacques, Coignet, Horace: *Pygmalion, scène lyrique* (Geneva: Editions Université-Conservatoire de musique, 1997), xxiv pp. + 89 pp.

Nathan Martin, Ph.D., Assistant Professor of Music, University of Michigan

My primary research interests are in the history of music theory, especially in eighteenth-century France. I am in the midst of writing a first academic monograph, tentatively titled *The Philosophers' Rameau: Music Theory in the Encyclopédie*, which treats both the internal complexities and the external stakes of the *philosophes'* presentation of Rameau's theory of harmony in that text. Other current projects touching on Rousseau concern the *air chinois* from the *Dictionnaire de musique*, his system of musical notation, and his conception of *récitatif obligé*.

Publications: "Rousseau, Rameau, and the 'Leçons de musique.'" *Theoria* 23 (2016): 5–82.

"Lire le *Dictionnaire de musique* de Jean-Jacques Rousseau: l'exemple de l'article 'Dissonance.'" *Revue musicorum* 17 (2016): 13–38. "L'image de Rousseau musicien au cours des siècles." *Annales Jean-Jacques Rousseau* 53 (2015): 203–23. "Rousseau érudit: à propos de ses recherches sur la polyphonie médiévale." Translated by Michael O'Dea. *Orages* 11 (2012): 169–88. "Les planches de musique de l'*Encyclopédie*: un manuscrit méconnu de Rousseau et ses enjeux ethnographiques." *Recherches sur Diderot et sur l'Encyclopédie* 48 (2013): 115–36.

Martin Stern, Ph.D., Professeur de philosophie, Ecole supérieure des arts appliqués et du textile (ESAAT à Roubaix), Université de Lille 3.

Membre de l'Association Rousseau depuis 2001. Professeur de philosophie esthétique en sections supérieures de design (Espace, Produit, Mode) et chargé de cours à l'Université Lille 3.

Publications: *Jean-Jacques Rousseau, la conversion d'un musicien philosophe* (Paris, Honoré Champion, 2012; rééd.2015 ; 420 p.), *Rousseau et la Turquie* : Catalogue de l'exposition (Istanbul, Notre Dame de Sion, mai 2012, 133 p.) ; Actes du colloque international (*Littera*, n°31, Hacettepe University, Ankara ; 201 p.) ; coffret 2 CD+Livret (prod. NDS) contenant *Le Devin du village* (Orchestra'Sion et Les Paladins (Dir.J.Correas) et *Un papillon caressait une rose* (création et dir.artistique, M.Stern).

Pierre Saint-Amand, Ph.D., Professor of French, Yale University

Pierre Saint-Amand enseigne la littérature française et la philosophie du dix-huitième siècle à l'université de Yale. Spécialiste de Diderot, Rousseau et Sade, il est l'auteur des livres suivants sur le roman et la philosophie des Lumières : *Séduire ou la passion des Lumières*, *Les Lois de l'hostilité* et plus récemment de *Paresse des Lumières*. Il a édité dans la Bibliothèque de la Pléiade, *Thérèse philosophe* et *Confession d'une jeune fille* dans *Romanciers libertins du XVIIIe siècle*.

SUNDAY 9 JUNE
SESSION 1

John T. Scott, Ph.D., Professor at the Department of Political Science, University of California, Davis

John T. Scott is Professor of Political Science at the University of California, Davis. He received his PhD from the University of Chicago in 1992. Most of his research is on early modern political thought, including studies of Aristotle, Machiavelli, Hobbes, Locke, Hume, Smith, and Diderot, but with an emphasis Rousseau. As for Rousseau, he has published three books, five translated or edited books, and approximately twenty-five journal articles or book chapters on various facets of his thought and life. His most recent publication on Rousseau is a forthcoming book, *Rousseau's Reader*. His current projects include a book on Rousseau's theological and religious thought, prospectively titled *Rousseau's God*. He is past President of the Rousseau Association.

Publications: *Rousseau's Reader* (University of Chicago Press, forthcoming), *The Routledge Guide to Machiavelli's "The Prince"* (Routledge, 2016), *Jean-Jacques Rousseau: Major Political Writings*, translator and editor (University of Chicago Press, 2012), *The*

Philosophers' Quarrel: Rousseau, Hume, and the Limits of Human Understanding (with Robert Zaretsky; Yale University Press, 2009), *Essay on the Origin of Languages and Writings Related to Music*, translator and editor (University Press of New England, 1998).

Daniel Dumouchel, Ph.D, Professeur titulaire, Département de philosophie, Université de Montréal, Canada.

Depuis 1993, j'enseigne la philosophie moderne (17^e et 18^e siècles) et l'esthétique philosophique au Département de philosophie de l'Université de Montréal. Après des travaux consacrés surtout à l'esthétique philosophique chez Kant et dans la philosophie allemande des Lumières (Baumgarten, Mendelssohn), je me suis tourné vers la philosophie des Lumières en général. Mes recherches plus récentes portent sur les Lumières allemandes, françaises et écossaises et se répartissent en quatre champs d'intérêt plus spécifiques : l'histoire de l'esthétique en tant que discipline philosophique et l'analyse de ses enjeux théoriques principaux; l'histoire de la psychologie philosophique, notamment en ce qui concerne les débats produits à l'Académie de Berlin, de 1745 à 1800 (Sulzer, Mérian, Beausobre, Formey, Ancillon); les théories de l'affectivité, des passions et du sentiment au 18^e siècle; les rapports entre philosophie et littérature à l'âge classique, principalement en ce qui touche aux usages des fictions en philosophie. Dans le domaine de l'esthétique, mes articles des dernières années ont porté, entre autres, sur Du Bos, Diderot, Hume, Lessing, Burke, Young, Sulzer, Herder, Kant et Schiller. Je travaille actuellement, avec une équipe de collègues, à la publication d'une anthologie commentée des principaux mémoires philosophiques publiés par la Classe de philosophie spéculative de l'Académie de Berlin (pour la période allant de 1745 à 1769). Mes intérêts de recherche me portent de plus en plus vers Jean-Jacques Rousseau, à qui j'ai consacré récemment quelques articles; dans ce contexte, je prépare une étude philosophique des *Rêveries du promeneur solitaire*.

Publications: Dumouchel, Daniel et Leduc, Christian (dir.), « La philosophie à l'Académie de Berlin au 18^{ème} siècle », numéro thématique de la revue *Philosophiques. Revue de la société de philosophie du Québec*, printemps 2015, vol. 42, n°1. Dauvois, Daniel et Dumouchel, Daniel (dir.), *Vers l'esthétique. Penser avec les Réflexions critiques sur la poésie et sur la peinture (1719) de Jean-Baptiste Du Bos*, Hermann (« Les collections de la République des Lettres : Symposiums »), 2015. Binoche, Bertrand et Dumouchel, Daniel (dir.), *Passages par la fiction. Expériences de pensée et autres dispositifs fictionnels de Descartes à Mme de Staël*, Hermann (« Fictions pensantes »), 2013, 241 p. Desjardins, Lucie et Dumouchel, Daniel (dir.), *Penser les passions à l'âge classique*, Paris, Hermann (« Les collections de la République des Lettres : Symposiums »), 2012, 288 p. Dumouchel, Daniel, *Kant et la genèse de la subjectivité esthétique* (Paris, Vrin, 1999).

Zev Trachtenberg, Ph.D., Professor, Department of Philosophy, University of Oklahoma, USA

My current research program involves the application of the biological idea of 'niche construction' to my own field of political theory, in particular the political theory of the human relationship with the environment. Niche construction is the activity by which organisms advance their survival and reproduction by transforming their physical surroundings; it is argued that this can influence the course of species' evolution. Human beings are especially powerful niche constructors, in particular because they engage in it through social cooperation. I therefore hold that politics can be conceptualized as the social regulation of niche construction, and theorized as such in both descriptive and normative ways. I have argued that Rousseau's account of human development in the Second Discourse

can be interpreted in terms of niche construction, and indeed that his views in that work and others inform in crucial ways an account of politics as niche construction. Trachtenberg is a past president of the Rousseau Association, and has held other offices on its board. Publications: ‘Rousseau and Environmentalism,’ in *The Rousseauian Mind*, ed. Eve Grace and Christopher Kelly, London: Routledge, 2019. ‘Anticipating the Anthropocene,’ *Earth’s Future*, vol. 3, no. 9 (2015), pp. 313-316, doi:10.1002/2015EF000324. ‘Civic Fanaticism and the Dynamics of Pity’, in *Rousseau and l’Infame: Religion, Toleration, and Fanaticism in the Age of Enlightenment*, ed. Ourida Mostefai and John T. Scott, Amsterdam: Rodopi, 2009 (refereed). ‘The Exile and the Moss-trooper: Rousseau and Thoreau on Walking in Nature,’ *SVEC* 2008:03, *The Nature of Rousseau’s ‘Rêveries,’* (2008), pp. 209-222 (refereed). *Making Citizens: Rousseau’s Political Theory of Culture*, London: Routledge, 1993.

SESSION 2

Ya Du, Ph.D., Lecturer, Beijing Sport University

The kinship of discussions over ‘Nature’ between Zhuangzi who lived in 4th Century B.C. in ancient China and Rousseau had initiated my research interest on Rousseau and his thought, though it was found later that they had diverse emphasis as well as explanations when they considered ‘Nature’. Depending on a curiosity on Rousseau and the issue of self-consciousness in philosophy, my dissertation was trying to explore the idea of ‘being’ in Rousseau. Followed by this problem, currently I hope to investigate Derrida’s comments on Rousseau, and attempt to estimate the credibility concerning about a sort of possible connection between Rousseau and the metaphysics of Presence. In the meantime, doubts on the problem of Nature, being, Rousseau and the ancient thought of China still have lingered in my mind.

Publications: Rousseau’s Defense for Ignorance; Order, Human nature and Botany—The Genealogy of Nature in Rousseau; A Razor’s Edge: For an Explanation on Identity in Timaeus; History as the Other—The idea of History in Merleau-Ponty.

Carole Martin, Ph.D., Professor of French, Honorary Professor of International Studies, Texas State University. Current project: *Répertoire de la promenade à l’époque classique: Variations alphabétiques à travers les lettres et les arts*. Dedicated to the study of three paradigms of *promenade* in 17th and 18th century France—at Versailles, in Paris, and following the Rousseauian model—the book’s triptych structure allows for the development of the theoretical underpinnings of the project, while the alphabetical progression also offers the reader the opportunity to devise a perusing *promenade* of their own.

Publications: *Imposture utopique et procès colonial: Denis Veiras—Robert Challe*.

Charlottesville, VA: Early Modern France Critiques, 2000. On Robert Challe: Le portrait chez deux voyageurs de la fin du XVIIe siècle. In C. Ramond (Ed.), *Les Portraits dans les récits factuels et fictionnels de l’époque classique*. Amsterdam, Netherlands: Brill, 2019; 1713, ou la clé d’une lecture ironique des *Illustres Françaises*. In G. Artigas-Menant (Ed.), *Paris 1713: l’année des Illustres Françaises*. Leuven, Belgium: Peeters, 2016. On Jean-Jacques Rousseau: La brodeuse des *Confessions*: figure iconique, procédé rhétorique et pratique sexuelle. In J. Guichet (Ed.), *La Question sexuelle: interrogations anthropologiques, éthiques et politiques de la sexualité dans l’oeuvre et la pensée de Rousseau*. Paris, France: Classiques Garnier, 2012; Formes de l’empathie chez Rousseau et Diderot: réciprocité ou compassion. *SVEC: Studies on Voltaire and the Eighteenth Century*, 12, *Rousseau et Les Philosophes*, 2010.

Jean-Luc Guichet, Habilitation à diriger des recherches, Maître de conférences en philosophie à l'Université de Picardie Jules Verne, France, ESPÉ (École Supérieure du Professorat et de l'Éducation) de Beauvais, CAREF (Centre Amiénois de Recherche en Éducation et Formation). Pôles principaux de recherche : 1°) Rousseau et le long XVIII^e siècle dans ses divers aspects et auteurs 2°) la question de l'animal et de l'environnement, des Lumières à nos jours 3°) la formation du moi moderne de l'âge classique à nos jours 4°) la philosophie de l'éducation.

Publications: *Rousseau, l'animal et l'homme*, Cerf, 2006, *Usages politiques de l'animalité* (dir.), L'Harmattan, 2008, *De l'animal-machine à l'âme des machines* (dir.), Publications de la Sorbonne, 2010, *Problématiques animales. Théorie de la connaissance, Anthropologie, Éthique et Droit*, PUF, 2011, *La question sexuelle. Interrogations de la sexualité dans l'œuvre et la pensée de Rousseau* (dir.), Garnier, 2012.

SESSION 3

Célia Abele, M.phil., 6th-year graduate student, Columbia, French and Comparative Literature.

I'm a 6th-year grad student at the French department and the Institute for Comparative Literature and Society at Columbia. My dissertation, provisionally entitled "Collecting Knowledge, Writing the World: An Enlightenment Project" brings together literature and history of science in an analysis of the practices of knowledge collection that underlie the various world-writing projects of Rousseau, Diderot, Zola, and W.G. Sebald. My main research interests are knowledge collection and organization, especially in the 18th century, and the history of the novel from the 18th century to the early 20th century. I studied English and Philosophy at Trinity College, Dublin and Littératures comparées at Paris IV.

Diana Moore, Ph.D, Independent Scholar.

Multiple papers on history of colonial French gardens. Currently working on book on French influence during 18th century in the Indian Ocean. Research interests: Bernardin de Saint-Pierre, history of French tropical gardens, French influence in the Indian Ocean during the eighteenth century, French connections in Pondichery.

Panelists

Pauline McKenzie Aucoin, Ph.D. in Anthropology, Lecturer School of Sociological and Anthropological Studies, University of Ottawa, Ottawa, Canada; and Research Associate, Simone de Beauvoir Institute, Concordia University, Montreal, Canada. 2014 Researcher-in-Residence, Parc Jean-Jacques Rousseau, Ermenonville, France. My research in anthropology has focussed on the study of gender, inequality and spatial organization in Pacific cultures. Recent historical work explores space and place, recognizing that landscape and space can represent important sites for cultural meaning, social and political memory, and public discourse. Rousseau expressed ideals of liberty spatially in conceptualizations of nature, ideals later realized in de Girardin's landscape garden at Ermenonville which followed the prescriptions of naturalistic design set out by Rousseau in *Julie*. Through archival research, I am tracing the circuit of ideas that existed in the 1700's between England and France: from Shenstone's poetry on woodland gardens inhabited by fairies; to correspondence with Simon Harcourt (with whom Rousseau initially stayed while in exile), whose landscape park at Nuneham Courtenay was modelled after Rousseau's ideals. It was on this estate in the 1770's, that Harcourt organized 'spinning festivals' to which all workers of the estate were invited. Competitions and dances were held in a wooded glen, described by Mary Harcourt as an

‘enchanted fairy’ scene, and prizes were given to tenants recognized for “their ‘industry and sobriety; the letter ‘m’ for merit was awarded to some.” Reminiscent of de Girardin’s festivals in France, the gathering of all members of the estate was meant to reflect both the erasure of social /class differences, as well as the formation of a collective identity. Most recently, I am working to translate and analyse the themes of de Girardin’s fairy tales. The representations of landscape, as well as imaginaries that people this world with an idealized fairy folk, reveal a countering discourse that offers up an alternative social imaginary to the ancien regime. Examination of this register may enable a better understanding of how the envisioning of a new political and social order was ushered in in mid-1700s Europe. Recent publication: “Toward an Anthropological Understanding of Space and Place”. In: *The Hermeneutics of Space and Place*, ed. Bruce Janz. New York: Springer, 2017.

Staffan Bengtsson, Ph.D. in Aesthetics, Department of literature, Uppsala university. My primary research interest is in late 18th and early 19th German and Swedish literature. Ever since my dissertation on Johann Gottfried Herder’s style of writing, I have been working on the possible implications of layout and typography for the interpretation of literature, and how Herder’s compositional technique was recognized and used by other writers of his age such as Goethe, Lessing, Wieland, Friedrich Schlegel, Schelling and Hegel. Publications: ”Brev från en vän jag kallar min Rousseau: en typografisk läsning av tre tidiga fragment av Thomas Thorild”, in *Kritik och beundran: Jean-Jacques Rousseau och Sverige 1750-1850*, Jennie Nell & Alfred Sjödin (eds.), Lund: Ellerströms, 2017, p. 222-267; ”Cultural Science and the Repertoire of Works: Herder’s Plastik as a Hands-on Experience” in *J. G. Herder: From Cognition to Cultural Science/Von der Erkenntnis zur Kulturwissenschaft*. Beata Allert (ed.), Heidelberg: Synchron, 2016, p. 397-446; ”Von Deutscher Baukunst: Über eine deutsche Kunst, Texte zu bauen”, ”Darum ist die Welt so groß: Raum, Platz und Geographie im Werk Goethes, Mattias Pirholt & Andreas Hjort Møller (eds.), Heidelberg: Winter, 2014, p. 107-156; ”’Beredsamkeit’ in Lessing’s *Zur Geschichte und Litteratur*: A Reply to Herder”, *Rhetorik. Ein internationales Jahrbuch*, Bd. 33 (2014). Rhetorik im 18. Jahrhundert, Dietmar Till (ed.), p. 42-79; ”’Eine ganz andre Beredsamkeit’: A Reader’s Guide to *Ueber die neuere Deutsche Litteratur*”, *Herders Rhetoriken im Kontext des 18. Jahrhunderts*, Rald Simon (ed.), Heidelberg: Synchron, 2014, p. 387-410.

Marianne Molander Beyer, Ph.D., Associate Professor of French, Lecturer in language didactics at the University of Gothenburg. Senior lecturer, University of Gothenburg. My main research field is Swedish-French relations in the eighteenth century and the first half of the nineteenth century. My source material consists of French and Swedish archival material such as letters and diaries.

My current research deals with the influence of Rousseau’s ideas in Sweden about education, from the eighteenth century until today.

Publications: *Le Comte de Creutz, Lettres inédites de Paris, 1766-1770*, Thèse de doctorat. Acta Universitatis Gothoburgensis, Göteborg och Paris, 1987; *Comte de Creutz, La Suède et les Lumières, Lettres de France d’un Ambassadeur à son Roi (1771-1783)*, Michel de Maule, Paris. 2006, 2010. ISBN 2-87623-157-3; *Les relations entre la France et la Suède de 1781 à 1848, Une Amitié amoureuse*, with Franck Favier, Michel de Maule, Paris, 2015. ISBN 978-2-87623-564-9; ”Influences culturelles françaises sur la Suède pendant le XVIII^e siècle”. “Bland kungligheter, diplomater och vetenskapsmän: Kunskapen om Jean-Jacques Rousseau och bilden av hans person förmedlad via resor brev och dagböcker under andra hälften av 1700-talet” i *Kritik och beundran Jean-Jacques, Rousseau och Sverige 1750-1850*, red. Jennie Nell och Alfred Sjödin. Lund: Ellerströms förlag, 2017. p. 19-65. ISBN 9789172475007.

Adam Burgos, PhD, Postdoctoral Fellow in Philosophy, Bucknell University. Adam Burgos works in the areas of social & political philosophy and the philosophy of race, specifically on themes of resistance, emancipation, equality, and legitimacy.

Publications: *Political Philosophy and Political Action: Imperatives of Resistance* (Rowman & Littlefield International).

Anna Cullhed, Ph.D., Professor of Comparative Literature, Stockholm University

I am currently working on a project with the title “Moving Medea: The Transcultural Stage in the Eighteenth Century”, analyzing European Medea drama in terms of space and gender.

Previously, I have written about genre poetics of the 18th century and the early 19th century, focussing the lyric genre. My research also concerns the history of emotions, as in my book on the sentimental and satirical Swedish 18th-century poet Bengt Lidner. My research interests also include the historiography of literary history, and the relation between literary theory and practice in the 17th to 19th centuries. I am one of the organizers of the interdisciplinary 18th-century network at the Department of Culture and Aesthetics at Stockholm University, “Portal 1700”.

Publications: “A New Medea: Staging Conjugal Passion in Eighteenth-Century Europe”, *Lessing Yearbook/Jahrbuch* 2017, Vol. XLIV, pp. 89-106. “A World of Fiction: Bengt Lidner and Global Compassion in Eighteenth-Century Sweden”, in Göran Rydén (ed.), *Sweden in the Eighteenth-Century World: Curious Cosmopolitans* (Farnham: Ashgate, 2013), pp. 299–324. *Hör mänsklighetens röst. Bengt Lidner och känslans språk* (Lund: ellerströms, 2011). *The Language of Passion, The Order of Poetics and the Construction of a Lyric Genre 1746–1806*, European University Studies, Series XVIII, Comparative Literature, vol. 104 (Frankfurt am Main, Berlin, etc.: Peter Lang, 2002).

Elena Dahlberg, Ph.D., postdoctoral researcher, Uppsala University, Department of Linguistics and Philology. Research interests include the early modern university, early modern dissertations, early modern antiquarianism, book history, the reception on Classical antiquity in Northern Europe, neo-Latin poetry, epic poetry from the early modern period. Current projects: *Latin Poetry in the Service of the Swedish State-Building Programme, c. 1550–1650*, funded by (1) the Swedish Research Council, (2) Uppsala University, and (3) The Sweden-America Foundation. The project seeks to explain how neo-Latin poetry was used for ideological purposes in general, and how it helped to promote the reforms of the fledgling Swedish state in particular. The project will result in a monograph; *Johannes Schefferus’ Antiquarian Treaties and the History of the Early Modern University*, funded by the Åke Wiberg Foundation. The results will be presented in papers published in collective volumes and scholarly journals; Translation of two 18th-century dissertations on Rousseau, to be published in the series *Bibliotheca Neolatina Upsaliensis*: a) *Dissertatio in quaestionem an studia litterarum contulerint ad emendationem morum?* Uppsala, 1754 (“Dissertation on the question whether the arts and sciences have contributed to improving manners?”) b) *Dissertatio de juventute in Religione Christiana contra opinionem Rousseauianam instituenda*, Turku, 1775 (“Dissertation on the need to instruct youth in the Christian religion in opposition to the opinion of Rousseau”)

Petra Dotlačilová, Ph.D., and Ph.D. student in Theatre studies, Department of Culture and Aesthetics, Stockholm University.

In October 2016 I was awarded a Ph.D. in Dance Studies at the Academy of Performing Arts. The doctoral thesis was entitled *The Works of G. Angiolini and J.-G. Noverre in the Context of 18th Century Aesthetics and Ballet. 2015–2017: Research assistant to Dr. Hanna Walsdorf in the project Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760) at the University of Leipzig. 2014-2018: Member of the project *Performing Premodernity*, funded by the the Swedish Foundation for Humanities and Social Sciences, and based at Stockholm University, which connects an international, interdisciplinary academic research group with artistic scholars devoted to studying the musical and theatrical ideals between 1760 and 1815. My doctoral research about costume in the eighteenth century and French designer Louis-René Boquet, is connected to this project. Publications: “Picturing the horror: Costume for Furies on the French stage from 1650 to 1766”, in *Terpsichore and her Sisters: The Relationship between Dance and other Arts. Conference proceeding of Early Dance Circle*. Cambridge: Victoire Press, 2017. “Material Matters: Dressing Jourdain and the Fake Turks”, in Hanna Walsdorf (ed.). *Ritual Design for the Ballet Stage: Revisiting the Turkish Ceremony in Molière’s Bourgeois gentilhomme (1670)*. Berlin: Frank & Timme, 2019. “Costuming musical theater: Louis-René Boquet’s work for opera and ballet in the second half of eighteenth century”, in: Petra Dotlacilova & Hanna Walsdorf (eds.). *Dance Body Costume*. Prospektiven 2. Leipzig: Leipziger Universitätsverlag, 2019).*

Pamela Gay-White, Ph.D., French Studies, Professor Emerita, Alabama State University, MLA.

I am currently at work on a book volume entitled *Rousseau and the Lyric Natural: The Self as Representation*, following readership by The University of Rochester Press. Intended publisher: Cambridge Scholars Press.

Publications: “Joseph de Bologne, Chevalier de Saint-Georges” *Dictionary of Caribbean and Afro-American Biography*, Co-authored with Tom Reiss, Vol. 1, Eds: Henry Louis Gates and Franklin Knight, Oxford UP, 2016. *Opera Libretti of the Enlightenment: Essays on the Libretto as Enlightenment Text*. Principal Editor. Author: “Rousseau and the Operatic Sentimental” (essay in volume), Edwin Mellen Press: Lewiston, NY, Lampeter, UK, 2014. “The Performance of Colonialism: The Theater of the Haitian Revolution”; *Essays: Exploring the Global Caribbean*, Cambridge Scholars Press, Newcastle-on-Tyne, UK, 2013. “Rousseau and the Lyric Natural: The Representation of ‘Le Devin du village’”, Ed. Claude Dauphin, SVEC 2004:08, Voltaire Foundation, Oxford, 2004; “Rousseau’s ‘Pygmalion’: Prelude to the Dialogues’ in *Rousseau: juge de Jean-Jacques*, Eds: Philip Knee et Gerald Allard. Honoré Champion Publishers: Paris, 2003.

Johannes Heuman, Ph.D., Associate Professor in History at Jönköping University in Sweden, École Pratiques des Hautes Études in Paris.

Heuman specialize in modern French history and his research has been concentrated on memory, historiography and Jewish history. He is currently preparing a textbook on the French Revolution. Heuman is also editor at the Swedish magazine *Tidskriften Respons* that focus on new books within humanities and social sciences. Publications: *The Holocaust and the French Historical Culture*, (Palgrave Macmillan, 2015).

Roland Lysell, Ph.D, Professor of Comparative Literature, Department of Culture and Aesthetics, Stockholm university, freelance theater critic.

Research interests: Swedish and British Romanticism, Ibsen, Strindberg, hermeneutics, deconstruction, and dramaturgy.

Publications: *Erik Lindgrens imaginära universum*. Stockholm University 1983. Bodafors: Doxa, 1983; *Erik Johan Stagnelius: det absoluta begäret och själens historia*. Stehag: Symposium, 1993; [ed.] *Strindberg on international stages / Strindberg in translation*. Newcastle upon Tyre: Cambridge Scholars Publishing, 2014; Heed, Sven Åke and Roland Lysell, eds. *Ibsen in the theatre*. Stockholm: Stiftelsen för utgivning av teatervetenskapliga studier, 2009.

Multiple articles on Henrik Ibsen, August Strindberg, P. B. Shelley, C. J. L. A. Almqvist.

Bernt Malmros, Music Teacher, additional studies: Musicology, University of Stockholm and Oberlin College of Music, Ohio USA, Chairman of The Swedish Early Music Society, Free-lance musician. Research interests: Scandinavian Music in the 17th and 18th centuries, Olof Åhlström (1756-1835), composer, organ and keyboard player, music printer.

Publications: "Music pastime" in Scandinavia and in Northern Europe in the 18th Century, "Stockholm im 17. Jahrhundert - Lasse Lucidors bunte Stockholm um Ostern anno 1674", "PEACE" as theme in music history.

Elisabeth Mansén, Ph.D., Professor of History of Ideas, Department of Culture and Aesthetics, Stockholm university.

My research concerns mainly the cultural history of 18th century Sweden, the history of the five senses, feminist classics and the history of spa culture in Sweden.

Publications: "In Defence of Woman's Dignity. Hedvig Charlotta Nordenflycht and Rousseau", Introduction to Hedvig Charlotta Nordenflycht, *Defence of the female sex against J.J. Rousseau, citizen of Geneva (1761)*, Ellerström, Lund, 2016; "Mary Wollstonecrafts mångskiftande uppfattningar av män: en ny läsning av 'A Vindication of the Rights of Woman'" in *Kvinnorna gör mannen: maskulinitetskonstruktioner i kvinnors text och bild 1500-2000.*, pp. 193-223, 2013 [eng. Many Different Perceptions of Men and Manliness. A New Reading of *A Vindication of the Rights of Woman* by Mary Wollstonecraft.]; *Sveriges historia. 1721-1830: [trädgårdskonst, ostindiefarare, naturaliekabinett, syre, upplysning, kritpipor, fred, tryckfrihet, mode, ordensmystik, kaffehus och salonger, brev och dagböcker, roddarmadammer, sexualsystemet, kakelugnar, teater, romantik]*, Norstedt, Stockholm, 2011; *Ett paradys på jorden: om den svenska kurortskulturen 1680-1880*, Atlantis, Stockholm, 2001 [eng. A Paradise on Earth. Swedish Spa Culture 1680–1880.]

Mathias Persson, Ph.D., Researcher, Department of Economic History, Uppsala University. I hold a PhD in the history of science and ideas from Uppsala University. I specialise in the eighteenth century and have dealt with conceptualisations of intra-European Otherness, the relationship between the state and the public sphere, and political allegiances and outlooks in the republic of letters. I am currently working on Enlightenment anthropology, specifically the Linnaean disciple Anders Sparrman (1748–1820) and his views of 'civilisation' and 'savagery'.

Publications: Persson, M., 'Southern Darkness, Northern Light: "Civilisation" and "Savagery" in Anders Sparrman's Southern African Travelogue', *South African Historical Journal* (2019) (forthcoming); Hodacs, H. & Persson, M., 'Globalizing the Savage: From Stadias Theory to a Theory of Luxury in Late-Eighteenth-Century Swedish Discussions of Africa', *History of the Human Sciences*, 32:4 (2019) (forthcoming); Persson, M., 'Building an Empire in the

Republic of Letters: Albrecht von Haller, Carolus Linnaeus, and the Struggle for Botanical Sovereignty', *Circumscribere: International Journal for the History of Science*, Vol. 17 (2016).

Willmar Sauter, Ph.D., Professor Emeritus of Theatre Studies, Department of Culture and Aesthetics, Stockholm university.

Research interests: *Aesthetics of Presence* (CSP). The useful study of 18th century aesthetics for today's understanding of the position of the beholder.

Current affiliation(s): Stockholm University

Publications: *The Theatre of Drottningholm – Then and Now. Performance between the 18th and 21st centuries* (with David Wiles, 2014), "A theatrophobic dramatist: J.-J. Rousseau's position in theatre historiography and on today's stage", in: M. Gullstam & M. O'Dea, *Rousseau on stage: playwright, musician, spectator* (2017).

Ruth Tatlow, Ph.D, Docent of Musicology, Research Fellow, Uppsala University.

My research into musical structure and compositional procedure in the works of J. S. Bach led to the discovery of proportional parallelism and its groundbreaking implications for musical composition. I am currently exploring the transmission of proportional thinking by studying compositions by composers who took Bach's music and methods as a model, and by investigating the changing ideals and significance of proportional ordering and symmetry in writings by contemporary German thinkers.

Publications: Ruth Tatlow, *Bach's Numbers: Compositional Proportion and Significance*

(Cambridge University Press, 2015), Ruth Tatlow, *Bach and the Riddle of the Number*

Alphabet (Cambridge University Press, 1991), *Mozart's La Clemenza di Tito: A Reappraisal*.

Edited by Magnus Tessing Schneider and Ruth Tatlow. Stockholm University Press, 2018.

May 2018 <https://doi.org/10.16993/ban> Ruth Tatlow, 'Reading Belief through Compositional Unity: A Lutheran Theology of Proportions and Bach's Response', in *Lutherske perspektiver på liturgisk musikk*. Oslo: Novus Forlag, 2019, 115–139.

5. Ruth Tatlow, 'Symmetry and a Template: Bach's Well Tempered Clavier and Chopin's Preludes, Opus 28', in *Chopin and the Baroque Tradition*. Warsaw: Fryderyk Chopin Institute, 2019.

Gemma Tidman, Ph.D., Supernumerary Teaching Fellow in French, St John's College, University of Oxford.

Gemma Tidman is a Supernumerary Fellow at St John's College, University of Oxford, where she researches and teaches early modern French literature and cultural history. In 2017 she completed a DPhil (PhD) at Wolfson College, Oxford, entitled 'The Querelle des collèges and the Emergence of Littérature, 1750-89', supervised by Kate Tunstall. The thesis examined how modern notions of French littérature emerged in the context of a mid-eighteenth-century dispute about education, involving, of course, Rousseau's *Émile*. It is being revised for publication as a book with OUSE. Gemma previously worked at the Wallace Collection (London), which gave her a keen interest in the intersection between eighteenth-century French literature, visual arts, and material culture. Her next book project, provisionally entitled 'Playing on Words. Jeux littéraires in Early Modern France', will further these interdisciplinary interests, as will the article she is currently writing, on Rousseau's use of the picture frame in *Émile*. Gemma is also a member of the executive committee of the British Society for Eighteenth-Century Studies.

Publications: Monograph: 'The Querelle des collèges and the Emergence of Littérature, 1750–1789' (PhD thesis, 2017) Invited to submit to Oxford University Studies in the

Enlightenment. Editorial notes: 'Les notes marginales sur l'« Emile » de J.-J. Rousseau dans l'exemplaire de Genève', in *Corpus des notes marginales de Voltaire*, 10: Marginalia outside St Petersburg. *Les Œuvres complètes de Voltaire*, vol. 145 (forthcoming Oxford: Voltaire Foundation, 2019). Peer reviewed article: 'Desperately Seeking Supplement: How Polly Baker sheds light on Diderot's Supplément', *French Studies* (under review)

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